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Educational SCREEN

COMBINED WITH

Visual Instruction News

C O N T E N T S

Mounted Pictures as an Aid to Teaching

The Cinema in Surgery

Visual Education in FERA Work

Teaching Progressive Methods in Science Problems

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JANUARY

1935

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Educational Screen

Combined with
Visual Instruction News

JANUARY, 1935

VOLUME XIV

NUMBER I

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THE EDUCATIONAL SCREEN, Inc.

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Editorial

WITH this issue THE EDUCATIONAL SCREEN begins Volume XIV. For a magazine in the visual field to survive thirteen birthdays is necessarily some sort of a record, the longest life-span of any of our six predecessors having been but a half dozen years. It is a further satisfaction that, although the thirteen years have included the five-year depression period when magazine mortality ran high, THE EDUCATIONAL SCREEN lives on in better health than ever under the same name, same management, and the same faith. The changing times are unmistakable promise of still better things in 1935. We confidently expect to make Volume XIV the best to date.

IN THE spring of 1934 much stirring publicity was achieved through press and platform regarding the plans of the National Council of Teachers of English and others to insert in High School curricula new courses to teach "appreciation of motion-pictures" to the rising generation. Manuals were to be prepared by qualified educators on masterpieces of the screen. It was more than hinted that this material in systematic use in classrooms was the solution of the movie problem. One had only to teach young people why a good motion picture is good—by seeing it and studying the manual thereon—and why a bad motion picture is bad—presumably by seeing it and discussing it in class without a manual. This accomplished, said young people would thereafter attend only good pictures and scrupulously boycott the bad. Unfortunately, from the Garden of Eden down, knowledge of good and evil has proved far from a panacea for unwise human conduct. High intelligence and full maturity still frequently prefer coffee to milk, night-clubs to church socials, bedroom-farce to Shakespeare, sensation to serious thought. With healthy, normal youth the preference is frequently stronger still.

We emphatically approved, of course, whatever would develop keener, deeper appreciation and enjoyment of good pictures, much as youth appreciates them already. We deplored, however, any program that would increase the exposure of youth to the trash of the screen. Assorted reactions greeted our remarks. Many glowed in agreement. Some were simply scathing. One district chairman, heading a committee making manuals under the National Council, informed us forcibly that "appreciation could be taught", that many teachers "knew motion pictures" and were qualified to write and use such manuals, and finally that THE EDUCATIONAL SCREEN had "betrayed the good cause." We agreed earnestly with the first two declarations and could only regret and deny the third. But the mystery remained, and still remains, as to how a qualified committee could possibly have selected that grotesque screen absurdity, "Alice in Wonderland", as the subject for its skillfully done manual. How could they have failed to recognize that lumbering, plaster-of-paris monstrosity as an unconscious outrage upon Lewis Carroll's delicate work of art? How could they bring themselves to offer to youngsters such a devastating antidote to the delightful ensemble of dream whimsy and subtle charm already existing in their young imagi-

inations, built by themselves from the magic of Carroll's pages? On the other hand there can be nothing but praise for such classroom material as the study guides on "Little Women" (by Abbott), "Treasure Island" (by Lewin), "Great Expectations" (by Barnes), "The Little Minister" (by Bauer), published by or for The National Council of Teachers of English. Such work should continue for all screen masterpieces from classics or near-classics—happily appearing in greater numbers than ever before.

There is one disturbing possibility. The industry of course approves the work of The National Council because it increases attendance on such films, a most desirable result for all concerned, to be sure. But what prevents the industry from promoting attendance on any film by preparing its own "manual"? In November last, the Motion Picture Producers and Distributors of America announced that they had produced their own "Teacher's Manual" and "Student's Study Guide" for "Anne of Green Gables"—which seemingly ought to have been done by the Council. And a film of very dubious classroom suitability, DeMille's "Cleopatra," has been manualized and an elaborate campaign is on. If the schools accept it as readily as the publications of the National Council, the gate is wide open. Do American schools want their classroom materials prepared by the movie industry?

ALFRED W. ABRAMS

IT WOULD be difficult to name a more commanding figure in visual instruction than A. W. Abrams, whose life-work has contributed so richly to educational progress. He knew pictures, their power, their use, and above all knew how to move, win and train others—teachers, schools, school-systems—to use with increasing joy and maximum efficiency that great visual aid, the lantern slide. We quote at length from the Bulletin of the University of the State of New York.

A notable service of 44 years in public education in this State terminated on December 1st, 1934, when Alfred W. Abrams retired as Director of the Visual Instruction Division of the Department.

Mr. Abrams was graduated from Cornell University in 1891. Prior to that he had taught one year in a rural school and after graduation he was principal of the Oneonta High School for four years and superintendent of schools at Ilion for seven years. He came to the State Education Department as inspector of schools in 1906, and became Director of the Visual Instruction Division in 1909.

On April 1, 1934, Mr. Abrams completed 25 years of service as the head of the Visual Instruction Division. During these 25 years he has developed the use of screen pictures for regular class instruction in schools throughout the State. When he was appointed head of the Division in 1909 by the late Commissioner Andrew S. Draper the State Education Department was circu-

(Continued on page 8)

Mounted Pictures as an Aid to Teaching

By ADELE M. OUTCALT

Garfield School, San Diego, California

THE "Flat Picture," as it is unfortunately termed in Visual Education nomenclature, may not be as effective as some of the newer and more expensive "aids," but it still holds and may always hold an important place in our teaching procedure. This is, of course, partly due to the abundance and availability of pictures of all kinds; magazines, illustrations, photographs, post cards, prints of all kinds are easily gotten and are not difficult to prepare for use in the classroom. Pictures not only supplement reading material, but occupy a distinct place of their own. They provide the raw material for imagery. What erroneous ideas are at times received from reading when our imagination has nothing with which to construct a mental image! The picture not only provides the raw material but corrects wrong impressions and classified concepts. It is well if the correct impression can be given before wrong mental images have been formed.

Sources of Pictures

In our larger cities which have adequate Visual Education Centers, teachers are fortunate in being able to draw upon them for necessary pictures as aids to teaching; however, even our well equipped centers cannot supply all the demands, so it is advisable that schools and teachers themselves have their own supply of pictures to draw upon. In smaller towns and rural sections where no Visual Aid Center is at hand, the collecting and caring for pictures becomes a necessity.

The choice is of greatest importance. At first the collectors will take anything available, but soon they discard those pictures which do not come up to a given standard. The following criteria may be set up in choosing pictures:

1. Will the picture illustrate some specific phase of school work?
2. Is the picture an adequate representation or expression of what it is intended to convey?
3. Is the quality of the picture such that it is worth preserving (in respect to paper, printing, photography, etc.)?
4. Is it suited to the age and grade of the children for whom it is selected?

The world is at present full of pictures. Good picture material can be had at low cost or at practically no cost. Magazines can be secured from many homes; children can be encouraged to bring them. The following offer the best materials: Na-

tional Geographic, Asia, Travel Magazine, Japan, Nature Study Magazine, Rotogravure Section of New York Sunday Times, etc. Old book stores sell old numbers of magazines at low cost. Old books frequently have valuable illustrations that can be cut out; picture postals are sometimes of excellent quality; photographs and souvenirs of travel offer materials for a collection. The smaller pictures are most valuable if a Balopticon is available. Literature from railroad and steamship companies and Chambers of Commerce often contains fine pictures for geography works; the large posters issued by these travel companies are frequently very beautiful and true in their conception and interpretation of a landscape or architectural representation. If money is available, excellent prints, especially for art appreciation, can be obtained from the following sources:

Brown-Robertson, Chicago, New York. Museum Prints (8x10), Seeman Prints (7x9), Color Miniatures (3½x4½), Historic Design (4x6).

Art Extension Press, Westport, Conn. Artext Prints (8x10), Artext Juniors (2½x3½), Artextia Print (16x20).

Museum of Fine Arts, Boston, Mass.

The University Prints, Newton, Mass. Color Prints (5½x8).

The Perry Pictures Co., Malden, Mass. History (Black & White), Art.

Andolian Society. Medici Prints.

P. P. Capronia Brothers, Inc., Boston, Mass. Casts.

Victoria and Albert Museum, London, England. Pictures and Picture Books.

Vera Jones Bright, San Francisco, Calif. Large color prints of Old or Modern Masters.

The Metropolitan Museum of Art, New York. Color Prints, Black and White Photographs.

Photographic History Service, Hollywood, Calif. Series of pictures for teaching history and related social subjects. Twelve units, each comprised of fifteen 8"x10" photographs, or slides, reproduced from "stills" of historical motion pictures.

Mounting and Filing

The next step in the securing of a Picture Library is to care for the pictures properly. Unless they are adequately mounted, classified and filed, they are likely to have only an ephemeral existence; moreover a proper mount enhances the value of the picture and placement in a well arranged file makes it available when needed.

A uniform size of mount is advisable; however, the size of the mount will be determined by the nature of the file. If pictures are to be placed in folios on shelves, the mounts can be adjusted to the size of the shelves, or vice-versa—shelves can be built to accommodate the size of the folios. Letter files can be substituted for the folios and numbered consecutively. The ideal method for filing pictures is vertical filing in a case of drawers of

wood or metal; a file with ball bearing or roller transmission will insure greater ease in pulling out the drawers. These files usually contain four drawers and will carry from five thousand to ten thousand pictures according to the thickness of the mount; the movable compressor contained in each drawer helps to hold the pictures in an upright position. Small collections of pictures can be filed in an inexpensive small vertical filing case which contains no compressor. It will hold a limited number of pictures, but several of these cases can be arranged on shelves by subjects, making reference easy.

Having decided on the size, either letter size or the legal or cap file size, (i. e. 10 inches by 15 inches) one can proceed with the mounting. The mounts should be of heavy, tough paper of neutral shade; thick cardboard is more durable but fills the file too rapidly.

If a dry mounting press can be secured, much time and effort can be saved. This instrument is an electrically heated press in which the pictures and the mount are inserted with a sheet of gum tissue between. Under the combined pressure and heat the tissue melts and acts as an adhesive. The more common method of mounting is the paste mounting. Measure the position desired for the picture before mounting; allow a space along the long side of the mount for the title and accession number of the picture. The paste is thinned and applied to the mount with a brush. A rolling pin is used for pressure on the mount side as the paste is less likely to smear. A more satisfactory and lasting piece of work is accomplished by first covering cardboard mount with paper of appropriate shade before mounting the picture. A passepartout of linen tape about $\frac{3}{4}$ of an inch wide makes a secure finish for the picture.

Filing

In order to facilitate finding a picture, a system of index guides is indispensable. The guide cards separate the contents of the file according to subjects. For the legal size filing case the guide cards should be 10" x 15" exclusive of the half inch in which the subject headings are designated. The guides should be third cut; i. e. the tabs should be equal to a third of the length of the guide so that there are left tabs, center tabs, and right tabs. The names of the subject headings are then put on the tabs in alphabetical order, using the three positions in rotation. For a school the subjects could well follow the curriculum divisions rather than adopt the Dewey Decimal System or the like. For example: Social Studies — Art — Nature — Literature — Music, etc. Under these large divisions could come any number of subject headings. These should be concrete, exclusive and specific. For ex-

ample, such a subject as Geography of North America would be too general; it would be better to say:

North America—Physiography

North America—Plant Life

North America—Races

North America—Animal Life, etc.

A folder containing a copy of subject headings with their accession numbers kept in the front of the file is convenient for reference.

Using Pictures in the Classroom

Social Studies. We think of the use of pictures particularly in connection with the social studies, geography, history and civics, but we find them valuable also in teaching literature, music, nature study and above all, art. In teaching the social studies the picture is almost coequal in importance with the reading material. Through an attractive pictorial representation the young child first gets his knowledge of places and things not in his immediate environment. Who does not remember the joyful hours spent as a child pouring over a picture book that fired the imagination! The writer recalls particularly a copy of the old "Orbis Pictus" full of purely factual material and yet fascinating because of its variety and its true depiction of places and peoples. Such experiences are second only to the contact with the places or things themselves. The experience becomes more vivid if accompanied by the explanation of an understanding adult, either the parent or the



Honored guests and under-kings were seated on the upper bench or as near to the highest as possible. Food consisted of beef, pork, mutton or horse meat, roasted on spits before the roaring fire, bowls of curds, rye bread, and mounds of cheese. Towels and basins were passed before the food was served. The room was lighted by candles or flaming pine torches. Guests were entertained by spits before the roaring fire, bowls of curds, rye bread, and mounds of cheese. Towels and basins were passed before the food was served. The room was lighted by candles or flaming pine torches. Guests were entertained by musicians with harps and by the recitals of the scalds.

Courtesy of Photographic History Service
Plate No. 11 Vitalizing "The Vikings"

teacher. She must be thoroughly familiar with the picture or pictures presented. Opportunity must be given to the children to study the pictures and to derive from them all that is possible. They are then put aside and a discussion brings out all that has been learned from the observation of pictures. The pictures are referred to from time to time if there are differences of opinion. Comparison of descriptive material of some place or objects and the picture

may bring out interesting differences or may strengthen the impression made by either.

A picture may be used in connection with the solution of a problem. For example—the question may be asked—Why are the Swiss engaged in dairying?



Courtesy of Santa Fe Railway

On Tonto Trail, Grand Canyon National Park

A study of a picture of the Swiss Valleys may lead to the answer; pictures thus clarify thinking. Pictures may sufficiently stimulate the imagination and arouse the emotions of children to create a desire for expression of some kind. They may wish to produce landscapes like the ones seen in pictures. A historical picture may arouse the desire to dramatize the event depicted. In a classroom some very excellent pictures of the life of Columbus had been studied; a series of tableaux and scenes were arranged for presentation in an assembly program which were derived from the picture study.

Art. It is quite inconceivable to teach art or appreciation of art without a supply of good reproductions of great masterpieces in the various branches of Art expression; in architecture, sculpture and the graphic arts. The writer had the opportunity as a child to see frequently a collection of steel engraved copies of the paintings in one of the great European galleries. She feels that this not only familiarized her with many of the world's famous pictures but directed her taste and interest in art for all time. I am glad to say that she was not subjected to any so called "picture study." Marion Louise Israel has discussed the use of pictures for appreciation excellently in the EDUCATIONAL SCREEN, November and December, 1931. She says "hang the picture on the wall and let it accomplish its silent work. Your work is done when you have selected a picture appropriate to a given purpose and to the capacities of the class, and hung it effectively." She calls particular attention to care in hanging the picture. A fine picture is sometimes placed on a bulletin board in the midst of distracting notices, etc. It should be isolated and it should be hung low enough for children to look straight into the picture.

A frame is always an addition to a picture. A

single frame having a removable back held in place by turn buttons can be used repeatedly for pictures of the same size and mounting. If the pictures of some artist are studied and it is desirable to bring out certain characteristics doubtless a discussion of these is necessary. A number of reproductions of the same picture in the hands of the children helps in the study of detail.

Colored reproductions of pictures are generally considered preferable. In a study of the colored picture by N. P. MacLean, EDUCATIONAL SCREEN 1930,—results show that the colored picture is more valuable for certain subjects, particular "scenery, decoration, effects, materials and costumes" while in "architectural details—color is of less value."

The observation of a fine picture frequently arouses emotions that lead children to fine expression in thought and feeling. Teachers have been able to catch these expressions and have found them to have poetic value. The study of pictures—particularly those having dramatic value, may lead to reproducing them in tableaux form. In a school where such study has been pursued, the following pictures were used as tableaux for an assembly program: Age of Innocence (Sir Joshua Reynolds), Masfield Children (Sir Joshua Reynolds), Pilgrims Going to Church (Boughton), The Pottery Maker (Couse), Girl Spinning (Millet), The Gleaners (Millet), The Boyhood of Sir Walter Raleigh, Spring Song (Glücklich). Large frames were constructed with lighting arrangement on the inner side. Appropriate back drops were designed and painted by the children. Pictures had to be chosen that did not entail too great an expense for costuming. A child announcer told something of the artist and of the significance of the picture.

Nature Study. Here again the picture is of great assistance. A bird may be observed even with an opera glass, but detail of coloring and marking cannot always be determined; the accurate picture (which can be procured from the National Audubon Society, New York) supplies these. The picture acts as a check on observation. A fine representation, photographic or otherwise, of flowers, birds, rocks, butterflies, is invaluable if the original is not available. Such pictures also help to interpret the natural object and lead to greater appreciation.



For Nature Study on Birds

Children's Collections

While the use of pictures in the class is of great value—a still greater service may be rendered to children by encouraging and helping them to collect and mount pictures themselves. Such an individual project may become a life time hobby and what is more important than to lead children to discover hobbies! A boy may begin by collecting ship pictures; another may be interested in architectural representations; another in landscapes. A collection of all kinds of subjects may be made and later classified as to subjects or under countries according to the nationality of the artist. An extensive collection may even have a number of pictures by individual artists. The teacher may encourage the making of booklets with the pictures mounted in them; care must be exercised to see that the pictures are well trimmed and carefully mounted; here is excellent opportunity for training in judgment as to placement and choice of mount, etc.

A contest in making picture collections is an incentive to children; such a contest was carried on in a California County under an able leader in connection with the Fine Arts Gallery. Announcements were sent to the various schools stating the kind of pictures to be chosen (they were all to be by American

artists). The size of the mounts and the manner of binding them was designated and the time set when the collections had to be turned in. All collections were exhibited and judges decided on the best and awarded ribbon prizes. Many children took advantage of this contest and developed a genuine love and interest in pictures through the activity.

Influence of Pictures on the Child

The influence of pictures on children is something that is difficult to test or measure. Doubtless the influence is frequently more far reaching than we think. The following story at least illustrates this point. A retired sea captain who had grown to feel that the occupation of a seaman was undesirable, decided that his three sons should not become sailors. Every effort was made to carry out his decision. In spite of this all three sons took to the sea. A friend asked the sea captain how he accounted for this seeming perversity on the part of his sons. The captain answered by pointing to a picture which hung over the mantel piece in the dining room and which had hung there during the lifetime of the three boys. The picture represented a fine three-masted ship under full sail. The silent appeal of the handsome vessel had been stronger than the wishes of the parents.

Alfred W. Abrams

(Continued from page 4)

lating slides which were used for the most part for illustrated lectures, chiefly travelogs. Such pictures at that time were a novelty and served a useful purpose

for mass instruction and entertainment. The use of them, however, had no direct relationship to the work of the schools. Loans of slides then totaled fewer than 50,000 a year.

Under the direction of Mr. Abrams the Visual Instruction Division has developed the extensive use of



screen pictures in the classroom as a basal means of instruction. Mr. Abrams formulated a plan of registering classes in certain subjects and grades which have standard lantern equipment and are taught through a systematic use of the state slides. The number of such classes thus registered has steadily increased year after year. The value of negatives, slides and other

equipment of the Division has increased to about a half a million dollars and the loans of slides now total about a million and a quarter a year.

The principles governing Mr. Abrams' administration of the Visual Instruction Division were rooted in his fundamental philosophy of education. He believes that real education consists in the development of habits of observation and interpretation, not merely in the acquisition of items of information. Hence his insistence that the use of visual aids in the classroom should be so conducted as to make the pupil an active participant. He explained this in his annual report for 1933, when he wrote:

The mere showing of pictures has little positive educational value and may engender the habit of observing superficially . . . One of the teacher's important functions is to train pupils to observe and interpret this means of expression. It may be said that a person gets from a picture only what he puts into it through recall of knowledge previously gained, the recognition of new relationships through measurements, comparisons and judgments as to purposes and utilization, in short, through efforts to interpret it.

It was the logical result of this philosophy that Mr. Abrams should discourage the giving of "picture shows"—the rapid showing of a large number of slides with running comments from the teacher—and should continually stress the advantage of using a very few slides in a class period, with thorough analysis and discussion. It was this same reasoning which caused Mr. Abrams to consider the lantern slide unrivaled among visual aids, since the picture can be held on the screen as long as may be desirable for such discussion.

The Cinema In Surgery

By DR. JACOB SARNOFF

Brooklyn New York

MAN'S first records were hewn in stone; then came the papyrus and brush; then paper, with pen and ink. In the ages of ancient Greek and Roman Civilization, great deeds were sculptured in marble; later they were portrayed in oil paintings or frescoes. In the early nineteenth century photography was invented, a method of instantaneous reproduction. But that was not enough. We must have sound reproduction. The phonograph was invented. Then the cinema to reproduce action by photography. Lastly we combined the phonographic and photographic records into the modern talking picture. The written words of a textbook and the spoken words of a lecture have to be transmitted from the eye and ear to the brain, where they are translated into mental pictures of reality and stored away as impressions or knowledge. The beauty of a tropical garden, or the horrors of war, require less effort either to portray or conceive when presented or viewed in the form of pictures. Compare these with mere descriptive words!

The cinema first gained popularity as a means of amusement, with its beginning in the comedy of a John Bunny, a Flora Finch, a Charlie Chaplin; then came love and romance; then, historical drama in the "Birth of a Nation" or "The Covered Wagon." Then came short scientific subjects, sea life and animal life; the animated fantastic pictures of Aesop's Fables, Mickey Mouse and a host of others. Millions are spent on such productions, all as a means of entertaining the public.

It gradually dawned upon our educators that the cinema would become a great aid and an efficient medium for general education in schools and colleges, and to this the medical schools were no exceptions. It has taken a hold on all institutions of learning, and is used for the study of any and all subjects that require visualization. In the study of medicine such subjects are anatomy, physiology, pathology, and especially surgery.

In the study of anatomy (the construction of the body) not only can the human machine be studied when it is taken apart, as is done by the medical students in the dissecting room, but the body can also be seen to reassemble by running the cinema film backward, producing in us the same mystification that we get when we see smoke running back into the chimney or water flowing up into the pitcher.

Physiology, the study of the functions of the hu-

man body, is a most fascinating subject. To record the various experiments and present the functions not by mere words but in real action is most helpful to the student and teacher. Imagine seeing before your eyes the human heart beat at the rate of 70 to 80 per minute and then by means of slow motion reduce its speed to 7 or 8 per minute. By this slow motion you are able to analyze the separate contractions of the heart's various chambers, the right and left auricles and ventricles, to observe, like the witching waves, the constant contraction of the heart muscle that pumps the blood on its way to all parts of the body and in a fraction of a second later relaxes its muscle walls and allows them to dilate, its chambers to fill with blood from the veins, and keep repeating the cycle of the heart action which goes on incessantly for hours, days, three scores of years or more. Then you can study the heart action in minute detail, as you would study in slow motion the fine plays of a tennis champion, the swing of the bat, the stroke of the golf club, the knock out blow of a Dempsey, Firpo, Tunney or Baer.

The distinction between the normal and the abnormal, the healthy and the sick condition of the tissues and organs of the body (pathology), requires constant observation and long experience to recognize. The study of disease as it applies to the human being in its entirety is a vast field of many variations; to be able to apply the knowledge thus gained to the treatment of the disease is most essential. The stare of the goitre patient, the rash of scarlet fever and measles, the limp of infantile paralysis and a host of other symptoms from the beginning of a disease to its full development can, by means of the cinema, be permanently recorded, like the growth of a flower. By filming its development for short intervals in successive hours or days, one can make a composite picture and you see it grow before your eyes. So, too, the development of tumors or other abnormal changes can be shown, — their progress, regression or improvement — a person's condition can be seen at one time by such a motion picture.

Surgery, the art and science of treating disease by operation, requires not only a thorough knowledge of the many fundamental subjects such as anatomy, physiology and pathology, but also a great deal of experience, good judgment and skill of the highest type. To overhaul a machine, to find out and repair the trouble of even your tele-

phone, requires a knowledge of its parts and their work. How much more important is it to know the human body before one can attempt to diagnose its derangements and particularly to treat by the removal of the cause of the disturbance, such as tumors, or to reconstruct defectively functioning parts, as in hernia, without danger to the patient.

The number and variety of operations mount into hundreds and each operation may have different methods of approach and procedure depending upon the existing factors, the skill of the surgeon and the seriousness of the patient's condition. Mastery of such a vast field is attained by the various aids, the textbooks, the lectures, the clinics and particularly the operating room. It is here that medical students congregate. They are seated in the amphitheater surrounding the center stage, with the surgeon, as the leading star, attended by his understudies, the assistants and the chorus of nurses and orderlies. The plot concerns the patient who may be the victim of a common or a very rare surgical malady. The various scenes or steps of the operation, from the rising of the curtain (the opening incision) to the closing final (the sewing up of the skin), take place on a limited area of a few inches of the patient's anatomy. Through such an opening the surgeon works, reaching the depths of the abdomen to grapple with the malady, whether it be an inflamed appendix, a gall-bladder, tumor, ulcer or kidney stone.

The body of students seated many feet away strain their eyes, crane their necks and contort their bodies to catch a glimpse of such operations, dodging the obstructions of the drapes surrounding the field of operation, as well as the obscuring assistants and nurses and even the surgeon himself; thus they miss some of the most important steps of the operation. Again, they might have to wait for days, weeks or even months for an opportunity to see the operations that they are studying because of the lack of such types of cases, particularly when of a rare nature. A good many of the rare conditions they never have an opportunity to see for that very reason.

The cinema, indeed, is a great aid; by this visual medium every step of the operation may be brought in clear view to the entire class of students, and to every individual as if they were taking part in the actual operation, standing right next to the patient at the operating table. The motion picture camera placed alongside the surgeon, protected by sterile sheets, registers all the moves of the surgeon, the steps of the operation, as well as the important findings, the pathological conditions and the abnormal state for which the operation was performed, as well as the entire progress of the case following the operation until his recovery, giving

a complete bird's eye view of this entire study.

Even the surgeon, at leisure, may see himself operate, scrutinize his own steps and improve his technique where he deems it necessary. Also in a complicated or prolonged surgical illness and especially when consultations are held, the consultants and surgeons may view together the findings of the operation, the various steps and the complicated conditions. The consultants who naturally were not present at the operation may thus see and aid with their advice and opinion.

Such motion pictures in surgery will serve manifold useful purposes; they may be stored away as a surgical motion picture library, available to the entire profession. Not only can we leave for posterity, the fundamental and common subjects, but also the rarest cases which very few would otherwise have a chance to witness.

In the medical schools, in addition to the study of the textbooks, lectures by the professors and laboratory work, the knowledge and understanding of a subject may be more easily grasped and mastered by presenting that particular subject also in motion picture. Again, it is incumbent upon the surgeon, before going to the operating table, to be prepared as thoroughly as possible. He at times looks upon the literature, reviews his anatomy in order to make sure of his steps, particularly in a difficult or a rare condition. Thus he may also go to his library shelf and pick out a reel on that particular subject and can be even better prepared to perform the operation. Again those practitioners in the rural districts, where medical centers of study are not as accessible as in the great cities, may to a great extent keep abreast of the developments of medical surgery by such films which they may readily procure from established sources, just as they obtain books from medical libraries.

One may wonder how such material can be produced and where it can be obtained. The desire of man to leave behind him some work or achievement urges many surgeons to avail themselves of the great opportunity of the cinema. To this the writer proved no exception. About two decades ago when the cinema in the field of medicine and surgery was an innovation, the writer took a fancy to record some of the anatomical facts in motion pictures while working in the dissecting room. Convinced of its great value as an aid in teaching, he continued to develop a good portion of the anatomy, physiology and embryology in cinema form. Then came the most intriguing part of the hobby, 'surgery in motion pictures.' In the past few years he has developed a "system of General Surgery in Motion Pictures." A surgical film library consisting of over 200 reels of 400 feet each of the 16 mm. print. It covers practically all subjects and operations of

(Continued on page 22)

Visual Education in FERA Work

By RAYMOND THOMPSON

County Emergency Relief Administrator
Coeur d'Alene, Idaho

AN outline of a proposed state-wide educational program is now in the hands of our Relief Administration at the State Capital of Idaho. The possibilities of this program are at once apparent when we take into consideration the close contact our various workers have with the thousands of families in our state. That this program might well be adapted and adopted all over the United States is the contention of this writer.

The fundamental principles are as follows: In each county in our state we have a branch of the Federal Relief Administration. This relief work is divided roughly into three divisions: Social Service, Work Projects and Rural Rehabilitation. While the three are very closely inter-related, there are nevertheless, some special distinctions. For instance the Social Service Department functions on the principle of direct contact through the Social Service Aide with the family in the home. In our particular case each Social Service Aide is charged with the rendering of service to not to exceed one hundred and twenty-five families.

In the Works Projects the foreman in charge of seeing that this work is properly carried out, has direct contact day after day with men, the majority of whom are the heads of families.

In Rural Rehabilitation a particular kind of service is rendered, inasmuch as the family is not only contacted in a straight Social Service manner, but is also carried right through the Works Project program to the final completion of the actual rehabilitating, in other words, the placing of the family on a self-sustaining basis.

Where does the value of visual education enter in? First, let us consider the case of the Social Aide. Armed with a small film strip projector the Social Service Aide could give visual instruction to a select group of community mothers in a manner that would most assuredly produce excellent results. The various subjects which could be treated would depend of course upon circumstances, but they would range all the way from ordinary visual lectures in health education to the more intricate phases of Social Service treatment.

Consider also the project foreman, a man who has a great amount of influence over the relief workers under him. The education of these foremen is of great importance and regular meetings should be held in which the topics of handling men on projects, dealing with so-called radical workers, and education

along safety engineering lines might well be followed.

In the Rural Rehabilitation program the education of people endeavoring to carry out these projects is of utmost importance if the projects are to culminate successfully.

The use of film strips, lantern slides or even motion pictures in discussing the manner of carrying out these programs would not only be educational but would undoubtedly have a splendid moral effect on the people dealt with. In our county we have worked up sets of glass lantern slides for use in education of the Social Service Aides along certain lines.

For instance, certain sets of films are used to bring out the fact that our people need encouragement. We call one set "The Pioneer Spirit" and the pictures used were taken in the far North where people depend for their very existence upon their initiative in planning ahead and making the utmost of whatever resources they may have available. Another set entitled "Lessons in Harmony From Wild Animals" is an object lesson showing how wild animals of certain kinds live harmoniously and insure their futures through a careful program of thrift. These two sets are merely indicative of the value of visual education in bringing out certain object lessons.

Our plan is first to educate the relief workers who have direct contact with the many thousands of our people. Once we educate these workers, we intend to follow a general educational program with the placing of our specialized film strips and lantern slides before select groups of people. These groups may be, as inferred previously, numbers of community mothers, they may also be certain people who are trying to work out some Rural Rehabilitation program, and if the educational pictures are broad enough, they may be taken before the general public.

Film Exhibition in India

The first Indian Motion Picture Convention will be held in conjunction with a Photo-Cine-Radio Exhibition in Bombay from February 16th to March 2nd, sponsored by the Motion Picture Society of India. Producers, distributors, exhibitors and others interested are asked to take part.

The sectional meeting on cinematography will be devoted to the historical development of technique, basic materials, applications for scientific educational and social work, health and other propaganda. There will also be lectures accompanied by lantern slides, films and demonstrations, and daily programs of the best Indian films.

News and Notes

Conducted by JOSEPHINE HOFFMAN

Selected Movie Programs for Children

Representatives of ninety-seven social, religious and educational institutions of Manhattan's Lower West Side met with Professor Frederic M. Thrasher of New York University, Mrs. August Zinsser, John Kirkland Clark, president of the Community Councils of the City of New York, and their associates on Sunday, December 9th, to perfect plans for New York's first comprehensive and scientific experiment in controlled motion pictures.

Explaining the significance of this experiment, Dr. Thrasher said at the meeting: "The purpose of this experiment is neither to censor motion pictures nor to keep children from enjoying motion picture entertainment. Rather, it is our plan to make the community-sponsored program so attractive to the child that he will prefer to attend approved and supervised special performances instead of selecting his film fare on the basis of his own limited discrimination. Recognizing that the average child attends one or more motion picture performances each week, we feel that all community agencies have a very real responsibility in helping to direct a child's taste toward constructive rather than harmful motion picture performances."

If the experiment proves successful, and meets with the approval of the Board of Education, it will form the basis for similar activities throughout Greater New York.

Film Strips and Slides Tell Story of Farm Machinery

A series of 54 pictures illustrating the development and use of farm implements and machinery in the United States has been prepared by the Bureau of Agricultural Engineering and the Extension Service, U. S. Department of Agriculture. The pictures are primarily for the use of 4-H club workers, schools and other agencies. They depict the continuous development from primitive tools, such as the sickle, to modern power-driven implements and machines.

This collection, known as Series 335, "History and Development of Agricultural Implements and Farm Machinery," is available on glass lantern slides which may be borrowed from the Extension Service, U. S. Department of Agriculture, Washington, D. C., the only charge being the cost of transportation. It is also available for purchase in 16 millimeter film strip form from Dewey & Dewey, Kenosha, Wisconsin, for 45 cents. The

Extension Service will supply information regarding the purchase of film strips.

Short lecture notes telling about the development and adoption accompany the slides; the notes are incorporated in the film strip.

Textbooks Illustrated with Motion Picture Stills

A recent issue of *Motion Picture Herald* reports an interesting and significant move on the part of some of the largest publishers of school textbooks to introduce to English classrooms new grammar books in which scenes from important motion pictures are used as illustrations. In announcing this plan to the Associated Press in New York, Mr. Adolph Zukor, president of Paramount Publix Corporation, declared the students will always be provided with fresh and modern illustrations as they will be replaced from time to time with scenes from current pictures. For instance, illustrations of "Skippy" and "Huckleberry Finn," which are among pictures now being printed in new editions of established grammar books, can be replaced with such travel and political subjects as scenes from "Lives of a Bengal Lancer" and "The President Vanishes." "The Crusades" will furnish much valuable historically interesting pictorial material.

Pennsylvania High School Successfully Uses Talking Pictures

Talking pictures have played a definite and important part in the regular curriculum activities of the Mahanoy Township High School of Mahanoy City, Pennsylvania. Development of the talking picture program and its successful operation for the past three years are the work of Dr. Joseph F. Noonan, Superintendent of Schools. A short description of the work, written by Dr. Noonan, follows.

"The program comprises two feature pictures each month and eight short subjects. Feature pictures such as *Lady of the Lake*, *Ben Hur*, *Uncle Tom's Cabin*, *Dr. Jekyll and Mr. Hyde*, *Abraham Lincoln*, *The Virginian*, *Alexander Hamilton*, *With Williamson Beneath the Sea*, and *Little Women* comprise the nucleus of a major auditorium program. Short subjects, shown twice each week during the morning assembly exercises, cover the fields of music, science, geography, history, travel, and allied subject divisions. The presentation is informal, no attempt being made to color the vi-

carious experiences thus provided for students by academic exposition. Supplementing the major auditorium activity is a well rounded program of silent and sound pictures which are used in the classrooms purely as aids in the presentation of regular academic classroom instruction.

"The film program is being constantly enriched and steps are now under way to add to its effectiveness by regarding it a mandatory part of the core curriculum."

Film Production Activities

Erpi Films Classified into Series

A move to simplify and make more efficient the use of educational talking pictures on the part of educational institutions has been made by Erpi Picture Consultants. This organization has reclassified its entire library of educational films which were produced under the sponsorship of leading educators, universities and institutions, so that the user may select complete series of films especially suited to various courses of study. Under the new classification there are nine series of educational films listed. The number of films in each series range from four to twenty.

The nine series embrace Botany (8 subjects), Zoology (13 subjects), Biology (18 subjects), Physics and Chemistry (6 subjects), General Science (20 subjects), Teacher Training (10 subjects), Nature Study for Primary Grades (11 subjects), Music Appreciation (4 subjects), and Parent-Teacher Programs (12 subjects).

The general worth of these films has been proved by a number of experiments conducted under strict scientific and educational procedure. Results of the experiments have shown that use of the films in connection with the regular classroom presentation of the subject matter has produced a very definite increase in learning, and that the subject matter may be presented more effectively and in less time than is required when the films are not used.

New Organization to Sponsor Family Programs

The Motion Picture Foundation, New York City, a non-profit agency to sponsor and assist in the production of family motion pictures, has recently been incorporated, with Dr. William B. Millar, formerly General Secretary of the Greater New York Federation of Churches, as secretary. Elizabeth Richey Dessez,

formerly with Pathe, is identified with the organization in an executive capacity.

The essential element in the Foundation's program is the production of a regular supply of feature pictures and short subjects which will satisfy the demand for wholesome and intelligent family entertainment. Production plans provide for releasing a program of one feature and from three to five reels of shorts each week during the school year. The pictures will be sold under the direction of the Foundation, but distributed physically through established channels. The Foundation will not go into the business of producing pictures, but it will aid reliable independent producers by financing and insuring distribution of pictures made from short stories which have been selected by the story selection committee of the Foundation.

Series of Psychology Subjects

The C. H. Stoelting Company, Chicago, are releasing a revised series of 16 mm. films on psychology and physiology, including the following subjects: Eastman's film, *Microscopic Animal Life*; *Conditioned Responses*, *Reaction Time*, *Rote Learning*, *Illusions of Movement*, and *Industrial Motion Analysis*, from the Ford library; *The Pecking Instinct in Chicks*, *Reasoning*, *Maze Learning in the White Rat*, and *Behavior of the Feeble-minded*, from the University of Michigan; *Reflexes in the Frog*, *Determiners of Attention*, *Range of Visual Perception*, *Reliability of Memory*, *Types of Apparent Movement*, from the University of Southern California; *The Development of Behavior in the Fetal Cat*, from Brown University; *The Ape and the Child*, from the University of Indiana; *Motor Conditioning in Dogs*, and *Views of a Decorticate Dog*, from the University of Illinois. One 35 mm. film, *Mechanics of the Brain*, from the Physiological Laboratory of the Russian Academy of Sciences, may be rented.

Two New Government Films Released

Duck Farming, a new one-reel silent motion picture film, and a two reel film, *Home Demonstration Work in the Western States*, have been released by the Division of Motion Pictures, U. S. Department of Agriculture.

"Shots" of the Muscovy, the Runner, the Mallard, the Pekin and other breeds of ducks, of both ornamental and commercial types, are included in the duck film. Commercial duck farming methods are illustrated by scenes showing approved procedure in brooding, feeding and marketing of ducks.

The Home Demonstration film gives a general idea of the scope of home demonstration work in the West and shows how this work helps farm people to improve their homes and to enjoy them. Copies of these films are available in both the 35 and 16 mm. width.

Department of Visual Instruction Notes

Conducted by ELLSWORTH C. DENT, Secretary

Winter Meeting Next Month

Since the merger of the Department of Visual Instruction and the National Academy of Visual Instruction in February, 1932, it has been the practice of the Department to hold two meetings each year. One has been held concurrently with the meetings of the National Education Association and the other at the time and place of the meeting of the Department of Superintendence.

The Department of Superintendence meets in Atlantic City during the latter part of February and the Department of Visual Instruction has selected February 25 and 26 as the dates for its sessions. The sessions will be held at times which will avoid conflict with the general sessions of the Department of Superintendence.

An interesting and instructive program has been arranged by President Emmert. Dr. Tracy F. Tyler, Secretary of the National Advisory Council on Radio in Education, will present some recent developments along the line of Radio in Education. Miss Zoe Thralls, Assistant Professor of Geography, University of Pittsburgh, will explain "The Use of Pictures in Developing a Unit." Dr. A. G. Balcom, Newark, N. J. Schools, with the aid of lantern slides and charts, will interpret the quarter of a century of visual instruction in Newark and in New Jersey. Investigations, research problems and recent developments in visual instruction will be reported in order to allow members of the department to keep abreast of the times. The complete program will appear in the February issue of this magazine.

Future Plans to be Considered

The greater part of one of the sessions will be devoted to a consideration of plans for the course to be followed by the Department of Visual Instruction in the future. Several of the problems before the Department have been suggested in earlier issues and members have made additional suggestions. Consideration will be given to those which seem to require attention.

Although there are various organizations and movements devoting attention to the application of the motion picture to instructional procedure, there is none other than the Department of Visual Instruction which is giving constant consideration to the general problems of visual instruction. Teachers and administrators find ready advice concerning the use of motion pictures but sometimes find it difficult to secure similar information relative to the many other effective visual-sensory aids to instruction. The De-

partment is in a position to assume and retain leadership in the general visual instruction field and plans should be laid to that end.

Cumulative Bibliography Needed

During the many years of his active interest and participation in visual instruction activities, the late Dr. Joseph J. Weber devoted much time to the compilation of a visual instruction bibliography. The last one he prepared for publication has been used widely but there is need for an up-to-date bibliography and for the continuance of this project. It would be a good assignment for a full-time secretary of the Department, along with the job of extending the membership of the Department to include all those who are using or are interested in the use of visual aids.

In connection with such an enterprise, it should be comparatively easy to establish a central library of visual instruction publications and articles, filed by subject and available for temporary loan to members who might desire detailed information concerning visual instruction topics. The graduate student and the teacher seeking information concerning the types and uses of visual aids find it difficult to locate required references. A reference service available through the Department would be used widely and would extend the usefulness and influence of the organization.

Texas State Visual Section Meets

The Visual Instruction Section of the Texas State Teachers Association held its regular annual meeting at Galveston, November 29—December 1, 1934.

"The Use of Slides in Teaching Elementary and High School Subjects" was discussed and demonstrated by Mrs. Stace Westmoreland of State Teachers College, Huntsville. Dr. C. A. Nichols of Southern Methodist University, Dallas, gave a demonstration of the use of slides in the teaching of the History of Education. In this connection he praised highly the work of Dr. Frederick Eby of the University of Texas in his preparation of 100 slides depicting Education in Texas.

"Visual Aids in Public Schools" was the subject of an address by Miss Vesta Hicks of Austin Senior High School. Dr. Charles F. Arrowood, University of Texas, gave a lantern slide talk on "The Ancient Cliff Dwellers."

The Massachusetts Branch of the Department of Visual Instruction Presents Annual Program

Boston University School of Education,

Saturday, January 26, 1935.

SUBJECT: How To Use Motion Pictures To Good Advantage

The value of the use of Motion Pictures has been established by research and practice. Everyone is asking the question: "How may the potential advantages be realized?" This meeting is devoted to the question of Methods of Using Educational and Recreational Motion Pictures.

Morning Session

Methods for using motion pictures in the classroom—Mr. Abraham Krasker, Director of the Department of Teaching Aids, Quincy. Instructor in Visual Education, Boston University School of Education.

By What Methods Can Teachers and Parents Improve the Children's Choice for the Better Commercial Motion Pictures?

The following book reviews will be presented on this subject:

1. "Our Movie Made Children," by James Forman. Reviewed by Mr. Robert W. Desmond, Editorial Staff, Christian Science Monitor.

2. "How to Appreciate Motion Pictures," by Edgar Dale. Reviewed by Mr. Chester F. Prothero, Beaver Country Day School.

3. "Photo Play Appreciation," by Dr. William Lewin. Reviewed by Mr. Fred E. Pitkin, Superintendent of Schools, North Andover.

Methods for improving commercial motion pictures—A national program—Mr. Stephen P. Cabot, New England Chairman of the Motion Picture Research Council.

Afternoon Session

The use of motion pictures to promote international understanding—Professor J. Anton deHaas, Head of the Department of International Relations, Harvard Graduate Business School.

Demonstration of the use of motion pictures in a character education program—Dr. Howard M. LeSourd, Dean of the Graduate School, Boston University.

There will also be school exhibits of work showing the use of teaching aids in their school system, the latest available material and equipment.

National School Radio Programs

A number of excellent educational radio programs are being presented this year. Some of the programs are designed for school room use, while others are for adult education. Announcement of a few of these programs follows:

Our American Schools—sponsored by the National Education Association. Saturdays, 5:30 p. m. EST. National Broadcasting Company. Theme—Preparing Youth for the New World.

An Invitation to the Convention of the Department of Superintendence of the N. E. A.

February 23 - 28

You'll enjoy the homey atmosphere at Hotel Chelsea. Situated on the boardwalk, above the ocean, you'll find the sun deck particularly restful.

The Convention facilities are particularly good because Westminster Hall (part of the Chelsea) was especially built for groups. It seats 1800 people and several convention functions are being held there. Hotel Chelsea is located just 5 blocks from the auditorium.

We invite you and your friends to enjoy our excellent food—to be with us at Convention time in Atlantic City.

Come early for Washington's birthday. We urge your early reservations.

Hotel Chelsea

ATLANTIC CITY

OPEN ALL WINTER
ON THE BOARDWALK

JOEL HILLMAN

J. C. MYERS

JULIAN A. HILLMAN

Education in the News—Sponsored by the U. S. Office of Education. Wednesdays, 6 p. m. EST. National Broadcasting Company.

Series of Educational Addresses—Sponsored by the National Congress of Parents and Teachers. Thursdays, 5 p. m. EST. Red Network, National Broadcasting Company.

A number of different series of broadcasts—Sponsored by the National Advisory Council on Radio in Education, 60 East 42nd Street, New York. A series for each day of the week. Write to the Council for programs and literature.

Ohio School of the Air—Sponsored by the Ohio State Department of Education, School Days, 2 p. m. EST. Station WLW.

Wisconsin's publicly owned stations, WHA at Madison, and WLBL in Stevens Point run a full days program starting at 8 a. m. each day, with the *College Of The Air* daily at 1:00 p. m.; and 3:00 p. m.; and the *School Of The Air* at 2:05 p. m. daily.

Walter Damrosch Music Appreciation Hour—Sponsored by the National Broadcasting Company is broadcast in four series from 11 to 12 EST each Friday morning.

Radio Station WSUI, State University of Iowa is running two series of broadcasts. The one designed for high school students as a regular part of the school program is given on Mondays and Tuesdays from 11:30 to 12 m. The second series is broadcast for the Iowa Federation of Women's Clubs. The programs are given each Monday from 3:30 to 4 p. m. CST.

George Peabody College for Teachers is giving a series of broadcasts entitled "The Teachers College of the Air", each Friday evening from 9:30 to 10 p. m. CST., over station WSM, Nashville, Tennessee.

The Film Estimates

Babes in Toyland (Laurel and Hardy) (MGM) Hilarious, often burlesque, always clean nonsense combining Victor Herbert's music, fairy-tale, nursery-rhyme and comic strip characters with Laurel and Hardy as prime movers of action. Unwise "scare" scenes strong for sensitive children. Garishly staged.

A—Mildly amusing Y—Amusing C—Exciting
Bachelor of Arts (Tom Brown, Anita Louise) (Fox) Somewhat jerky story of rich college boy saved from wasting time and money by efforts of girl who loves him. Brown overacts. Some fine work by Mae Marsh and H. B. Walthall, and Stepin Fetchit's voice and actions funny as usual.
 A—Too juvenile Y—Interesting

C—Probably good
Behold My Wife (Sylvia Sidney, Gene Raymond) (Paramount) Wealthy family cause suicide of chorus-girl by brazen lie told to keep their wild son from marrying her. So he marries Indian to outrage family. His sister's murder of her paramour brings mess to happy ending. Dubious motivation and weird ethics.
 A—Hardly Y—Unwholesome C—No

Big-Hearted Herbert (Aline MacMahon, Guy Kibbee) (Warner) Kibbee convincing as grouchy, blustering, egotistical self-made business man who bullies and humiliates his family with his antiquated ideas and bad manners. How his wife tames him furnishes clean, wholesome fun. Fast-moving, human comedy with character interest.
 A—Probably amusing Y—Funny

C—If it interests
Bright Eyes (Shirley Temple, James Dunn) (Fox) Appealing little story about devotion of young airplane pilot to orphaned child. Much is fine, wholesome, amusing, but marred by one over-sad and tragic episode. Shirley engaging as always. Climax healthily thrilling and ending appealing.
 A—Very good Y—Very good C—Mostly good

Broadway Bill (Warner Baxter, Myrna Loy) (Columbia) Excellent race-track comedy of real character and human interest. Hero and sister-in-law scorn life of ease and, unconventionally, surmount endless obstacles to bring beloved horse to Derby victory. Then joyous divorce and marriage. Dubious ethics, but mostly thorough amusement.
 A—Fine of kind Y—Perhaps C—No

By Your Leave (Frank Morgan, Genevieve Tobin) (RKO) Middle-aged couple, supposedly intelligent, think they need week's fling apart, but brief philandering cures the illusion for both. Labored social comedy, too farcical to convince, and largely nullifying sophistication by burlesque character of the action.
 A—Mediocre Y—Better not C—No

Caravan (Loretta Young, Charles Boyer) (Fox) Romantic mixture of nonsense, music, comedy, modern modes and gypsy costumes. Background of Hungarian castle at wine-harvest time. Much drinking. Loving her lieutenant cousin, heroine weds gypsy to save estate. Annual marriage for solution. Complex.
 A—Rather good Y—Doubtful C—No

Chu Chin Chow (George Robey, Anna May Wong) (Gaumont-British) Skillful screening of fantasy of Ali Baba and Forty Thieves, ably acted in spirit of original. Tone, incident, and unspeakable cruelty vastly more vivid and gripping than same scenes verbally told in Arabian Nights. Sets and costumes elaborate and exotic.
 A—Interesting Y—Strong C—Too strong

Dangerous Corner (Virginia Bruce, Conrad Nagel) (RKO) Rather novel picture, interestingly sustaining suspense by successive revelations in the plot, showing two resultant endings for sophisticated social situation, depending on whether whole truth is told or not. Trivial incident determines tragic or romantic outcome for action.
 A—Fair Y—Better not C—No

Desirable (Jean Muir, George Brent) (Warner) Hero "successful business man" who always ignores business for romance, pursuing first stage-star siren, then her long-concealed daughter, fresh and unspoiled. Everybody decent but life for all mere froth of social functions and romantic excitement.
 A—Fair Y—Not worthwhile C—No interest

Evelyn Prentice (William Powell, Myrna Loy) (MGM) Finely acted, restrained, strong story of fine couple, genuinely devoted to each other and their child, each brought under suspicion of misconduct. Contemptible villain nearly ruins their future but skill of lawyer-husband brings about clever reversal.
 A—Good of kind Y—Very doubtful C—No

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)

Forsaking All Others (Joan Crawford, R. Montgomery, C. Gable) (MGM) Heroine, beloved by two life-long friends, is left at altar by one of them but gets him back, only to discover she loves the other. Lively, superficial story with smart settings, gay parties, amusing dialog, much slapstick, and deft comedy by Charles Butterworth.
 A—Depends on taste Y—Doubtful C—No

Fugitive Lady (Flurence Rice, Neil Hamilton) (Columbia) Highly improbable, rather confused crook story with chief crook a crawling cad who involves innocent heroine in jail sentence. Incredible chance brings heroine and hero to real love. Wholesome romance outweighed by sordid action and artificial plot.
 A—Mediocre Y—Doubtful C—No

Gay Bride (Carole Lombard, Chester Morris) (MGM) Gold-digging heroine, whose brazen cheapness is played up as charm, hands self in marriage from one gangster to another to inherit as they die. Not a reputable character in story, the hero a crudity, and practically no English spoken.
 A—Trash Y—Unwholesome C—No

Gentlemen Are Born (Franchot Tone, Jean Muir) (1st Nat'l) Much engaging comedy about three young Harvard grads, and three girls, meeting endless trouble finding jobs. Shows either not to expect success merely from college degree, or that college is not worthwhile. Unobjectionable, amusing, passably acted, but not wholly convincing.
 A—Hardly Y—Probably good C—No interest

Home on the Range (Evelyn Brent, Jackie Coogan, R. Scott) (Paramount) Hash of absurd and impossible situations made into "modern" horse-opera. Noble-hearted female crook remains pure and good through endless series of escapades, and wins the cowboy-hero. The song is dragged in, having no visible connection with the story.
 A—Stupid Y—Hardly C—No

Imitation of Life (Claudette Colbert, Warren William) (Universal) Dramatic story depicting courage and sacrifice of two mothers, one white and other black, who have developed successful business together. Vital and tragic problem of mulatto girl skillfully handled. Idealistic but slow-moving, too unrestrained and sentimental at times.
 A—Interesting Y—Mature C—Too mature

It's a Gift (W. C. Fields, Baby Leroy) (Paramount) Fields does effectively his typical comic stuff in futile leading role of feeble story. As henpecked husband, who has bought a crazy California orange grove, he fumbles through, by rickety auto, to strike it rich at last. Nothing to it but Fields.
 A—Feeble Y—Perhaps C—Doubtful

Jane Eyre (Colin Clive, Virginia Bruce) (Monogram) Well screened classic, not "modernized", with dialog, sets, costumes and characters true to book and England 100 years ago. Properly slow-moving and formal, but stilted at times. Acting sincere, but not able enough to make a great picture.
 A—Interesting Y—Good C—Little interest

Kid Millions (Eddie Cantor, Ethel Merman) (U.A.) Hilarious, Cantor musical slapstick, aimed accurately at the box-office. Popular songs, wisecracking dialog, much dancing, elaborate stage numbers, lunatic comedy, and less vulgarity than ever. Crazy plot about \$77,000,000 inheritance in Egypt and fake heirs.
 A—Depends on taste Y—Amusing

C—Perhaps
Lady by Choice (May Robson, Carole Lombard) (Columbia) Notable character role by Robson as gin-soaked, lying, gambling old woman, finally "adopted" as mother by common, carabet-dancing heroine as publicity stunt. But affection grows and makes life for each less seamy and more human.
 A—Good of kind Y—Very doubtful C—No

Little Minister. The (Katherine Hepburn, John Beal) (RKO) Another classic beautifully screened. Faithful to essentials of original, and with charm of settings, atmosphere and characterizations to delight the intelligent. Somewhat slow-moving, but photography, direction and acting notable, with Beal practically perfect in title role.
 A—Excellent Y—Excellent C—No interest

Love Time (Nils Asther, Pat Patterson) (Fox) Light, wholesome romance depicting Franz Schubert; his life, music, and charming

love affair with a supposed country girl. Asther does difficult role well. Simplicity, genuineness, character humor and period interest make appealing little film.
 A—Pleasing Y—Very good C—Good

Man Who Reclaimed His Head, The (Claude Rains) (Universal) Strong arraignment of munitions-makers as prime cause of war, unscrupulous even to debauching press for profit. Rains fine as high-principled writing genius. His wife's honor attempted, he returns from trenches for grim vengeance. Fine War shots.
 A—Interesting Y—Mature C—No

Menace (Gertrude Michael, Paul Cavanagh) (Paramount) Suspenseful murder thriller, effective cast and direction, one or two somewhat harrowing scenes. Grim plot of demented mind for stabbing three wholly innocent persons gets one victim before plotter's presence in household is discovered.
 A—Good of kind Y—Thrilling C—No

Mighty Barnum, The (Wallace Beery, Adolphe Menjou) (U.A.) Typical Beery stuff, showing Barnum as crude, glib, childlike, alternately blundering into success and failure exploiting freaks. Broad burlesque and sensational events, sometimes amusing, often merely ridiculous, frequently in bad taste, with spectacular fire as climax.
 A—Depends on taste Y—Probably amusing C—No

One Exciting Adventure (Binnie Barnes) (Universal) Light, sophisticated, intriguing crook comedy with glamorous Parisian settings. Heroine is a fascinating Lady Raffles who steals for thrill, not for profit, until love cures her of mania for jewels. Punishment evaded and police belittled.
 A—Fairly amusing Y—Probably harmful C—No

Painted Veil, The (Greta Garbo, Herbert Marshall) (MGM) Garbo as temperamental daughter of Viennese scientist marries fine doctor whose post is in China. Then glamorous adultery with hero's married colleague against Chinese-temple background. Lover turns cad. Heroine becomes devoted to hero.
 A—Depends on taste Y—Certainly not C—No

Power (Conrad Veidt) (Gaumont-British) Impressive, forceful portrayal of famous novel "Jew Suss". Veidt excellent as unscrupulous, ambitious Jew who sacrifices everything for power in order to aid his oppressed race. Background of 18th century racial prejudice and intrigue. Harrowing execution scene.
 A—Notable Y—Strong C—No

Pursuit of Happiness (Francis Lederer, Joan Bennett) (Paramount) Deftly done romantic comedy with historical interest despite merry burlesque. Fuel-saving practice of "bundling" in revolutionary New England is amusing climax, but ignorance will guffaw, thinking it lewd. Lederer does notably fine role.
 A—Amusing Y—Doubtful C—No

Ready for Love (Richard Arlen, Ida Lupino) (Paramount) Cheap farce about mostly very cheap people. Small-town gossips mistake heroine for mistress of former "leading" citizen, hence ducking-stool punishment. Mistake discovered. Notoriety brings stage offers but heroine finally refuses and marries reporter hero.
 A—Trash Y—Trash C—No

Romance in Manhattan (Ginger Rogers, Francis Lederer) (RKO) Sincere, refreshing little story of real people and their problems. Enthusiastic and ambitious young immigrant, engagingly played by Lederer, enters U.S. illegally and is befriended by chorus girl and police. Appealing romance and amusing situations.
 A—Pleasing Y—Good C—Yes, if it interests

Wednesday's Child (Frankie Thomas, Karen Morley) (RKO) Human, appealing story of sensitive boy's suffering over unsympathetic mother's contemptible conduct, then over adored father's proposed second marriage. Father heroically brings happy ending. Father and son roles outstandingly well played.
 A—Good of kind Y—Better not C—No

White Parade, The (Loretta Young, John Boles) (Fox) Splendid film, emphasizing ideals of service in nursing profession. Training school background and atmosphere strikingly handled. Some exaggerations, but whole is sincere, quietly emotional and dramatic, with much that is human, sentimental, and amusing.
 A—Good Y—Very good C—No interest

Among the Magazines and Books

Conducted by MARION F. LANPHIER

The University of Michigan School of Education Bulletin (November, '34) "Films for Students of Education," by William Clark Trow.

Motion pictures of learning materials are recommended as observation is necessarily limited, and reading and hearing of educational platitudes becomes dull and arid. It is enlivening to see on the screen the psychologists and educators of whom the students read, to see classes in this country and abroad, to see special educational procedures based on psychological principles, and to see experimental methods and techniques applied. In using the motion picture camera in the schoolroom, the teacher knows how to choose the significant to be pictured, but is apt to be an amateur photographer. The professional photographer is apt to choose the unusual, the dramatic, and the spectacular, — that which will make an emotional rather than an intellectual appeal. Almost as important as the selection of subjects, is the editing. Here the professional photographers can be of little assistance, but the material is all dear to the heart of the teachers. "But ruthless cutting and rearranging will often bring out possibilities which would scarcely have been suspected."

International Review of Educational Cinematography (November, '34) "The Educational Film in the World of Labor," Communication from the International Labor Bureau.

In twenty-three pages, a full treatment is given of the work of the International Labor Office in the field of visualization under the League of Nations. A film catalogue on social questions was started in 1927 and is kept up to date. Films produced in various countries are described on loose leaves and the information is distributed. Among the subjects treated are: accident prevention in industry, use of films for disseminating information on agriculture, utilization of workers' spare time, and industrial hygiene. Many suggestions are made for future developments in the film field on matters pertaining to the labor world. Vocational Guidance is analyzed in a scientific manner and along new lines. Producers of Educational Films in any country will find suggestions in this article upon which they may work for decades to come.

"The Cinema in Vocational Guidance," by Professor Luc, General Director of Technical Teaching at the French Ministry of National Education. After the War it was sought in France "to encourage the children to learn a proper trade or craft rather than yield to the attraction of immediate

earnings which inevitably result in subsequent inefficiency." To choose a craft, it is necessary to know several crafts. The difficulties of taking children to factories and mills are hazardous and insurmountable. "If the screen is only a reproduction of reality, it possesses advantages over the visit from the demonstrative point of view. The contrast of black and white revealed on the screen shows the objects projected enlarged, and renders them more easily understood. The slow motion projector, moreover, can split a movement up and reveal it in a way that nothing else can." Since 1923, France has had a special commission for the cinema as applied to vocational guidance attached to the ministry. This commission may recommend purchase or rejection of films. The films are sent throughout France, and meetings are held for those about to leave school under the direction of a government official.

"The Vocational Guidance Film," by Julien Fontégne, Inspector General of Technical Training, Paris.

Notions on work that a child should consider after leaving the elementary school are clearly noted. Some pupils do not feel the need of such instruction. For such pre-vocational guidance is suggested, which may be given through such films as those on the life and labours of fishermen, the fields where the market gardeners work, the miner's hard life, the artistic creations of the French artisans, and the "tremendous tumultuous life of our modern factories and workshops."

School and Society (October 20, '34) "Educational Events"—an account of the plan by which pupils are taken in groups to the Century of Progress

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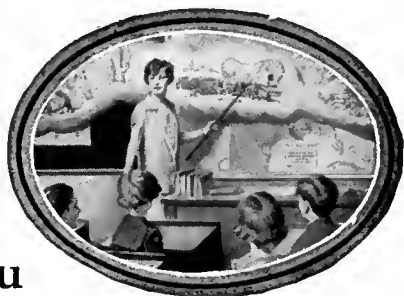
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after educators, members of museum staffs, and area chiefs of the exposition had developed syllabi and advantageous tours. "It is the first time in the history of education that any exposition has done this work for students. The material and the opportunity for its study in this manner are in accord with the newest ideas in educational progress."

American Childhood (November, '34) "Selling Education through the Camera," by Mabel Osler Priest.

With the thought that in this visual-minded age, school life should be pictured for parents and friends, Mrs. Priest was asked by the Editor to make clear to teachers a simple technique for presenting pictorially dramatic situations in school activities. A beautifully illustrated article results, in which the simplest directions are given for using a camera in the schoolroom.

Elementary School Journal (October, '34) "Free Services Offered Children by Museums and Art Galleries. II," by Rupert Peters.

Service brought to the schools is discussed in the second article of this series. The boards of education in Detroit, Cleveland, and St. Louis maintain museums for lending materials to schools. The Pittsburgh board of education pays \$15,000 annually to the Carnegie Museum to provide natural science loan materials for schools. The Detroit Children's Museum lends a large collection of art reproductions, mounted birds and small mammals, costume dolls, minerals, pottery, baskets and textiles to the schools. The museums of Cleveland and St. Louis also serve schools with slides and films. St. Louis has acquired specimens from three world's fairs and lends objects in preference to pictures. Eight employees are required for transporting the museum collection in Newark, New Jersey. The American Museum of Natural History in New York City uses eight trucks for a similar service. The Field Museum in Chicago sends a small diorama every two weeks to each school. The Philadelphia Commercial Museum has placed from one to twenty cabinets of exhibits in nearly every school of the state through state aid. As a rule, the lending collections are functioning more fully than the class trips to the museums.

In some cities members of the museum staff visit schools upon request and give talks illustrated with slides or motion pictures. The museum of Reading, Pa., employs in this manner one man on full time. The Metropolitan Museum of New York City sent a staff member once a quarter in 1933-'4 to speak in every Jr. and Sr. High School in the city. Illustrated lectures are often given to children on Saturdays and a story hour is provided on Sundays. The Toledo Museum of Art often has an audience of 1,500 children.

Some museums carry on club work for children during the summer when hobbies are developed.

(Concluded on page 24)

School Department

Teaching Progressive Methods In Science Problems

By ROGER B. SAYLOR

Head of Physics and General Science,
Barringer High School, Newark, N. J.

IN "PROGRESSIVE Schools" differences in pupil intelligence are recognized and measured by various tests. It is highly desirable to apply the course of study in any subject so that the curriculum for the pupils of normal intelligence will contain the essentials of that course, but the curriculum for the brighter pupils will be enriched if possible, to meet the needs of each pupil. Recognizing the fact that, with classes of ever-increasing size and number, it is difficult for the teacher to know all of his pupils individually, I determined to use a method of solving problems in our science classes which would approach the ideal situation of enabling each pupil to work to his capacity.

"We all know that the eye registers impressions in much less time than does the ear. The impression which the brain receives through the eye is frequently retained longer and can be recalled more easily than the impression received through the ear. As a teacher of science for many years I have found out that pupils follow carefully well prepared and demonstrated experiments. By later testing I have discovered that pupils learned well from these experiments.

Many pupils have been scared away from a science such as physics because they felt they could not master the mathematics involved. It has been my experience, however, that most pupils can master these problems if they are presented to the *EYE* as well as to the ear.

Time is too precious to write problems on the blackboard, so I make use of the projecting lantern. I am making a "library" of lantern slides. The time consumed and cost of making lantern slides by the older method is too great. Many classrooms are not supplied with dark shades and even if they were a darkened room would not be desirable. Glass lantern slides, and their cover glasses, absorb a large percentage of the light incident upon them. Realizing these and many

Conducted by DR. F. DEAN McCLUSKY
Director, Scarborough School, Scarborough-on-Hudson, N. Y.

more obstacles to be overcome, I decided to use "cellophane" to make my lantern slides.

I needed slides for problems and slides for diagrams. The problem slides were made by placing a piece of clear, colorless cellophane between two pieces of carbon paper. The ribbon was removed from my typewriter and the keys struck directly on the carbon paper. By this method the letters were printed on both sides of the cellophane. Two pieces of thin cardboard, the size of a lantern slide (3 1/4 inches x 4 inches) were cut from whatever cardboard was available. A rectangular hole (2 1/4 inches x 3 inches) was cut in each card. The cellophane was then pasted between two of the cards.

A set of slides for diagrams were made by pasting clear cellophane between two cards cut as indicated before. The diagrams were then drawn upon the cellophane with India ink or with a pencil

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such as is used for drawing on glass. These diagrams consisted of a large variety of subjects such as steam engines, gas engines, pumps, automobile gears, parts of a flower, sections of roots, chemical apparatus, etc. Unbalanced chemical equations were written on other slides.

The advantages in using these slides is that, in presenting problems to pupils, the attention becomes centered rapidly on all details. If the problem is a mathematical one, pupils learn quickly to organize the data and soon decide whether or not they can solve it. A three by five filing card is filed with each lantern slide and on this card is a type-written copy of the problem and on the reverse side is the solution of the problem. Pupils with difficulties come to the instructor's desk and receive help. As soon as a pupil has solved a problem, he draws a circle around the answer and brings it to the instructor for "credit." A second lantern slide is then thrown on the screen for those pupils who have completed the first one. The same procedure is followed with this problem as well as with a third, a fourth, or more problems. The brighter pupils can progress at a very rapid rate while the pupil with less intelligence may solve only the first or perhaps the first and fourth problems. Pupils want success and when they see the teacher record an "A" for them, it stimulates them to greater endeavor. Healthy competition results, and I have found that pupils who do not succeed well on a given day will come to the teacher for help outside of class. Home problem work is usually a preparation for class problem and "credit" work.

These lantern slides are valuable too for reviews. By keeping the lantern on the desk, in front of the room, and by properly cataloging the

slides, they are available at any time. The pictures are projected on the side wall or a screen placed diagonally across the front corner of the room. The back of an old map or a cheap white window shade can serve as a screen. I know that lantern slides made as above could be used in the teaching of many subjects from the kindergarten through the high school.

Measuring the Value of Two Slides and One Stereograph

By MARTHA H. COX

IN MY experiment to ascertain the value of the slides and stereographs (with a 2A and 3B group) I chose as a subject "The Banana." Children know very little about bananas except that they are a fruit and that they like to eat them. The second grade children read about bananas and also have them in their arithmetic work. The third grade has two chapters on bananas in their geography.

I worked with both the 2A and 3B classes together. As I read out of the book I showed them all the illustrations in the book and they are excellent.

I have 6 rows of seats with equal number of children in my three classes. The first two rows have the stronger 3B class, the next two rows have the weaker 3B class and the last two rows are my 2A class. I numbered my rows one, two, three, four, five and six. I took rows one, three and five upstairs to see two slides and one stereograph. The slides showed the plants with fruit and blossoms, and some plants between other fruit trees. The stereograph was like one of the slides.

The same number of children remained down stairs as went up. There were 15 in each group. Both groups had exactly the same subject matter except the slides and stereographs. The same objective test was given to the entire room with the following results.

Average for class seeing the slides and stereograph—72½.

Average for class not seeing slides and stereograph—60½.

Four of the class seeing the slides and stereograph fell below 70% while nine of the other class fell below 70%.

By studying the results of this test one can readily see the advantage of this type of visual aid in teaching.

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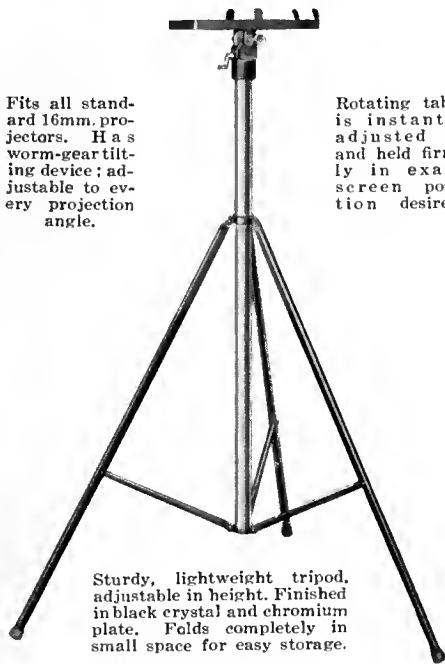
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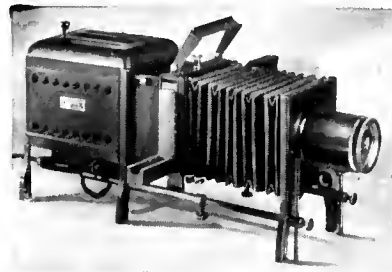
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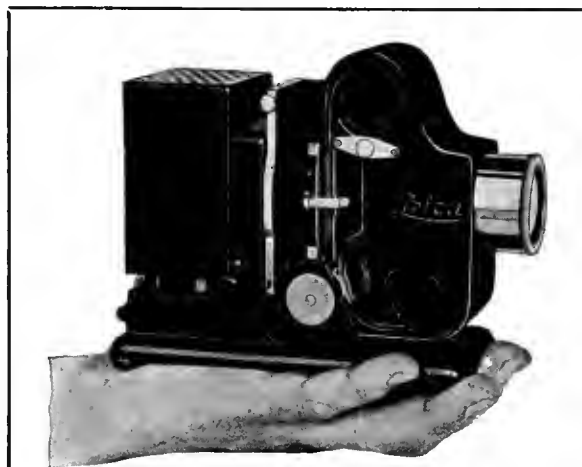
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The Cinema in Surgery

(Continued from page 10)

general surgery performed by the writer, included in well-recognized surgical textbooks and even a good many rare conditions not found in the literature. In all, there are over three hundred operations (each reel consisting of one or more operations) with their clinical course, the appearance of the patient and his condition before the operation, the technique by which the disease is dealt with and the pathological specimens removed, the condition of the patient after the operation and up to the time of his recovery. Such material is available throughout the country.

If it is possible for one individual to cover this field in motion pictures, there should be no doubt in anyone's mind that educational institutions, with their learned faculties and rich endowments, could easily develop the cinema in every field of endeavor, whether it be in the fundamental subjects—physics, chemistry, botany, zoology, anatomy and physiology, or, the special subjects of medicine and surgery. The United States has so far led the world in the various industries, in automobile manufacture, the motion picture, the radio. It could readily set the same example in the educational field, particularly that of medicine. The Medical Center could be made the Radio City of teaching, the County Medical Society, the Trans-Lux theater for current medical events. We attend the Roxy, Paramount and Capitol theaters to see all star productions, to say nothing of the current news events. The physician should find it a pleasant duty to attend the County Medical Society regularly at least once a week—to view their store of medical knowledge in a most palatable form—the cinema—and so review the old and keep abreast of the new. Call it, if you will, a cinematic course in medicine, surgery, obstetrics, gynecology or any other desired subject.

It is a common cry among the public and even in the ranks of the medical profession that the fine old style family physician is vanishing. The reason for this condition of things is the impossibility of mastering so many new subjects, as the various specialties, which enter into medical practice, and which may in part be solved by modernizing the acquisition of such knowledge. With the aid of the cinema, however, the mastering of a good many of these subjects may be accomplished by the general practitioner with greater ease and thus he may resume the role and respect of the old time family doctor.

Then again there is a dearth of country doctors,

which in part is due to the fact that when they graduate, they choose the city for better comforts and facilities for learning. Would it not make the country doctor more content if the wealth of medical and surgical knowledge were brought to him in the form of cinema?

Such material could be best obtained through organized sources. It would be most practical for all films so available to be controlled or under the supervision of the United States Department of Education—the Surgeon-General's Library. With such a supervising and circulating medium, one might obtain for the various colleges, centers of learning, medical Societies or even for individual use, the subjects he is most interested in.

In the use of the cinema for educational purposes, one must always think of it as a great aid and a supplement, not intended to replace the other methods of teaching. The personal element of the teacher, the use of the textbook, practical experience—all these means of broadening our knowledge and experience can never be dispensed with, but the burden of such study may be greatly lightened by the aid of the cinema, the hours of cramming lessened by a better understanding of the subject, and a permanent visual experience stored away for all time.

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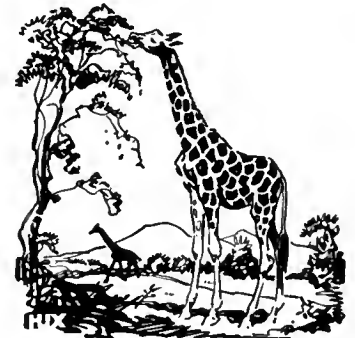
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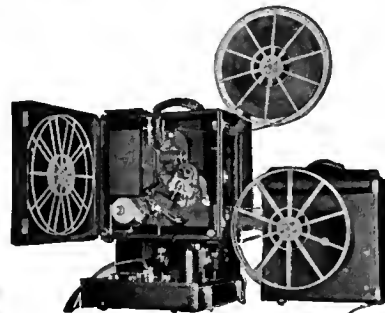
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Among the Magazines and Books

(Concluded from page 18)

Club work often reveals a proclivity for a subject that becomes a major in High School and College. Some museums run motion pictures daily during the summer. It has been discovered that visitors study cases of exhibits when less crowded with objects. In some museums, smaller exhibits are being rotated, only a part being exhibited at one time.

There is a psychology of labelling museum objects. Labels not conforming often do not attract visitors. The Philadelphia Commercial Museum has found that a twenty-four-point bold face type prevents smudge on the glass of the cases. Extensive labelling is necessary for children, always telling them what they wish to know.

Minnesota Journal of Education (November, '34) "Minnesota Background History Visualized," by Donald K. Lewis.

A new exhibition of history in models in the Museum of the Minnesota Historical Society. This is the oldest institution in the state, having been incorporated in 1849. By means of casts and sample materials, the geological history and the natural resources of Minnesota are represented. The period of glaciation is visualized, four ice sheets carving out thousands of beautiful lakes in this scenic region. In the deposits, made by the glaciers, are to be found remains from the life of early man.

Educational Outlook (November, '34) "Children's Museums and Exhibition of Work in Soviet Russia," by Jacob Meksin.

Believing that general museums were not well adapted to children, a group of Moscow educators, eight years ago, began an organization of exhibits and arranged activities for children. Clay animals are made in response to a challenge from a sculptor, papier-mache toys are made to take home, and animal masks are cut out for plays. One exhibit was held in a worker's club, the Moscow Printing Trust having provided a printing press, lithographing press, and a cylinder that the children might learn the process of printing the books which they use in the school. The article is exhaustive and rich with interesting and full detail concerning the management of living exhibits.

Industrial Arts and Vocational Education (December, '34) "Pottery and the Potter's Wheel," by R. H. Jenkins, Humboldt State Teachers College, Arcata, Calif.

"The line suggested here may be used as a regular eighth-grade and high school project, and as a hobby." Any handy boy can build and operate this wheel and "throw pieces" upon it. Full illustrations clarify construction and processes. The description is detailed and comprehensive. We believe this is an easy challenge for any intelligent boy.

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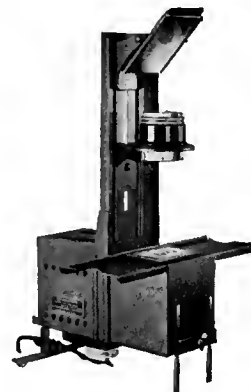
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Among the Producers

Single Exposure Device

A new accessory for the Leica camera is announced by E. Leitz, Inc., New York City. The Single Exposure Film Holder is a thin metal device which holds a strip of standard 35mm film of from two to three inches long. This carrier slips into the regular Leica camera and makes possible the exposing of a single negative. To make single exposures in this manner, the camera is of course loaded and unloaded in a darkroom, and the device is intended primarily for testing purposes, which it serves admirably well.

This single exposure apparatus is not to be confused with the "Oligo" Single Exposure Camera, which is a complete camera in itself. The device is for use in any standard model Leica camera, and sells for \$1.50. Many amateurs are interested in making only one exposure and this device makes this possible with the Leica without resorting to alternations of any kind.

New Kodascopes Eight

Brilliancy predominates in the new Kodascopes Eight announced by Eastman Kodak Company. The new Model 40, which replaces Model 25, contains a 200-watt lamp instead of the 100-watt lamp of its predecessor, yet is priced the same. The new Model 80, which supersedes the Model 60, besides greater brilliancy supplied by its 300-watt lamp, embodies a num-

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.

ber of interesting innovations among which are sturdy die-cast lamphouse of fluted design that makes for cooler projection, and an attractive pebbled finish.

New Geography Aids

A series of Geography Lantern Slides have recently been put into production by Eye Gate House, Inc., New York City. Among the subjects covered by the seventeen sets are the following: Milk and Milk Products, Plant Foods Grown at Home, Soils, Study of a Farm, Vegetable Foods Obtained from Warmer Countries, Meat Products, Mineral Foods, Preparation of Food, Clothing, How We Are Sheltered, Fuel, Light, Land Forms, Water Forms, Transportation; and Communication.

An Innovation in 16 mm. Projectors

Filmo Model 129, just announced by Bell & Howell, is entirely different in appearance from any other movie projector. It has a low center of gravity, achieved by a low "streamlined" base, and a new "fore and aft" placing of the reels—a very desirable feature, especially in view of the fact that the projector accommodates 1600-foot reels which permit a one-hour program without a stop for rethreading.

This projector comes in two types—one being a no-resistance type, using a Cooke 2-inch lens and a 750-watt lamp operating directly from the line current; the other having a variable resistance unit and voltmeter used in connection with a 100-volt 750-watt lamp. This type employs the extremely fast 2-inch Fl.65 lens, increasing still further its effective illumination. As has been the case with many previous Filmo projector methods, efficient lamp economy is achieved by suiting the illumination to the need. In the no-resistance type, the 750-watt lamp may be replaced, when less illumination is desired, by a 300-, 400-, or 500-watt line voltage lamp. In the variable resistance type illumination may be reduced and lamp life prolonged by setting the resistance lever to give the lamp less than the normal 100-volt load. Or a 400- or 500-watt lamp may be used.

The feature of lens interchangeability, which has always been enjoyed by all Filmo projectors, is to be found also in the 129. The lens which is standard equipment with this model may be replaced instantly with any one of a full range of extra lenses to meet special requirements—from the wide-angle 0.64-inch for close quarters to the 4-inch for long throws.



A New Kodascope Eight, Model 80

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Visual Instruction News

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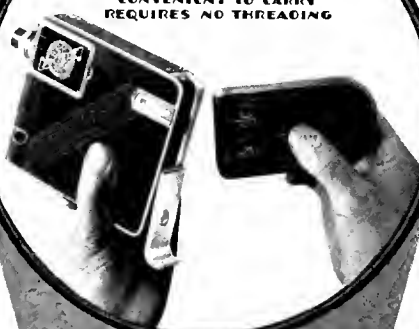
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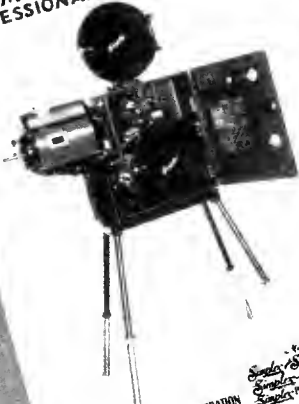


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Combined with Visual Instruction News

FEBRUARY, 1935

VOLUME XIV

NUMBER 2

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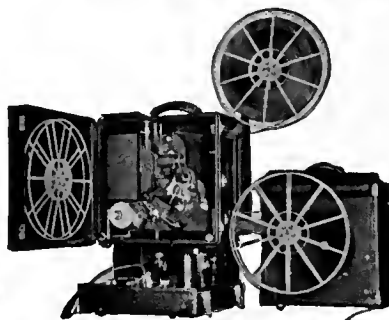
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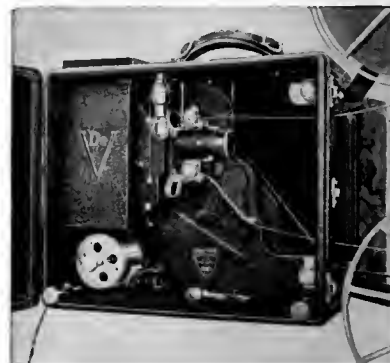
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See November Educational Screen for description of New DeVry Spring Steel Reel — 1200 and 1600 ft. capacity.

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Editorial

TWENTY years ago this year was born, and even incorporated, the first "national organization" for promotion of the visual field. It was still-born. A few years later came "The National Academy of Visual Instruction" which carried on uninterruptedly, surviving a period of competition with a shortlived rival, finally merging with the department of the national association under the imposing if lumbering name of "The Visual Instruction Department of the National Education Association". The latter now stands as the official and only national organization for the development of the visual idea.

Exactly what has been the "achievement" of the twenty years? We do not know, nor do we know how it could be determined with any accuracy. We have a dark suspicion that it may be too slight to be worth determining. We voice this suspicion with infinite regret, for THE EDUCATIONAL SCREEN believes utterly in the need and value of a central organization. It has proved this faith since 1922 by official-organizing steadily and hopefully, year after year, fulfilling some thousands of membership subscriptions at a rashly low figure.

The average annual achievement seems about as follows: A meeting or two a year of addresses and discussions before an audience of a few hundred, largely the same auditors at each session; for substantial broadcasting of the message to the field "printed proceedings" are regularly announced but not supplied; a year's membership of a few hundred is attained, when it should be thousands. Stimulating as these activities are for those in contact with them, their influence on the national field of several hundred thousand teachers can hardly be considered appreciable. There are indeed local groups whose service to their territory is vastly more significant than that of the national organization to the national field.

What explains, then, the unmistakable steady growth of the field? Two things. First, the thousands of live teachers using visual aids independently, enthusiastically, with ever growing effectiveness, in city school systems or isolated country classrooms. They have not waited for the dictates of a central organization nor for the dicta of research. Second, the commercial firms ably serving this growing field, making possible for countless individuals a start in visual teaching by helpful and trustworthy information and by furnishing visual material and equipment on terms the infant prospect can afford.

There are gratifying signs of new and larger ideas among leaders in the Department for this February meeting. These ideas are pointing in the right direction. Obviously, present membership fees can do nothing toward expansion. Only expansion can offer any inducements toward larger membership. Real funds are needed. They must be found, and not in teachers'

pockets. Funds are found for other causes infinitely less vital than the modernizing of our national education. Funds can be found for this—funds for making a mighty parent organization to stand by every school, large or small; to inform, instruct, advise the willing thousands waiting for such aid; to collect, select, edit, produce, distribute visual materials in limitless variety as will be needed; in short, to bring to realization the greatest opportunity ever to come within education's reach since the advent of printing. And who could present the case so convincingly as the right committee chosen from the national organization? Such a committee, chosen now, to report in February, 1935, would have the heaviest task ever assigned in this field, but also the most tremendous opportunity for bringing immeasurable values to future generations. Why not try it?

AN old friend returns this summer—that unique institution, the De Vry Summer School. Back in days when visual education was far more an infant than now, the first "School" was organized by A. P. Hollis. It was a success from the start and for four years was a Mecca for visual education pilgrims. All phases of the new methods were discussed and studied. Many a noted name appeared on the programs.

From the first Mr. De Vry contributed all the funds. Tuition was free. When the QRS-De Vry merger dissolved in the great depression, he was forced to suspend the sessions temporarily. Now he is again in position to supply the funds, and the fifth session will be held this year from June 24 to 28 at the Francis W. Parker School. In keeping with the growth of the field, emphasis will shift this year from theory to practice, from precept to example. Many more films will be shown. Most of the outstanding educational and industrial films of the last few years can be seen and heard. Advertising men are invited to supply the technical slant. The operation of sound on film systems will be taught daily. Recreational features will include tours to great visual exhibits like the Planetarium, Art Institute and Field Museum, and Mr. De Vry's yacht will be on duty as usual for trips on Lake Michigan.

If it is a "commercial enterprise", we incline to say "may there be more like it". Perhaps the Eastman School of Music, the Ford Free Library of Educational Films were selfish projects—but it is selfishness in enlightened form, bestowing many a blessing that would have been otherwise unattainable. At his "Schools" Mr. De Vry has never offered for sale a piece of apparatus. He is content to reap the good will of teachers attending, for which primarily he sowed.

NELSON L. GREENE.

Efficiency In Visual Instruction

By J. M. LEVELLE

John Marshall High School, Cleveland, Ohio

THERE is a tremendous amount of satisfaction to be gained from the knowledge that a thing has been well done. How much that feeling really means has been experienced by anyone who has tried earnestly and conscientiously to do his work and has had this application show tangible results. In the John Marshall High School, we have a visual education set-up which has functioned smoothly for five semesters and which we believe to be efficient. This article is meant to be an accurate description of this set-up, together with some observations on its operation.

The teachers in Cleveland are fortunate in having a central source of visual materials in the form of an Educational Museum, which is an integral part of, and is maintained by, the Cleveland School System. Throughout the school year, the museum maintains a weekly delivery service to all schools, at which time materials which have been ordered by teachers are received. Such materials as charts and maps; mounted pictures; models; lantern slides; motion pictures (both 35 mm. and 16 mm.); lantern slide projectors; motion picture projectors; strip films and strip film projectors, etc., may be had by any teacher in any building in the city. The services of the Educational Museum are invaluable in enabling instructors efficiently to organize and present in their respective buildings, a well-defined, systematic program of visual education throughout each semester.

The materials which are available from this museum are catalogued, and these catalogues are placed in the hands of some particular teacher in each of these schools. That teacher acts as director of the visual education activities in that building. The writer considers very fortunate the fact that he holds this post of director in this particular school, for it is certainly an interesting work, to put it mildly. The mechanical side of visual education in classes is done by a group of boys composing what is known as the Photography and Projection Club, these boys having as their work the taking of almost all school pictures such as athletic teams, clubs, classes, etc., the operation of the sound motion picture equipment with which movies are shown during three different lunch periods each day, and the operation of the projection machines for Visual Education classes.

During the first two weeks of each semester, each teacher of a subject in which visual education materials may be used, is interviewed with regard to his or her needs for the coming term. The teach-

er, using the outline or course of study followed in presenting the subject matter to classes, chooses the particular visual aids which will fit in with the various topics. The week of the semester when the different materials will be needed is noted, together with teacher's name and class. This information is taken on a type form made up for the purpose (Form I).

Teachers' Semester Schedule of Visual Aids

Teacher: Potts

Class: Chemistry

| Week of Semester | Lantern Slides | Movies | Strip Film | Exhibit | Mounted Pictures |
|------------------|----------------|------------------------------------|---------------------|---------|------------------|
| 1st | | <i>Beyond the Microscope</i> | | | |
| 2nd | | <i>Purifying Water Water Cycle</i> | | | |
| 3rd | | <i>Liquid Air</i> | | | |
| 4th | | <i>Bituminous Coal</i> | <i>Coke Ovens</i> | | |
| 5th | | <i>Sulphur</i> | | | |
| 6th | | | | | |
| 7th | | <i>Iron Ore Pig Iron to Steel.</i> | | | |
| 8th | | | | | |
| 9th | | <i>Glass Making</i> | <i>Brick Making</i> | | |
| 10th | | <i>Story of Storage Battery</i> | | | |
| 11th | | | | | |
| 12th | | | | | |

Form I

Next, the orders of the teachers are correlated into one master order sheet, of which several carbon copies are made for future references. Two copies of this master order are then sent to the Educational Museum for recording. They are

checked over there, and one copy is returned to John Marshall. On the copy returned are indicated any changes which may have been necessitated by a conflict in dates with some other school. If two schools order the same set of lantern slides on the same day, and copies of this set of slides are not available, then the order received first at the museum is the one which is honored. This difficulty arises very seldom, as duplicate sets of slides, etc., are usually on hand. A copy of one sheet in a master order is shown here (Form II).

Form II Master Order Sheet

| John Marshall Visual Education Order (1933) | | | | |
|---|--------------|----------------------|--------|---------|
| Deliver on | Teacher | Name Visual Aid | Type | Arrived |
| Oct. 20 | Molony | Brick making | slides | |
| | | Cleve. Clothing | slides | |
| | | Coke Oven Process | slides | |
| | Ryan | Eve. of Revolution | slides | |
| | Potts | Compressed air | 16mm. | |
| | Persky | Treasure Island | slides | |
| | | Shakespeare | slides | |
| | Lynix | Eve. of Revolution | 16mm. | |
| | Kirsch | Germany, Rural Life | | |
| | | Germany, Cities | slides | |
| | Bosworth | Linen Industry | slides | |
| | Ryan | Air Transportation | slides | |
| Oct. 27 | Kirsch | The Rhine region | slides | |
| | Dawson | Insect Mimicry | 16mm. | |
| | Nairy-Persky | Lady of the Lake | | |
| | | Scotland * | slides | |
| | Mathews | German Music | slides | |
| | Lynix | Colonial Life | | |
| | | Colonial dress | slides | |
| | Jones | Ivanhoe | slides | |
| | Nairy | Quest of Sir. Gal. | slides | |
| | Eddingfield | Greece, Ancient Gr. | slides | |
| | Bosworth | Silk | 16mm. | |
| | Harper | Woolen Goods | 16mm. | |
| | Levelle | Bituminous Coal | 16mm. | |
| | Dawson | The Frog | 16mm. | |
| | Dawson | The Honey Bee | 16mm. | |
| | Bosworth | The Silkworm | 16mm. | |
| | Levelle | Primitive Animals | 16mm. | |
| Nov. 3 | Nairy | Scotland | | |
| | | Castle Life | slides | |
| | Molony | Jamestown | 16mm. | |
| | | Cleve. Harbor | slides | |
| | | Cleve. Water supply | slides | |
| | Dawson | Life of Burbank | 16mm. | |
| | | Breathing | 16mm. | |
| | Dawson | Digestion | 16mm. | |
| Nov. 10 | Molony | Pilgrims | 16mm. | |
| | Dawson | Mosquito | 16mm. | |
| | Levelle | Dixie | 16mm. | |
| | | Pueblo Indians | 16mm. | |
| | Boyd | Cities of France | | |
| | | Industries of France | | |
| | | Paris, France | slides | |

Continuing, in sequence, the steps involved in presenting a visual aid to a particular class, we have next the "notice of arrival of materials." This third form is sent to each teacher having materials

ordered for that particular week (Form III). The visual education materials received from the Educational Museum on Friday of each week may be kept

Form III Notice of Arrival
Visual Education Materials

The following materials have arrived from the Educational Museum for your use any time during the week of November 6.

Please indicate below, the days and periods you wish to use them, and return this sheet to me as soon as possible. It will then be returned to you stating which rooms your classes report to each period. Please have class report to regular classroom first so that visual room may be made ready for it. Report to visual room about five minutes after beginning of period.

| Lantern Slides | Motion Pictures | Other Materials |
|-------------------------------|---------------------------------|--------------------|
| <i>Cleveland Harbor</i> | <i>Jamestown</i> | |
| <i>Cleveland Water Supply</i> | | |
| Days you wish to show these: | | |
| Day <i>Tues.</i> | Visual Aid <i>Cleve. Harbor</i> | Pd. <i>3-4</i> |
| | <i>Cleve. Water</i> | |
| Day <i>Wed.</i> | Visual Aid <i>Cleve. Harbor</i> | Pd. <i>7-8</i> |
| | <i>Cleve. Water</i> | |
| Day <i>Thurs.</i> | Visual Aid <i>Jamestown</i> | Pd. <i>1 and 6</i> |
| Day..... | Visual Aid..... | Pd..... |
| Day..... | Visual Aid..... | Pd..... |
| Day..... | Visual Aid..... | Pd..... |
| (Do not fill in below) | | |

| | | | | | |
|-----------------------------|----------|-----|---------|-----|--------|
| Please have class report to | Room 304 | Pd. | 3 | Day | Tues. |
| | Room 301 | Pd. | 4 | Day | Tues. |
| | Room 304 | Pd. | 7 | Day | Wed. |
| | Room 303 | Pd. | 8 | Day | Wed. |
| | Room 301 | Pd. | 1 and 6 | Day | Thurs. |

Your visual materials, projection machine and an operator will be in the room assigned at that period. If you wish a pre-view of your materials the 9th period Monday, Wednesday or Friday, or the 10th period any day, indicate here:

| | |
|----------|---------|
| Day..... | Pd..... |
|----------|---------|

until the following Friday. Therefore, Miss Molony, for example, received the form here illustrated, informing her that two sets of lantern slides and a 16 mm. motion picture have arrived for showing to her classes. She indicates on the space provided, the periods and days she wishes the materials shown, and returns the form to the director.

For purposes of illustration, we assume the teacher wishes to show the two sets of lantern slides to two different classes on two different days, and the motion picture to two other classes on a third day. The rooms used for visual education showings are science rooms which are provided with opaque shades. The periods during which these various rooms are empty are charted, and the teacher's "day and period demand" is then correlated with the particular rooms which are available. This information is given her on the bottom of the form, as shown, and the form is returned to her. In the meantime, we have made notations in the ledger from which the boys work, that these materials are

to be shown at the time and place specified. Opposite the notation that Miss Molony is to be shown "Jamestown," 1st period Thursday, is written the name of the boy who is working as a projectionist that period, and so also, for the other materials.

The problem of charting the week's visual education activities then becomes rather simple. When all forms have been returned for the last time to teachers concerned, we have a record in our ledger of just what will be taking place each period of each day that week. The boys are always informed as to when they are to work, for the record is there for them to see. They have the habit of stopping at the darkroom (part of which is used as the school visual education headquarters) several times daily, as they pass to and from classes, to look at "the book". Thus when Miss Molony reports to room 301 on Thursday the first period, she finds the room has been darkened and the lights turned on; the operator is there and has his projection machine set up and loaded; the class is instructed briefly but clearly as to the purpose and aim of this presentation; the lights are turned off and the "show is on." In other words, all that is demanded of the teacher after she has placed her order is that she appear with her class in the proper room at the proper time.

Everything, of course, depends upon the boys. That is, if this system works "according to Hoyle" the boy acting as projectionist must above all things, be dependable. This is so thoroughly impressed upon a boy when he is being trained to do this work, that in the course of seven semesters there have not been a half dozen instances in which classes were held up due to the forgetfulness of the operator. Each boy comes to the darkroom at the beginning of the period he is to work, gets his visual materials and projection machine, and after his class is over, returns these materials to their proper places after having prepared his projection for its next regular class. The report compiled at the end of a typical semester shows the following: Number of different teachers using visual aids—31. Number of visual education classes held—272. Pupil attendance—10,880.

In spite of many things to be said in its favor, visual education is a miserable failure in the hands of some teachers. It is necessary to create in the minds of the pupils, the proper attitude toward the visual materials to be shown. It must be remembered that a pupil's normal contact, with motion pictures particularly, is for entertainment purposes only, and he is apt to consider an excellent educational film as merely another show. A teacher who uses visual aids actually works against a handicap of this sort, and must handle his classes accordingly.

Teachers should keep in mind the fact that while a picture may be "worth a thousand words," pictures alone will not suffice. A class of pupils should

not be expected to sit quietly and attentively through the showing of a series of lantern slides while the teacher offers little or no comment regarding the value of any particular slide, or its connection with the subject matter being studied at the time. Not quite so much comment by the teacher is necessary when the visual materials being shown are motion pictures. The action, in this case, maintains interest and attention. It is believed that a teacher may do a great deal toward proper reception of a visual aid by pupils, if just before the visual showing is made, two or three minutes are used by the teacher in impressing pupils with the value of the slides; which ones to note in particular; just how they connect with what is being studied at the time, etc. Another thing believed to be of great value to a teacher in presenting visual aids, and which is too often neglected by the teacher, is a careful preview of her visual aid materials before they are presented to classes. It is disconcerting to all concerned, to have a teacher arrive at one of a series of slides, and after studying it for a moment, have to tell the class that she isn't sure just what that slide refers to. If the teacher hasn't attached any more importance to it than that, why expect pupils to give careful attention? This is just another way of saying that the presentation of a visual aid does not save a conscientious teacher very much work, if any.

We have teachers who spend considerable time in composing a list of questions to be given a class previous to the showing of a set of slides; assigning to pupils, topics relating to subject matter in slides, so that these topics may be given to the class before or after the slides have been seen. While all visual aids do not require elaborate preparation of this type, a certain amount of it certainly will bring out much more information, and especially, impress upon the pupils the fact that slides constitute not entertainment, but an integral part of the work to be covered in mastering a particular bit of information.

In our opinion, a class will derive maximum benefit from the showing of a visual aid when that showing is made during the time that the information it contains is being studied in the classroom. This necessitates considerable advance planning by the class teacher, and also by the person in charge of visual activities in a particular building. The various pictures, slides, etc., must arrive on schedule; each teacher must be notified of their arrival; arrangements must be made for the use of a projection room during periods which will not conflict with the classes regularly scheduled for that room; and an operator for the projection machine must be provided for each of these periods. In small school systems, where visual education is

(Concluded on page 46)

Motivation of English Through Films, Slides and Pictures

By ELSIE I. OTTO

Grade 4, School 9, Buffalo, New York

IT IS SURPRISING how much can be said on the subject of visual aids with regard to oral and written English. In the following article, I shall briefly outline the applications to English Work of the moving picture machine, the slides and other visual aids.

Usually when films, slides and pictures are mentioned, the majority of teachers think of them in connection with geography or history, which is too narrow a conception of their uses. Among all the visual aids which we now possess, the primary advantage of the motion picture is that the element of motion or apparent life is added to the strictly pictorial element. Barring an actual visit to the places mentioned in a story or a poem, the child has all the facilities at hand for an understanding of them.

It is relatively easy to train children to repeat by rote what they have been told but their understanding will be absolutely limited by the extent to which concrete experience at one time or another has given meaning to the words used. No matter how practiced we may be in the use of words, it is difficult to make them provide a satisfying picture. Classroom films are an effective medium for the presentation of concrete situations. In the use of the film the children are being trained to use the powers of concentration, observation, and mental alertness. Not only do they obtain knowledge of the subject studied but they are trained to organize the facts learned. The picture actually takes the child to the realm of fairies, dwarfs and giants. It is also possible to obtain films on the lives of Washington, Lincoln, Longfellow, Edison, and other men of note which can be used in connection with English work. The moving picture may be used as an introduction to a lesson, a review, or a summary. To emphasize or stress a certain fact, the use of a slide is more effective than the film, as a film should not be stopped during its run.

Pictures have various functional uses in instruction which vary according to the teaching situation. In the subject of English, they may be used to stimulate interest and bring definite facts before the pupils. A child requires concrete information to meet this daily need. Nearly all school children are obliged to get their ideas from pictures since few may actually visit and see places first hand. In the use of pictures the following should be kept in mind:

1. Simple pictures are better than complicated ones for teaching.

2. Pictures that show action are best suited for English work.

3. Color is to be preferred, especially for lower grades.

In introducing technical English in its simplest form, such as the statement, question, command and exclamation, quotations and possessives, the use of large, attractive, well-mounted pictures make the otherwise unattractive work a real pleasure to the child. He will also be able to give a better variety of sentences with the ideas received from the pictures.

During the past school year I completed a project in connection with the subject of English in which I used the film to great advantage. I developed the study of the lamp from the prehistoric times to the incandescent lamp of the present day. In the study of the cave dwellers the children became very much interested in the methods which these primitive people used of lighting the cave. After completing the story of the cave dweller, the class proceeded to work out a plan to study the various steps in the development of artificial illumination from the days when the cave man kindled his fires with the aid of flint sparks to the present day method of diffusing light for home, street and factory. (Detailed outline of the project is given at the end of the article).

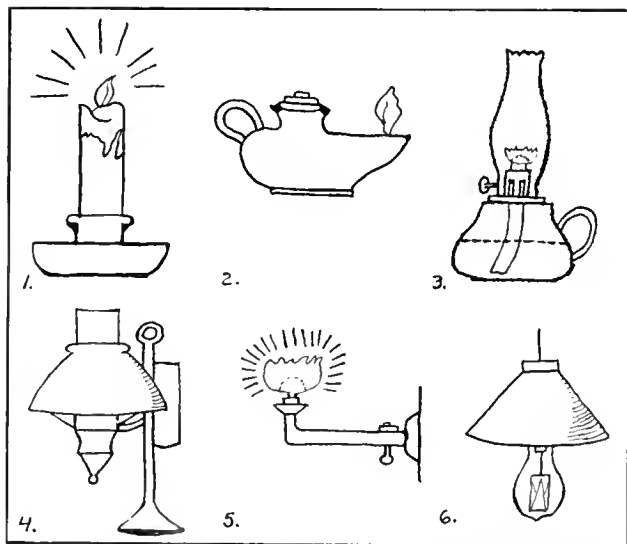
Children are always delighted when they hear that the work will be supplemented with a moving picture film. So if one can arouse a greater interest by the use of a film in introducing a lesson, it is well worth the effort. The film was within the scope of the average fourth grade child. A word study preceding the use of the film simplified any difficulties which might arise in the reading of the explanatory notes on the screen.

A discussion followed. The children were encouraged to talk freely about the different ways of artificial lighting and their talk supported the order of development. Then an intensive study of each lamp was made. To supplement the film the children read from the various reference books at the reading table for the purpose of gaining additional information.

A collection of pictures was brought in and mounted.

The mounted photographs of the various lamps were used in the oral English period. They were placed in the chalk tray and the individual child was permitted to select any picture and give a brief oral summary of the facts learned about it.

The outline was developed by the class, the teacher acting as a guide. Oral and written stories followed, accompanied by the making of slides during the bell work period from drawings made during the regular drawing period. The drawings and stories were arranged in booklet form. Fifteen pupil's drawings were chosen to be made into slides. Even though some of the children's drawings were crude, enough were good to warrant doing the work and the greatest advantage was the interest it created. Children love to do things rather than just look at something someone else has done.



Slide drawings made by pupils showing: 1. Candle, 2. Roman Lamp, 3. Kerosene Lamp, 4. Argand Lamp, 5. Gas jet, 6. Incandescent Lamp.

It was amazing, the ease with which the children worked in making the drawings for the slides and the larger colored illustrations. When I completed the project, I felt a real satisfaction and I realized more than ever that we never know how much children can do until we give them an opportunity.

Outline of Project, "The Development of the Lamp"

Introduction: Next to usefulness for heating and cooking the greatest use of fire is to furnish light to drive away darkness. Man is not content, like birds and animals, to go to sleep at the setting of the sun. He takes a part of the night and uses it for work or for travel or for social pleasures or for improvement of his mind and in this way adds several years to his life. He could not do this if he were compelled to grope in darkness.

When the great source of daylight disappears, he must make light for himself, for the sources of night-light—the moon, the stars, the aurora borealis and lightning are not sufficient to satisfy his wants. We shall follow man in his efforts to conquer darkness and we shall have the story of the lamp.

Today we shall see a film on the development of the lamp from the days when the cave man kindled his fires with the aid of flint sparks to the present day methods of lighting our homes, streets and factories. Let us find out about the different lamps used. Try to note the order in which these were developed.

Procedure—1. Film shown, "The Light of a Race."

2. Note made of different lamps and their order of development.

3. Class discussion—Children were encouraged to talk freely about the different ways of artificial lighting and their order of development.

Subject Matter and Motivation: A—Intensive study of each lamp used. (To supplement the film, the children read from various books at the reading table for the purpose of gaining additional information.)

B—Oral and written stories accompanied by the making of slides during the bell work period and drawings made during the regular drawing period.

With teacher acting merely as guide, the children developed the following outline:

The Story of the Lamp

1. The Torch—

- Light furnished by fire.
- The first lamp (the torch).
- The first improvement (bundle of sticks dipped in grease).
- The next or further improvement.
- Who used the torch or pine knot?
- How long was the torch in use?

2. A Shell Used as a Lamp—

- When the shell was used.
- What men had to know.
- Material used.
- How it was used.
- Who used this kind of lamp?
- The Eskimo lamp.

3. The Lamp of the Middle Ages—

- When did man use the earthen or metal bowl?
- What was used as a wick?
- Where was the wick placed?
- Kind of oil burned.
- Kind of light it gave.
- Who used this lamp?
- What metals were used?

4. The Candle—

- The crudest form of candle.
- The candle during the time of Alfred the Great.
- The candle of Colonial Days.
- The candle of today.

5. The Argand Lamp—

- When and by whom was the next improved lamp invented?
- How did this lamp differ from the others?
- What kinds of oil were used to burn?
- What improvements followed?

6. The Gas Jet—(Sentence work)

- Who invented the gas jet?
- When?
- How did they get the gas?
- How was the gas sent to different parts of the house?
- What kind of light did gas give?
- How did this differ from other lamps?
- To what places was it extended?
- What city in the United States was the first to be lighted in this way?

7. The Arc Lamp—

Copy the following story on your paper and complete the work below.

"About 1876 a new kind of light began to appear. This was the powerful arc light. It was the first electric light to be invented. It gave as much light as a hundred gas jets or several hundred lamps. Such a light is now used for lighting the streets of a city. It is rarely used indoors because the light is too strong."

- A new kind of light began to appear in.....
- It was an (oil lamp, gas light, electric light).
- It gave as much light as..... gas jets.

4. It was mainly used for lighting
5. Why could it not be used in homes?
8. *Edison's Incandescent Lamp*—
 1. Who invented the incandescent electric lamp?
 2. The Lamp—
 - a. Material used.
 - b. How used.
 - c. Tell about the light produced.
 - d. Where used?
 - e. Advantages of this lamp.
9. *The Story of Thomas Alva Edison*—
 1. Born where?
 2. Boyhood: a. Education. b. How he spent his time.
 3. What he studied later.
 4. What Edison gave to the world.

Reference Books for Children:—1, American Inventions and Inventors (Mowry); 2, Adventuring in Young America (McGuire and Phillips); 3, The Science of Things About Us (Rush and Winslow); 4, How We are Sheltered (Chamberlain); 5, How the World is Housed (Frank Carpenter); 6, Days Before Houses (Mohr and Beatty); 7, Rago and Goni (Wiley); 8, Lodrix (Wiley and Edick); 9, The Cave Twins (Lucy Fitch Perkins); 10, Children of the Light-house (Nora Smith); 11, Around the World with the Children (Carpenter); 12, World Book Encyclopedia.

Reference Books for the Teacher:—1, Stories of Useful Inventions (S. E. Forman); 2, For the Children's Hour III (Bailey); 3, World Book Encyclopedia; 4, Compton's Pictured Encyclopedia.

Visual Education In Elgin Public Schools

By E. C. WAGGONER

Head of Department of Physical Sciences,
High School, Elgin, Illinois

IN A PREVIOUS issue of the EDUCATIONAL SCREEN a letter of mine which was quoted very briefly mentioned the plan we are using in the Elgin schools to finance our visual program. Since that time I have had so many inquiries concerning the plan in detail, and our experience with various motion pictures as educational aids, that I have prepared this short article for those who may be interested.

First I should like to say that those teachers who have rightly used the educational motion picture as a teaching aid, and who have had some well planned method of evaluating it, need not be told that the educational motion picture has a teaching value which justifies its use in any school system.

Five years ago I set out to determine to my own satisfaction whether or not the results obtained from the use of films really warranted the purchase of films and projection apparatus. The school authorities and the two hundred teachers in the system cooperated with me in every way possible. While this little survey which we have been conducting for five years would not meet the requirements of a well planned research problem, it has answered the questions we wanted answered.

We are fortunate in having a Board of Education, a Superintendent and a Principal who are progressive and awake to the best interests of education. They would gladly purchase adequate visual equipment for the entire system out of school funds if such funds were available, but anyone who has been connected during the past five years with schools which have been supported by taxation, knows how difficult it is to introduce a new item of any size into the already over-burdened budget. However, we have had some material aid from that source.

In a few of our departments, especially in the physical science department, the teachers have worked out a program which includes in the regular curriculum some thirty-seven educational films. Each film had

been studied by the teachers with a great deal of care before it was given a place in the curriculum. In order to show the type of film included in the thirty-seven used in the physical science department, I will give the producers and titles of a few in this list:

University of Chicago—Molecular Theory of Matter, Oxidation and Reduction, Electrostatics, Energy and Its Transformation, Sound Waves and Their Sources.

Erpi Picture Consultants—Plant Growth, Seed Dispersal, Tiny Water Animals, Flowers at Work.

Eastman Teaching Films—Circulation, Simple Machines, The Living Cell, Irrigation, Chemical Effects of Electricity.

Harvard Series—The Wearing Away of the Land, The Work of Running Water.

Nine of the above sixteen are sound pictures and seven are silent. We have had silent projectors in the school system for several years. We have had a sound-on-disc projector for two years. No one could be happier than I am to see those sound-on-disc projectors disappear. Only those with experience can appreciate that mental collapse when a program coming from one of those discs begins to repeat itself over and over and over. The last experience I had with a sound-on-disc projector was in a program which I was giving before a group of science teachers. I had spent fifteen minutes explaining to this group how I used the film *Molecular Theory of Matter* in my physics and chemistry classes. I then turned on the picture and the sound that greeted us was a lecture on *Animals of the Zoo*. It did not take any imagination to guess which animal this group of teachers had in mind. The sound-on-film projection eliminates these tragedies. Since all the sound films are now being made as sound-on-film numbers, we therefore needed money not only for the rental and purchase of films but to purchase the sound projector as well.

In our senior high school we have what we call a home

room period. This period is thirty minutes in length and is the time when we have our assembly programs, our club activities, special programs, etc. These activities can usually be taken care of very nicely in the first four days of the week. On the Fridays which are free we have a movie program of two reels for which we charge a five cent admission. We simply make the announcement of what the picture is to be on the preceding day and give an opportunity for students to purchase tickets for the program. We have an enrollment of 1335 in this building, and we have had an average attendance of 574 admissions on the twelve programs given last year and this year so far. This fund is very nicely taking care of our visual program. The programs have not lost their attractiveness to the students. Attendance is on the increase.

The available entertainment films in 16 mm. sound were limited in number when we first started this plan; but at present several companies have made some fine contributions to this field, and the supply is increasing. By the funds obtained from these programs we have been able to make our payments on our sound projector, to purchase five films, and to rent the other numbers we wanted on our educational program. We have also introduced the *Yale Chronicles of America* in the American history classes in the schools.

Of course, we can not show films just hit and miss. We have made it a practice to preview all the numbers in the programs. We wondered what kind of a picture and what quality of sound we could expect from a 16 mm. sound-on-film projector operating in an auditorium with a seating capacity of over one thousand. The results have been exceptionally gratifying. It is difficult to appreciate the advancement made in 16 mm. projection equipment in the last three years.

Some school authorities object to giving a program in the school for which a small charge is made. It occurs to me that when funds so raised are to be used to enrich the school curriculum, the practice is just as justifiable as that already recognized in the case of football games, class plays, band concerts, etc.

In conclusion, while I am not attempting in this article to evaluate in detail the use of the educational film, I should like to say that I consider the educational motion picture to be one of the most, if not the very most, powerful teaching aid ever developed. And I do wish to say in passing that the film to be of real value must be made to include important curriculum content, presented with the best teaching procedure—and there is just as much difference in film presentation as there is in teacher presentation. I mean by this that to insure the desired results, the teacher, in advance of the showing of the films, must have prepared the group for the understandings to be acquired from the picture. Finally, with carefully chosen film material, and the correct enthusiastic foresight on the part of the teacher, there can be little doubt of the real value of the educational film.

Film Production Activities

16 mm. Sound Film Rental Service

Ideal Pictures Corporation, Chicago, are rapidly building up a large rental library of 16 mm. sound-on-film motion pictures. They have taken over the distribution of the Bell and Howell releases and other libraries, including such splendid features as *Black Beauty*, *The Star Witness* (featuring "Chic" Sale), *Mystery of Atlantis*, *Krakatoa*, *This Is America*, *Killers of the Chaparral*, *The Thirty-Second Eucharistic Congress*; one-reel scenic, natural history and travel pictures; series of *Operalogues*; cartoons and comedies.

Child Development Films Completed

A series of four one-reel pictures on Child Development have been produced by Erpi Picture Consultants in cooperation with Dr. Arnold Gesell of the Yale Psycho-Clinic. The titles are: *The Development of Infant Behavior: Early Stages*, *The Development of Infant Behavior: Later Stages*, *Posture and Locomotion*, and *From Creeping to Walking*.

This group of films portray in detail infant development from the ages of eight weeks to one and one-half years. Dr. Gesell delivers the accompanying lecture, explaining the purpose and significance of each step. The series should be of particular interest to child study and parent education groups.

Pre-View of Astronomy Film

Northwestern University presented on Thursday evening, January 24, the premiere showing of the new six-reel astronomical motion picture entitled *Looking Through Great Telescopes*, produced by Araneff Film Associates, Chicago. This motion picture, which was reviewed in the December issue of THE EDUCATIONAL SCREEN, has evoked wide interest. It was made possible through the cooperation of Mount Wilson, Yerkes, Lick, Lowell and Harvard College Observatories. It has absorbing interest because of its spectacular presentation of heavenly bodies in a manner never before shown by motion picture or on any screen.

A Safety-Teaching Production

A novel and humorous safety film, *Once Upon a Time*, has been produced by the Metropolitan Life Insurance Company as part of its general health and safety educational program. The picture is unusual in that it is the first animated sound cartoon comedy in technicolor ever used to promote safety on the streets and highways of the nation. The characters are taken from Mother Goose, Alice in Wonderland and mythology. The humor and musical score, which was written expressly for the film, make it an entertaining as well as instructive subject, which never

loses sight, however, of the main purpose—that of showing the dangers of careless driving.

College Produces Scientific Series

The first of a series of animated scientific and engineering motion pictures designed to facilitate methods of teaching has been completed by the new division of visual education at the Massachusetts Institute of Technology. It presents for the first time in visual animated form the behavior of an electrical wave as it travels along a 250-mile transmission line. The new film, *Traveling Waves on Transmission Line*, is a combination of animation and outdoor scenes showing various types of high voltage power lines. What happens when a switch is closed and electricity flows along such lines is graphically presented in the form of a dark wave flowing along a power line. The picture reveals that for a few millionths of a second after a switch is closed the electrical wave flows back and forth on the line and is often accompanied by extra high voltages.

The study was made on a laboratory model of a 250-mile power line in which actual operating conditions could be reproduced. In making this study,

which was carried out by Professor Louis F. Woodruff, it was necessary to determine the form of the wave every seven miles along the transmission line. The records were made by a device called a multi-element cathode-ray oscillograph. Many hundreds of these reconstructed forms were carefully prepared as paper cutouts and photographed to make possible the throwing on the screen of the actual progress of voltage down a line. The speed of the actual wave is the same as that of light, 186,300 miles per second, but on a 20-foot screen it is slowed down to about one-six-hundred-millionth of this speed, so that several seconds are required for a single passage of the wave. In future films it is planned to present other electrical wave-forms, including those produced by lightning discharges striking on or near power lines.

Other films in the proposed series include the presentation of descriptive geometry in animated form, the operation of complex machinery, principles of physics, problems of human relations, and many others. The films, while designed primarily for instruction of students of the Institute, are expected to be available to other educational institutions.

Boulder Dam Motion Pictures

The official films of Boulder Dam were made to insure a permanent and authentic record of this gigantic project. Carefully prepared and edited, they show first the untamed Colorado before construction operations were started, then the successive steps in building, early surveys, laying out of roads to the site, construction of diversion tunnels, blasting and stripping the canyon, pouring operations and other instructive sidelights.

Particular thought has been given to the use of these films in schools. They make clear to pupils just how enormous was the task involved. Seeing this dramatic engineering triumph cannot fail to fire the enthusiasm and arouse the patriotism of American youth. For use in Elementary Schools, High Schools and Junior Colleges No. 2 Film is recommended, available in 16 mm. size, 500 ft. length, and in 35 mm. size, 1250 ft. length.

Engineers and engineering students may secure a clear understanding of the planning and execution of the work by the use of Film No. 1, available in both 16 mm. and 35 mm. size, 6 reels in length, which shows the job laid out and carried forward in detail.

Films are available from Boulder Dam Service Bureau, Boulder Dam, Nevada, on a sale basis.



A Construction View in November, 1934, of the Dam and Intake Towers

Department of Visual Instruction Notes

Conducted by ELLSWORTH C. DENT, Secretary

Meeting of the Department of Visual Instruction National Education Association

Chelsea Hotel, Atlantic City, New Jersey
February 25-26-27, 1935

The meetings of the Department of Visual Instruction have been arranged in cooperation with the Department of Superintendence. There will be two distinct meetings of the Department of Visual Instruction and a joint meeting with a discussion group of the Department of Superintendence.

General Theme: *Vitalizing Instruction Through the Use of Visual-Sensory Aids.*

First Session—Monday Afternoon, February 25

Wilber Emmert, President of the Department, presiding.

2:00-2:30 PANEL DISCUSSION (Thirty minutes of informal discussion)—The Place and Values of Visual-Sensory Aids as Determined by Experience and Research. V. C. Arnsperger, New York City, Panel Chairman.

Members of the Panel—S. R. Powers, Columbia University; Hoyt Smith, Manaroneck; Winifred Crawford, Montclair; Fannie Dunn, Columbia University; Dr. Rulon, Harvard University; N. L. Engelhardt, Columbia University; F. Dean McClusky, Scarborough; C. F. Hoban, Harrisburg; V. C. Arnsperger, New York; Wilber Emmert, Indiana, Pa.

2:30-3:10 The Use of Pictures in the Development of a Unit—Miss Zoe A. Thralls, Assistant Professor of Geography, University of Pittsburgh, Pittsburgh, Pennsylvania.

3:10-3:35 Administrative Problems Involved in the Effective Use of Visual Aids in the Classroom—P. D. Pointer, Principal of the Central Junior High School, South Bend, Indiana.

3:35-4:00 Taking Advantage of Radio Possibilities—Tracy F. Tyler, Secretary and Research Director, National Committee on Education by Radio, Washington, D. C.

Second Session—Tuesday Morning, February 26

9:30-11:00 Business Session. (Discussion of Department Plans and Policies; appointment of committees, etc.) Wilber Emmert, State Teachers College, Indiana, Pennsylvania, President of the Department of Visual Instruction, presiding.

Third Session—Tuesday Noon, February 26

12:00-1:45 Luncheon Meeting—George W. Wright, New Providence, New Jersey, presiding.

1:15-1:45 Reviving the Past to Interpret the Present and to Inspire the Future—A. G. Balcom, Assistant Superintendent of Schools, Newark, New Jersey.

Fourth Session—Tuesday Afternoon, February 26

2:00-4:00 Joint session with Study-Discussion Group G, Division V, Department of Superintendence will be held in Room A, Atlantic City Auditorium. V. C. Arnsperger, New York City, Group Chairman and presiding officer.

General theme: *The Adaptation of the Newer Media of Communication to Education.*

Overcoming the Restrictions of Learning in the Social Sciences by Means of the Newer Communication Devices, Such as Sound Motion Pictures, The Radio, and Mechanically Recorded Sound—V. C. Arnsperger, New York City.

The Effect of the Newer Media of Communication Upon the Development of the Social Studies—Harold Rugg, Teachers College, Columbia University, New York City.

Acquiring Social Concepts Through Extra-School Agencies in the Form of Theatrical Films and Commercial Broadcasts—W. W. Charters, Ohio State University, Columbus, Ohio.

The Selection of Methods of Subject-Matter Presentations—Harold McClusky, University of Michigan, Ann Arbor, Michigan.

Utilizing the Radio in Educational Programs Involving Large Group Instruction—Levering Tyson, Chairman, National Advisory Council on Radio in Education, New York City.

Administrative Problems Involved in the Effective Use of New Media of Communication in Education—C. F. Hoban, State Director of Visual Education, Harrisburg, Pennsylvania.

Fifth Session—Wednesday Noon, February 27

10:00-1:45 Luncheon Meeting—A. G. Balcom, Assistant Superintendent of Schools, Newark, New Jersey, in charge.

(Testimonial meeting for Alfred W. Abrams, retired Director of Visual Education, State Department of Education, Albany, New York, and others.)

**An Invitation
to the Convention
of the
Department of Superintendence
of the N. E. A.
February 23 - 28**

You'll enjoy the homey atmosphere at Hotel Chelsea. Situated on the boardwalk, above the ocean, you'll find the sun deck particularly restful.

The Convention facilities are particularly good because Westminster Hall (part of the Chelsea) was especially built for groups. It seats 1800 people and several convention functions are being held there. Hotel Chelsea is located just 5 blocks from the auditorium.

We invite you and your friends to enjoy our excellent food—to be with us at Convention time in Atlantic City.

Come early for Washington's birthday. We urge your early reservations.

Hotel Chelsea

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OPEN ALL WINTER
ON THE BOARDWALK

JOEL HILLMAN

J. C. MYERS

JULIAN A. HILLMAN

Sixth Session—Wednesday Afternoon

- 2:00-2:25—The Use of Visual and Aural Aids in the Teaching of Literature in the High School—Clarence S. Dyke, Department of English, Atlantic City Public Schools, Atlantic City, New Jersey.
- 2:25-2:50 The Proposed Film Institute of the American Council on Education—George F. Zook, Director of the American Council on Education, Washington, D. C.
- 2:50-3:00 The Place and Functions of a Department of the National Education Association—Joy Elmer Morgan, Editor of the Journal of the National Education Association, Washington, D. C.
- 3:00-4:00 Business Meeting.
1. Report of Secretary-Treasurer.
 2. Reports of Committees.
 3. Discussion of Department Plans: A.—Membership. B.—Finances. C.—Publicity. D.—Denver Meeting.

Massachusetts Free Film Service

A year ago, Boston University School of Education, in co-operation with other educational agencies, inaugurated a Free Film Service, the purpose of which was to make available a centralized place for the distribution of free films to the schools of the state. The service was financed co-operatively by the Massachusetts Teachers Federation, the Massachusetts Branch of the Department of Visual Instruction of the N. E. A., and Boston University School of Education, which provides for the actual up-keep of the service and gives it the necessary quarters.

Mr. Abraham Krasker reports that during the year this service recorded about two thousand classroom showings and about two hundred thousand pupils seeing the films. The present library of one hundred reels is about solidly booked for the remainder of the school year, and plans are now underway for the extension of the service.

Efficiency in Visual Instruction

(Concluded from page 38)

not delegated to the work of one specific person, teachers are unable to give to their pupils the valuable instruction furnished by a well planned visual program. The fact that the scheduling of various visual aids for specific dates, and the work incidental to the showing of them as they arrive does require considerable time and forethought, precludes what might otherwise be a wide use of them. The teacher is already loaded down with preparations for five or six classes each day; the coaching of a school play that must be given in the near future; the sponsoring of a school club; extra time that should be given to helping backward pupils who cannot see through Graham's law of diffusion, and any number of other activities, extra-curricular and otherwise. This teacher cannot be blamed for refusing to load on the additional work which a well planned visual program would entail.

In the hands of the conscientious teacher, and with the projection part of it efficiently organized, visual education can become a vital and very worthwhile aid to both teacher and pupil. Words, even when reinforced by illustrations from texts, are not nearly so effective as they can become when the pupils can be shown visually, the subject matter under consideration. It is seldom possible to take a class through a steel plant, but the steel plant can be brought to the class in the form of an excellent five-reel motion picture. The writer is thoroughly sold on the educational value of visual instruction, and this opinion is based upon personal use of visual aids over a period of years, and observations on the use of visual aids by approximately forty-five different teachers who each semester for the past seven semesters, have made this type of instruction an integral part of class work.

Many teachers, when pupils drift along from week to week making no apparent effort to master the subject matter being presented, take the path of least resistance and too soon, catalogue these pupils as failures. We have all heard this attitude of the pupil toward his work explained by a "lack of ambition," "poor choice in associates," an "athlete's head," "a low IQ," or to any one of many other reasons. In other words, the teacher does anything but analyze matters from the pupil's point of view. We would all be better instructors if periodically, we could sit through one of our own classes. I believe I have had pupils who would have failed in my class had I not worked earnestly to get them interested in what I had to present, and the use of visual aids has been a decided asset in arousing this interest. This has been the experience of all the teachers in this building, who have a semester visual program.

News and Notes

Conducted by JOSEPHINE HOFFMAN

Character Training Project

A unique character education program which utilizes suitable situations from current theatrical motion pictures to teach a moral lesson, is being worked out by Dr. Howard M. LeSourd, dean of the Graduate School of Boston University, and his committee on Social Values and Moving Pictures. Twenty-four of such one-reel excerpts are planned to compose an entire series, titled *Secrets of Success*, which will be supplied on 35mm sound film to educational and social agencies throughout the country.

The first ten demonstrated pictures in the series have been taken from the following films: *Huckleberry Finn*, *Skippy*, *Sooky*, *Broken Lullaby*, *Cradle Song*, *Sign of the Cross*, *Young America*, *Alias the Doctor* and *Tom Sawyer*. The pictures have been designed to suit three age groups, children, adolescents and adults, although some of them will serve equally well for all age levels.

The first year is termed a "demonstration period," during which time reactions of teachers and pupils in the use of the series will prove the value of this addition to the resources of character developing agencies. There will be no rental charge for non-theatrical use of the films during this period. Physical distribution of the pictures will be conducted directly from the office of the Motion Picture Producers and Distributors of America, but requests for the use of the films should be sent to Dr. Howard M. LeSourd, 688 Boylston Street, Boston, Mass.

Canadian Explorer Uses 16 mm. Films For Lecture Work

Richard Finnie, writer, lecturer, motion picture photographer, and authority on the Canadian Far North, has just completed a tour of more than half a hundred Canadian cities, delivering a notable north-country lecture, *The Last Frontier*, illustrated with 16 mm. motion pictures taken this past summer with a Filmo camera.

Mr. Finnie's lecture deals with the miracles of pioneering accomplished in the northward upsurge of civilization incident to the discovery of radium, silver, and other valuable ores on the shores of Great Bear Lake, the third largest lake in North America—a lake which is bisected by the Arctic circle.

Mr. Finnie, who was born within a stone's throw of the Arctic circle and who, although still in his twenties, is a veteran of six Arctic expeditions, is using 16 mm. motion pictures for lecture work for the first time in his platform career.

Museum Preserves Valuable Historical Exhibits

The Los Angeles Museum collection of historical motion picture and other visual equipment, maintained by the Society of Motion Picture Engineers with W. E. Theisen as chairman of the Historical and Museum Committee, contains valuable exhibits which should form a valuable record for posterity.

An Edison projector of the type introduced about 1901, for instance, is on display there. It is complete with an arc light, double lenses for stereo projection, lantern slide arrangement and various devices used by a projectionist of the time. The projector was semi-portable and was contained in a wooden box so that the whole equipment could be carried about.

Among other interesting items is a magic lantern with hand-painted slides of about one hundred years ago. The slides were panoramic views, and as the lantern used only a candle for illumination, only a small portion of each slide could be shown at a time. A large collection of hand-painted travel and astronomical slides of about 1825-35 has been located and purchased for the exhibition. They are circular and vary in size from three inches in diameter or less. Each slide glass is mounted in a wooden frame. Among the astronomical slides is one entitled "A Diagram that Proves the Rotundity of the World."

Motion Picture Division Film Report

The Motion Picture Division of the New York State Education Department reviewed and licensed 1769 films previous to their exhibition in the state, during the year beginning July 1, 1933, and ending June 30, 1934, according to the annual report submitted by Irwin Esmond, Director of the Division, to Commissioner of Education Frank P. Graves. Of these 1769 films, 286 were approved with eliminations. Fifteen pictures were rejected entirely, of which two were later revised and approved with eliminations.

In his report Mr. Esmond said:

The fact that 8362 reels of film were reviewed during the year, that 15 pictures were rejected outright, and that 2195 eliminations were made on statutory grounds, will give some idea of the amount of work that is done.

The 2195 eliminations are classed as follows: indecent, 838; inhuman, 79; tending to incite to crime, 511; immoral or tending to corrupt morals, 752; sacrilegious, 15.

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)

Babbitt. (Guy Kibbec, Aline MacMahon) (Warner) Very popular small-town real-estate dealer, a goodnatured fathead, lumbers into crookedness and near disgrace; but flounders out a hero, thanks to his devoted and brainy wife. Homely, realistic comedy of Main Street folk affording semi-intelligent amusement.
A—Fairly good Y—Amusing C—Little interest

Biography of a Bachelor Girl (Ann Harding) (MGM) Heroine, touted much as girl-artist of lurid past, is hired by dynamic young sensation-seeking editor to do her biography for his tabloid. Talky sophistication. Ann Harding miscast. Unconvincing as a whole.
A—Only fair Y—Not good C—No interest

Bordertown (Paul Muni, Bette Davis) (Warner) Political influence disbars self-educated, idealistic young Mexican-American attorney. Embittered, money becomes obsession. As gambling racketeer, achieves wealth, also disillusionment and true sense of values. Strong, finely acted, often ugly and depressing drama.
A—Good of kind Y—Better not C—No

Clive of India (Ronald Colman, Loretta Young) (U. A.) Outstanding historical spectacle, splendidly acted, set, and directed, giving strong, well-rounded, reasonably accurate picture of the famous Englishman, his personality and monumental achievements for his ungrateful country. A masterpiece.
A—Excellent Y—Excellent C—Very strong

County Chairman (Will Rogers, Evelyn Venable) (Fox) County politics in Wyoming thirty years ago with typical western background. County chairman's young law-partner runs for office, defeats old-line politician and wins the daughter. Rich, engaging role by Rogers as clever manipulator of whole situation.
A—Entertaining Y—Very good C—Good

Enchanted April (Ann Harding, Frank Morgan) (RKO) Weak, unsatisfying picture about lonely English wives seeking freedom in charming Italian setting. Light picture of mood, with meagre plot and almost no dramatic action, conflict or development. Comic role by Reginald Owen perhaps best feature.
A—Disappointing Y—Little interest C—No interest

Father Brown, Detective (Walter Connolly, Paul Lukas) (Paramount) Chesterton's priest, translated to screen with sympathy and reality, persuades polished Continental jewel thief to return jewels and accept prison term. The drama would be better and whole play more enjoyable with slightly less of Father Brown.
A—Rather good Y—Very good C—Probably good

Gambling (George M. Cohan) (Fox) Chronic gambler hero bends all energies to solve killing of adopted daughter. Does various pretentiously clever things, talks banal English through twisted mouth, and even sings. Confused, sluggish action offered with air of being clever.
A—Mediocre Y—No C—No

Gilded Lily, The (Claudette Colbert, Fred MacMurray) (Paramount) Colbert charming and clever as romantic stenographer imagining she loves glamorous, incognito English aristocrat, but learning finally it is her prosy pal, the engaging reporter who brought her fame, that she loves. Character comedy, good dialog and acting.
A—Amusing Y—Very amusing C—Hardly

Grand Old Girl (May Robson) (RKO) Usual excellent work by Robson as dynamic, irresistible veteran Principal of small-town High School, fighting to the last for her pupils' welfare. But meagre action, much anticlimax, bizarre and unconvincing episodes weaken well-meant propaganda.
A—Disappointing Y—Little interest C—Less interest

Here Is My Heart (Bing Crosby, Kitty Carlisle) (Paramount) Typical musical comedy a la Crosby, with hero spending his first "million" to gratify his crazy whims and finally winning heroine. Bing sings as usual, also acts as usual. Some choice comedy by Roland Young and others is real feature.
A—Good of kind Y—Probably good C—Hardly

I Am a Thief (Mary Astor, Ricardo Cortez) Complex mystery stuff on board Simplon-Orient express while diamond-robbers and detectives chase each other, audience in doubt as to which is which until detective-heroine and thief-hero fall in love. Usual dark doings by none too good a cast.
A—Perhaps Y—Not good C—No

I Sell Anything (Pat O'Brien, Claire Dodd) (Warner) Crude glorification of crooked auctioneer as painfully concealed hero, brazenly tricking public, rising to bigger and better swindling till cleverer crook swindles him and sends him back to his first racket. Racketeering at its cheapest.
A—Crude Y—Unwholesome C—No

Jealousy (Nancy Carroll, Donald Cook) (Columbia) Conceited prize-fighter and little heroine plan marriage but wrangle endlessly because of his insane unjustified jealousy. Most sensational "cure" is accomplished, of which the grim and morbid aspects remain in spite of the surprise ending.
A—Hardly Y—Unwholesome C—No

Lives of a Bengal Lancer (Gary Cooper, Franchot Tone) (Paramount) Foggy title for gripping story of English soldier life in India's frontier service, drudgery and danger, treachery and tortures. Character interest and amusing dialog ease grim, sinister atmosphere. Smashing climax brings death for hero and villain.
A—Very good of kind Y—Thrilling C—Too strong

Music in the Air (Gloria Swanson, John Bules) (Fox) Light, wholesome but far-fetched comedy with character interest and romantic appeal, against delightful background of Bavarian village life. Rest is dull wrangling by two temperamental stars, Boles trying to be funny and Gloria to sing.
A—Feeble Y—Fairly good C—Harmless

Man of Aran (Native cast) (British production) Another masterpiece by Robert Flaherty, portraying powerfully the ceaseless struggle for life on bleak, rocky Aran Islands. Human document with little dialog, few titles, three characters, no plot, and relentless sea as mighty background for gripping action.
A—Notable Y—Impressive C—Perhaps

Night Is Young, The (Ramon Novarro, Evelyn Laye) (MGM) Mythical kingdom costume romance, with tuneful music by Romberg and Hammerstein, about the usual prince who loves a chorus-girl but must marry princess for country's sake. Lightweight but always pleasant. Some real comedy by Merkel, Horton and Butterworth.
A—Pleasant Y—Amusing C—Hardly

Night Life of the Gods (Alan Mowbray, Florine McKinney) (Universal) Wildly preposterous farce about half-mad inventor who learns to turn flesh to marble. He brings museum gods and goddesses to life for dizzy round of fun in cabarets. Then turns himself and everybody else to stone for conclusion. The lovely heroine is 900 years old.
A—Absurd Y—Perhaps C—No

President Vanishes, The (Arthur Byron, Paul Kelly) (Paramount) Excellent melodramatic thriller about ruthless financiers driving the country into war for their profit, controlling public by press and legislature by lobby, defeated only by heroic president by unheard-of trick. Notable cast. Rather thought-provoking.
A—Entertaining Y—Very good C—Very exciting

Prince of Cash, The (Robert Donat) (British production) Old Donat picture trying to benefit by his later great success in Count of Monte Cristo. Stolen banknotes, accidentally in hero's hands, trickily used by heroine's father to promote his crooked schemes. Painful overacting by father.
A—Mediocre Y—No value C—No

Private Life of Don Juan (Douglas Fairbanks) (London Films-U. A.) Elaborate costume play aimed to glorify Don Juan in his closing career of balcony climbing conquests. Artificial, episodic story, uninspired dialog, and star's voice and acting are not impressive. Will do the Fairbanks reputation very little good.
A—Feeble Y—Certainly not C—No

Secret Bride, The (Barbara Stanwyck, Warren William) (Warner) Above average drama of political intrigue with well-knit situation. District attorney, just married to heroine, must prosecute her father, an honest governor cleverly framed by unsuspected enemies. Suspense strong. Well-acted thriller with stupid title.
A—Good of kind Y—Good thriller C—Hardly

Secrets of the Chateau (Claire Dodd) (Universal) The desire of most of the cast to gain possession of valuable Gutenberg Bible affords many suspects of the theft and two murders committed in French chateau. Weak, uninteresting drama, with little suspense and dubious ethics.
A—Inferior Y—Hardly C—No

Sweet Adeline (Irene Dunne, Donald Woods) (Warner) Costume romance of the '90's, with poor composer-hero, and charming work by Irene Dunne as humble singer who rises to the heights, despite a triangle of villain and villainess. Some historical interest but too burlesque for historical value.
A—Fairly amusing Y—Amusing C—Fair

West of the Pecos (Richard Dix, Martha Sleeper) (RKO) Zane Grey western about southern colonel, ruined after war, starting west with daughter. Finds new home, excitement, many troubles and a hero who saves day and marries his daughter. All ingredients of frontier life. Above average western.
A—Hardly Y—Good C—If not too strong

White Lies (Walter Connolly, Fay Wray, Victor Jory) (Columbia) Starts as human picture of hard newspaper magnate who prints sensation whoever suffers. Becomes hectic melodrama of shootings and heroics, with pitiful worm for villain and super-hero. Strained coincidence and over-sentimental moments.
A—Fair of kind Y—Possibly C—Not good

Woman in the Dark (Fay Wray, Ralph Bellamy) (RKO) Sensational, unconvincing stuff in exceedingly bad taste, with cheap emphasis on sex. Accidental killing jails hero. Released, he seeks seclusion but becomes victim of brutal villain trying to frame him from jealousy over heroine. Innocent vindicated, of course.
A—Poor Y—No C—No

The Church Field

A Seminary Class Goes Exploring in the Visual Field

By ROBERT M. HOPKINS JR.
Yale Divinity School, New Haven, Conn.

YALE Divinity School is this year offering a course in the use of visual aids in church programs, under the guidance of Dr. Paul H. Vieth, Associate Professor of Religious Education and Director of the Department of Field Work. This course is offered on the theory that the development of adequate resources and methods of using them is dependent upon the training of ministers and other users. The course is called a Practicum, which means that it is conducted on the seminar basis to make original research possible. It meets for two hours once a week in a room especially equipped for projecting pictures.

The immediate impetus which made the course a reality was the interest taken by the Religious Motion Picture Foundation in New York City. This philanthropic organization since its beginning in 1925 has been devoted to the task of making inspirational and educational films for use in churches. Recognizing the value of interesting a large seminary in their work the officers of the Foundation agreed to do three things. First, they trained a student assistant, who was to be placed in charge of handling equipment and giving technical advice at the Divinity School, by having him serve as an apprentice in their New York office where he became familiar with the taking and editing of pictures and the use and care of equipment. Secondly, the Foundation's entire supply of film has been made available for experimentation by members of the Practicum. Finally the Foundation has offered to lend technical aid in the form of camera-men and scenario criticism when we begin to make our own pictures.

The Yale University Press has also made a valuable contribution to our work. In order to develop the use of the *Chronicles of America Photoplays* as inspirational and worship material, the University Press provided us with a complete set of this forty-seven reel series of pictures, a Model K-50 Kodascope Projector, and a screen. The *Chronicles* series consisting of fifteen episodes in American history, are primarily historical pictures and were not intended for religious use, but we have found that there is a distinct spiritual message in some of the episodes, particularly *The Pilgrims* and *The Puritans*.

We had thirteen students and two professors in the class during the first term of the school year. In most cases membership came by invitation. Our aim was to secure students who were doing Field Work which would be suitable as experimental points

for projects. Our available equipment consists of the projector already mentioned, another Kodascope projector, a Victor stereopticon, a Reflectoscope for projecting postcards and photographs, an excellent four by six folding screen, and a slide library belonging to a lecturer who keeps his material at the Divinity School and makes it available to students. A short time ago we also purchased a Simplex Casette projector, which we have found to be a satisfactory inexpensive machine. A charge of fifty cents for a movie projector and twenty-five cents for a stereopticon is made to cover servicing. Each person who rents a machine is given operating instructions by the student assistant in charge of equipment. One of our weaknesses at the present time is that we do not have movie film to rent out. The *Chronicles* pictures are available for experimental work only, and we have not as yet purchased any other film which would be suitable for our work.

Our school year at Yale is divided into three terms. We have blocked out our program for the course as follows: Fall Term—Exploration, Winter Term—Definite Experimental Projects, Spring Term—Creative Work. In accordance with this schedule our efforts so far have been largely to secure orientation with secondary concern for constructive results. Our aim has been to become familiar with equipment and available slide and film sources. Various commercial concerns have sponsored demonstrations to show us their materials and have offered to make their products available at reduced rates. We have spent practically all our time on 16mm silent pictures, only one class period having been devoted to examining a 16 mm sound-on-film projector.

Under the leadership of members of the Practicum fifty-five programs using motion picture film have been presented during the Fall Term. Visual aid equipment belonging to the Divinity School has been used in a total of one hundred and eighty-five programs as compared with seventy-one over the same period last year, which gives some idea of how visually minded Yale has become. Only a few of the outstanding Practicum projects will be mentioned here. Twelve of the *Chronicles* episodes have been shown in a series of Sunday evening services in a New Haven church. The best single program in this series was a Pilgrim service using a combination of slides and

(Concluded on page 54)

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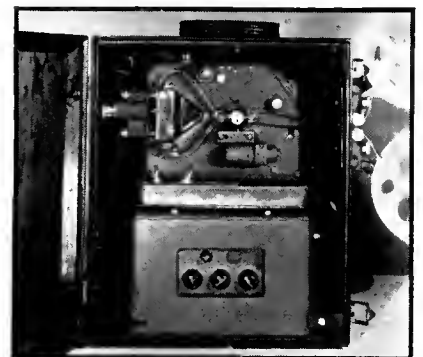
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Among the Magazines and Books

Conducted by MARION F. LANPHIER

Illinois Teacher (December, '34) "The High School Goes Hollywood," by Otis Keeler.

Marshall Township High School for about five years has been trying by many kinds of programs, appealing to the community, to acquaint it with the value of the High School as an institution deserving tax support. In 1932, pageantry, pantomime, and stereopticon slides were used, the latter when seven spirits representing the seven cardinal principles of education appeared in turn. Each told how she was nurtured by the subject of the curriculum as appropriate slides were projected. In 1933, the history of the school, for the 53 years of its existence, was represented by slide views of photographs of former classes and leaders of the school. A slide map gave the location in the United States of all graduates. Other slides emphasized the present work of the school. The future, based on Snedden's, "The High School of 1960," was prognosticated. The best results seem to have been obtained in 1934, when activities of all departments were shown at commencement time in the movies. A graduate of the Terre Haute Polytechnic High School was engaged to take views throughout the year. The superintendent says, "As a means of interpreting the High School to the public, I doubt if any other plan would be equally effective with such a project." The film is to be used in outlying communities to show what high schools are doing.

Educational Method (January, '35) "Audio-Visual Instruction Materials," by Howard E. Gray.

A lengthy table is given listing the number of educational subjects available in sound pictures, 16 and 35 mm., for the years, 1930, '31 and '32. The supply doubled (in round numbers) each of these years. The table specifies the number of available films for each of a large number of branches and subjects, but does not give the names of many individual films. President Hutchins of the University of Chicago is quoted as follows: "We believe that the teacher will find this new dynamic medium of expression an authentic aid in his work and that the student will acquire a clearer and more lasting understanding of scientific processes when they are vitalized by scene and sound."

Education (December, '34) "Motion Pictures in Art Education," by Elias Katz.

Two lectures delivered at Teachers College, Columbia University, are here given in substance. In Russia, 95 per cent of the films are educational or cultural. Our insistence upon factual data has hampered the true use of the film. France is giving

an important place to the film in art education. After a description of various attempts to use films in art, stress is placed upon the Metropolitan Museum of Art Film Library, and Models in Motion distributed by the Museum. It had been observed that children who attended movies sometimes attempted to draw movement. The films of models in motion are being used in Boston, Rochester, and at the Art Institute in Chicago. Through art education by the film, verbal ambiguities are avoided. As the film represents a temporal continuity of visual experience, the author seems to think that it affords the student a better opportunity to study movement than by first-hand observation of moving objects. We recall that movement is implied in many works of art, and that it is very difficult to so imply it.

International Review of Educational Cinematography (November, '34) "Utilizing the Cinema for Teaching Abnormal Children," by Prof. M. Prudhommeau.

Especially pains must be taken with this class of children to have them properly prepared for the film presentation. "On these children's *psyche* the motion picture produces a violent effect that is much stronger than that deriving from any other teaching means. We must take consistent care to avoid errors of interpretation." The child should not be excited by the film, but each lesson should be completed with a film that will not make him hypersensitive or nervous.

The writer thinks that a screen about two feet in width is preferable to a larger one for the ordinary classroom. Children are more sensitive in a darkened room. For producing geographical reality, views of nature alone are projected at times on the whole rear wall of the classroom by using a short focal length lens. An eight foot screen is used for the nearest approach to nature. A caution is given against stopping the film too frequently, and breaking the continuity where the action does not demand an explanation. "The greater the silence, the better the impression made by the film." Necessary comments can be sometimes made when the action is slowed down, but they must be precise and brief.

Stereoscopic projection has been abandoned by the author, but fixed projections taken from the proper angle and with a special light, as well as landscapes in close-up movement, may produce re-

(Concluded on page 56)

School Department

The Kindergarten and First Grade Children Can Make Slides

I HAVE experimented for some time trying to find a simple way for little children to make their own slides. The little ones are not able to use inks and paints. Ground glass strains their eyes. Transparent paper placed between the glass was unsatisfactory, because the children could not see the process as a whole. Further, these slides took time to bind and to take apart for using again.

After trying these and other methods, I bound a single plain glass slide. The child places this slide on a piece of white paper, and draws his picture right on the glass with a china marking crayon. (China marking crayons can be obtained at any art store.) If any mistake occurs, it can be rubbed off with a bit of cloth or soft paper. (Rubbing off the slide to use again is a matter of seconds.)

A little child is handicapped in expressing his ideas, because his vocabulary and his ability to group words in new relationships is limited. Free

Conducted by DR. F. DEAN McCLUSKY
Director, Scarborough School, Scarborough-on-Hudson, N. Y.

drawing is the best means he has of telling us what is going on in his mind. He needs to be encouraged to draw. The best result in drawing I have ever had, not only in freedom of expression but also in originality and connected thought, has been through allowing those children who drew good pictures to make them again on slides. Then the stereopticon was connected, and each child in turn told the class about the picture he had made on the slide. The children's language ability was helped greatly at this time by questions, comments, and corrections.

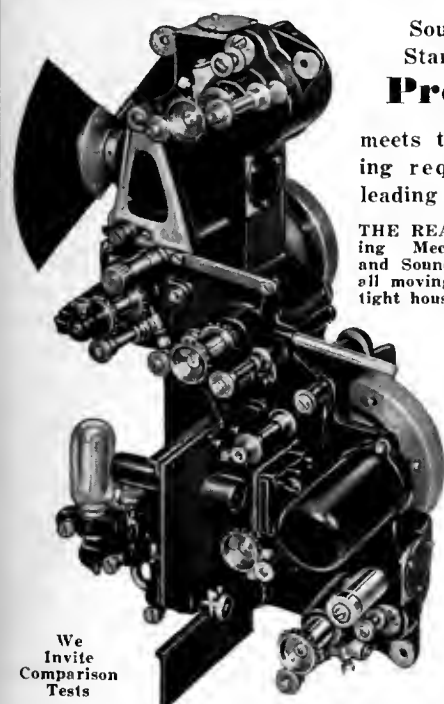
On the other hand often I have a free drawing period when every child in the class makes a slide, and has a chance to talk about it when the pictures are thrown on the screen at the close of the lesson.

Once these slides are bound the teacher's part is done. These slides are inexpensive, extremely effective, and inspirational to the children.

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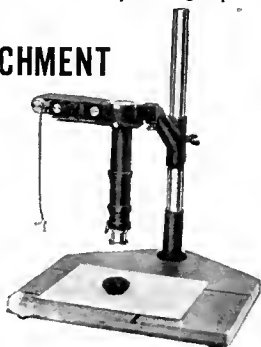


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South High School Exhibit Night

ON NOVEMBER 23, 1934, South High School held its second Science Night. Over 5,000 people crowded the halls, examining the 378 exhibits which were on display. A program of the exhibits was given to all persons attending.

The Chemistry Department had the greatest number of exhibits, totaling 117. The feature of these exhibits was a series of experiments with liquid oxygen at a temperature of -193°C . and on the same table the Thermit Welding produced a temperature of about 1200°C . Exhibits on the panning of gold, oil floatation, cosmetics, and plastics all contributed their part in interesting those who attended the meeting. Thirty gallons of synthetic lemonade made from citric acid and saccharine were distributed during the evening.

The Physics Department displayed 53 exhibits, the high light of which was a most interesting display on air conditioning. A short wave broadcasting receiving station was in operation. A most interesting dial telephone switchboard was in operation, while various Neon lights and electric eyes furnished amusement for many.

The Biology Department had many interesting animals, including an armadillo, butterfly exhibits, and the effects of various pests on fruits and vegetables. This department had a total of 55 displays.

The Latin Department contributed a most interesting display on the relation of Latin to Science, showing the development of many of our modern ideas from the old Latin devices.

Four telescopes in constant use helped the Astronomy Department, and the crowds which gained their first telescopic glimpse of Saturn through these telescopes were more than pleased.

One of the outstanding displays of the evening was furnished by the Home Economics Department which gave a most wonderful display on consumer education. Over 40 displays were furnished in this field, including: "How Many Pairs of Silk Stockings Do You Wear a Year?", "Do Labels Tell You What You Want to Know?", "Ready Made vs. Home Made Dresses," "What Are You Getting in Milk?", "Durability and Price of Furs." Another exhibit which roused considerable attention was one obtained from the United States Government Pure Food and Drug Division showing the effects of various types of cosmetics and drugs sold on the market today.

The Psychology Department was crowded all evening with an interested group learning various things concerning personality, complexes, illusions, palmistry, and superstitions. This department furnished a tremendous lot of food for thought in their various displays.

(Concluded on page 54)

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As a side show nearly 50 boys and girls displayed hobbies in which they were interested. Exhibits of old guns, stamps, perfume bottles, airplanes, leaves, marionettes, archery, play equipment, war relics, and mountain climbing material helped make this section one of the most important displays of the evening.

Much more might be said concerning the work of the Art Department which furnished nearly 30 beautiful posters, of the Mechanical Drawing Department which produced nearly 600 signs to label each exhibit, and the library which contributed greatly to the Science Night with an exhibit, as well as material assistance in obtaining information for various displays.

A band concert and motion pictures in the auditorium aided in entertaining our patrons when they grew tired of visiting the exhibits. Two motion pictures were shown, the finer of which—"The Eyes of Science"—is especially worth while. In all, this Exhibit was the finest showing of its kind that has ever been produced in the Denver Schools.

ROBERT COLLIER, JR.
South High School, Denver, Colo.

The Church Field

(Concluded from page 48)

the movie. Slides pertaining to the Pilgrims were projected during an antiphonal responsive reading, a different slide being shown for each verse of the response. Appropriate organ music was played while the three reel picture was shown. In another church we discovered the importance of victrola music as sound accompaniment. A music store in New Haven loaned us a supply of records, and then by using two victrolas and shifting from one to the other were able to arrange a highly satisfactory accompaniment. Several gratifying experiments have also been carried out in the teaching field. A reel on the life of Christ was used in a seventh grade class of rather boisterous youngsters. The attention was unusually good and the amount of information retained by the children was high. If financial obstacles could be overcome there certainly are great possibilities for movies in Sunday Schools.

We are finding that our work is reaching out into other departments of the Divinity School. The connection with the Field Work Department creates a demand for visual aid equipment in student pastorates and other student locations. The Old and New Testament Departments will probably make use of visual aids. One of our New Testament professors who is now in Palestine has written us about film slides on the Holy Land that he has seen and hopes to secure for us. The Department of Social Ethics is interested in helping us make a movie which will portray the spirit of Christ at work in the city of New Haven. These interests are indicative of the possibilities of visual aids in religious work.

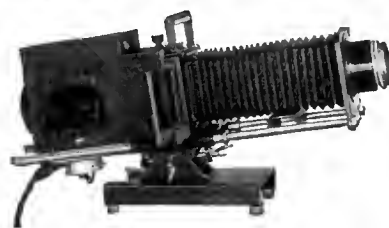
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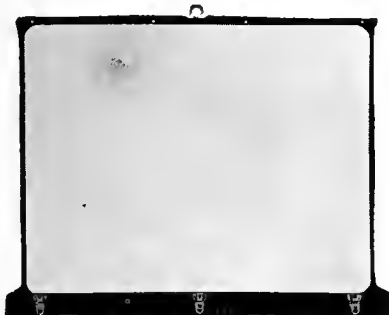


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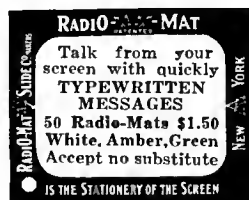
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Est. 1906

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FOR SALE BY YOUR THEATRE EQUIPMENT DEALER
Write for free samples.

RADIO-MAT SLIDE CO., Inc.
1819 Broadway New York, N.Y.

Among the Magazines

(Concluded on page 50)

lief effects. Photographs reflected in a concave mirror are a satisfactory method of intensifying perspective. Abnormal children are greatly delighted with the reality of microscopic life projected on the screen.

Before a film lesson, observation lessons are given on museum objects, or other relevant materials. Drawings of what has been seen are then made, and the film follows at the next lesson. Drawings are made of film objects, and they are

explained on the back of the drawing. The pupil explains his drawing, and errors are then corrected. The diction of the child is noted in these descriptions given verbally, and use is made of the child's individual vocabulary in teaching language. The oral account helps to fix the subject in the memory.

"An inquiry we made showed us with a certain definiteness and precision the poverty of knowledge of an abnormal child in the matter of facts of common knowledge and happenings. The motion picture allows him to grasp many things which it would otherwise be difficult to instil into his mind. The abnormal child is almost always a 'visual case'. Words and phrases pass over him without making any impression, because he does not understand their meaning, while the cinema, owing to its movement, . . . brings the child multiple means of acquiring cognitions." The abnormal child picks up a surprising number of undesirable cognitions also from motion pictures. The creative faculty is encouraged to a surprising extent when films are used with abnormal children.

An interesting description of the special projection hall is introduced,—the tinting of the walls, the tone of the light bulbs affording the opportunity for taking notes, the regulation of the lighting for different circumstances by a special rheostat, etc. Finally, full cooperation between the educator and the producer is strongly recommended.

Research Bulletin of the National Education Association (November, '34) "Modern Social and Educational Trends."

The illustrated bulletin is a most excellent presentation of fifteen main features and tendencies of society today. Each section is from two to six pages in length and is illustrated by pictorial graphs of the Neurath type, involving international standard units of measurement. An assistant of Dr. Neurath in Vienna, for seven years, has worked with the N. E. A. Headquarters Staff in producing the brochure of about forty pages.

SILENT PROJECTORS:

We have the finest 500 watt 16mm. silent projectors manufactured, priced from \$85.00 up; write to us! Also 200 watt projectors as low as \$29.50 . . . every one a brand new model!

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The very best 500 watt and 750 watt 16mm. Sound-on-film projectors priced from \$275.00 up—write to us—also Sound-on-film 16mm. projectors as low as \$195.00 . . . every one a brand new model!

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WRITE TO US, WE WILL SAVE YOU MONEY!

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National Brokers Cinemachinery & Photographic Equipment
407 W. WASHINGTON FORT WAYNE, INDIANA

Important EASTMAN RELEASES



FINLAND—Fourth of a new series of Geography films on European countries. Prepared with the same care that has made earlier Eastman Classroom Films the standard of motion-picture instruction material. Other subjects in this series now ready for distribution: Denmark, Sweden, Hungary. Each of these films gives pupils a comprehensive, up-to-date, stimulating picture of the country under consideration. One-reel 16-millimeter subjects. \$24 each.



STREET SAFETY—Two films on a vitally important subject. *Street Safety, for Advanced Grades* illustrates safety principles designed to govern activities of older children or adults. 1 reel, 16-millimeter, \$24. *Street Safety, for Primary Grades*, intended for smaller children, demonstrates cardinal points of safety by the indirect method. 1/2 reel, 16-millimeter, \$12. Both pictures made in coöperation with the National Safety Council and the American Automobile Association.



MODERN FOOTBALL FUNDAMENTALS—A 2-reel picture directed by Harry Kipke, Head Coach, University of Michigan. It shows, both in slow motion and at normal speed, the fundamental techniques and drills, at the same time demonstrating definite methods of handling the body to prevent injuries. Reel I, *Drills for Individuals and Small Groups*. Reel II, *Group and Team Drill*. 2 reels, 16-millimeter, complete, \$48. A splendid investment in connection with spring football practice.

Over 200 Films From Which To Choose

THE number of Eastman Classroom Films now available totals considerably more than 200 reels. They cover important topics of Geography, Science, Health, Nature Study, History, Agriculture, Applied Art, and English. Check your film library against the latest *Descriptive List of Eastman Classroom Films*. In case this has not reached you, drop us a line, and a copy will be sent to you promptly.

Be on the lookout, too, for *The Classroom*

Film, a new publication that offers an opportunity for an interchange of ideas among all those engaged in visual instruction. If you do not receive a copy, write us, and your name will be added to our list. There is no charge. Eastman Kodak Co., Teaching Films Division, Rochester, N. Y.

Eastman **CLASSROOM FILMS**

Among the Producers

16 mm. Sound Camera Appears

RCA Manufacturing Company announces the appearance of the first amateur sound camera with which anyone can now make his own "talkies." The new sound camera utilizes film 16 millimeters wide with sprocket holes on only one side and a narrow track on the other side for recording the sound. In appearance and size it differs only slightly from the silent amateur movie camera, and though it incorporates a complete sound recording system, it weighs only $8\frac{3}{4}$ pounds fully loaded.

In operation, the photographer talks into a mouthpiece imbedded in the back of the camera as he focuses on the subject. Behind the mouthpiece a vibrating metal diaphragm coupled mechanically to a tiny mirror is set in motion by the voice. A light beam directed on the mirror is reflected, with its fluctuations, on to the sensitized edge of the film as it passes through the camera. For recording outside sound effects as well as the persons being photographed, a separate microphone attachment together with electrical amplifying and recording equipment are provided for convenient mounting on a tripod, on which the camera is also placed. The total overall weight for this equipment is 20 pounds.

The new sound camera is already finding an interesting application in the work of Dr. Kurt Lewin, Professor of Child Psychology at Cornell University. The recording microphone and camera are concealed behind familiar objects in a room so that the subjects do not know they are being observed, and a sound motion picture record is made of children's reactions to commands, suggestions, and other stimuli, to be studied later by interested psychologists. Amateur theatrical productions, amateur voice and screen tests, recording of school events and more effective visual education are some of the more obvious possibilities which the new development opens up.

Visual Aids for Reading Tests

As a result of the experimental work done by Dr. E. A. Betts while he was director of the Shaker Heights Reading Clinic, the "Betts Ready to Read Tests" have been developed through the cooperation of the Keystone View Company. The tests were constructed on Keystone stereoscopic slides and used in a telebinocular, a modification of the familiar stereoscope. This instrument is adapted ideally for binocular tests of visual functions as it separates the fields of vision and permits the left

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.

eye to see only its half of the slide and the right eye its half. The eyes function simultaneously while the vision of each eye is being studied.

A series of eleven visual-sensation and perception slides provide tests of binocular acuity, right-eye and left-eye acuity, depth perception, binocular vision, and fusion, using simple pictures which the child can interpret to the examiner. Ten oculomotor and perception slides provide tests to determine the child's habits of perception and monocular and binocular reading tendencies, and serve to indicate the type of remedial instruction needed. By means of such tests, the teacher can readily analyze children's reading disabilities. The keeping of the child's record is explained and the method of interpretation is provided in the manual which accompanies the tests.

The complete "Ready to Read" equipment is now available from the Keystone View Company. It is a contribution to the cause of efficient learning which deserves serious consideration by every school administrator.

Work-Play Home Training Unit

Teachers and educators had a hand in the development of a new work-play home training unit which

has just been placed on the market. It consists of a blackboard, drawing board, walleasel and work bench so combined as to form one neat, compact fixture. So designed that children can make use of its various features to do arithmetic, spelling, writing and other homework on the blackboard, sketching and painting on the drawing board, sculp-



The Wallez used as a drawing board.

ture and manual exercises on the work bench, this home fixture brings together the means of self-entertainment and self-training so desirable in the modern technique of teaching.

The designers of the unit have named it The Wallezl. When the first model of The Wallezl was exhibited at the National Education Association Convention, it won much applause from prominent teachers and educators. Many of their suggestions were incorporated into the product as it was developed to its present form.

The frame of The Wallezl is mounted flat against the wall at any convenient position in the home. Within this frame, the slate blackboard is held rigid. The work bench hangs vertical from hinges and is brought into use by supporting it horizontally on brackets swinging out from the frame. Against this base, the reversible blackboard can be propped so that the cork-surfaced drawing board is held firmly at a correct angle. The equipment includes a metal paint tray suspended from the front edge of the work bench when in use, and containing seven pots of water colors.

Though designed primarily for children from nursery to high school, The Wallezl in actual practice has been found very useful to adults, especially professional men and women. Teachers themselves find this equipment handy and practical. Both the school and home units of this reversible blackboard are distributed by Austral Sales Corporation, New York City.

Victor Silver Anniversary

Victor Animatograph Corporation's celebration of its 25th Anniversary brings to mind the many outstanding achievements of this pioneer organization in the non-theatrical motion picture equipment field. Alexander F. Victor in 1910 perfected and patented the first portable suit-case motion picture projector. Since that time the company's policy of progressive pioneering has brought about many of the industry's most important innovations, improvements and refinements. Over two hundred features of camera and projection apparatus are Victor inventions. In 1923 Mr. Victor designed and manufactured the first 16 mm. camera and projector, a development of great significance to the educational field since the advent of the 16 mm. classroom teaching film proved an important step forward in visual teaching practice. Mr. Victor conceived the optical reduction printer by means of which 35 mm. pictures are reduced to 16 mm. His researches in color and in sound were the bases for many important developments in these fields. Very interesting, in considering the many conspicuous accomplishments of Mr. Victor and his company during the past quarter century, is his statement that "there is as much ahead of us now in the movie field as there was twenty-five years ago."

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GLASSIVE — an abrasive for making your own ground glass slides from plain cover glass for a fraction of a cent each. 50c a package.
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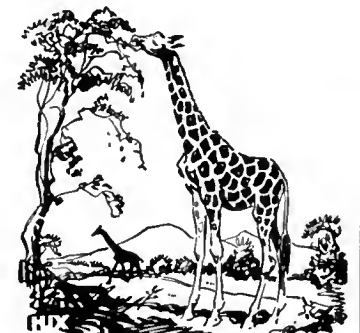
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8 W. 40th St., N.Y.C.

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A Trade Directory
for the Visual Field

FILMS

- Araneff Film Associates** (3, 6)
1345 Argyle St., Essanay Studios,
Chicago
(See advertisement on page 52)
- 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 Kodak Co.** (1, 4)
Teaching Films Division
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 29)
- Guy D. Haselton's TRAVELETTES**
7901 Santa Monica Blvd., Hollywood,
Cal. (1, 4)
- Ideal Pictures Corp.** (3, 6)
30 E. Eighth St., Chicago, Ill.
(See advertisement on page 56)
- International Educational Pictures, Inc.**
40 Mt. Vernon St., Boston, Mass.
(See advertisement on page 59)
- 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)
2269 Ford Road., St. Paul, Minn.
- 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 54)
- Wholesome Films Service, Inc.** (3, 4)
48 Melrose St., Boston, Mass.
- Williams, Brown and Earle, Inc.** (3, 6)
918 Chestnut St., Philadelphia, Pa.

MOTION PICTURE MACHINES and SUPPLIES

- The Ampro Corporation** (6)
2839 N. Western Ave., Chicago.
(See advertisement on page 30)
- 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 29)

- J. C. Haile & Sons** (6)
215 Walnut St., Cincinnati, O.
(See advertisement on page 59)
- Herman A. DeVry, Inc.** (3, 6)
1111 Center St., Chicago
(See advertisement on page 32)
- Holmes Projector Co.** (3)
1813 Orchard St., Chicago
(See advertisement on page 51)
- Ideal Pictures Corp.** (3, 6)
30 E. Eighth St., Chicago, Ill.
(See advertisement on page 56)
- 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.
(See advertisement on page 55)
- RCA Victor Co., Inc.** (5)
Camden, New Jersey.
(See advertisement on page 49)
- Regina Photo Supply Ltd.** (3, 6)
1924 Rose St., Regina, Sask.
- S. O. S. Corporation** (3, 6)
1600 Broadway, New York City
(See advertisement on page 53)
- Sunny Schick, National Brokers** (3, 6)
407 W. Washington Blvd.,
Fort Wayne, Ind.
(See advertisement on page 56)
- United Projector and Film Corp.** (3, 4)
228 Franklin St., Buffalo, N. Y.
- Victor Animatograph Corp.** (6)
Davenport, Iowa
(See advertisement on page 34)
- Weber Machine Corp.** (2, 5)
59 Rutter St., Rochester, N. Y.
(See advertisement on page 55)
- 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 53)
- Alfred D. Hornstein**
29 E. Madison St., Chicago, Ill.
(See advertisement on page 59)
- Motion Picture Accessories Co.**
43-47 W. 24th St., New York City.
(See advertisement on page 55)
- 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 53)

Radio-Mat Slide Co., Inc.,
1819 Broadway, New York City
(See advertisement on page 56)

Scarborite Colors
Scarborough-on-Hudson, N. Y.
(See advertisement on page 59)

Society for Visual Education
327 S. LaSalle St., Chicago.
(See advertisement on page 33)

Spencer Lens Co.
19 Doat St., Buffalo, N. Y.
(See advertisement on page 55)

Teaching Aids Service
Waban, Mass.
(See advertisement on page 59)

Victor Animatograph Corp.
Davenport, Iowa
(See advertisement on page 34)

Visual Sciences
Suffern, New York.
(See advertisement on page 56)

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 32)

Keystone View Co.
Meadville, Pa.
(See advertisement on page 53)

STEREOPTICONS and OPAQUE PROJECTORS

Bausch and Lomb Optical Co.
Rochester, N. Y.

E. Leitz, Inc.
60 E. 10th St., New York City
(See advertisement on page 52)

Regina Photo Supply Ltd.
1924 Rose St., Regina, Sask.

Spencer Lens Co.
19 Doat St., Buffalo, N. Y.
(See advertisement on page 55)

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 59)

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.
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Visual Aids in Science Teaching

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Single Copies 25c

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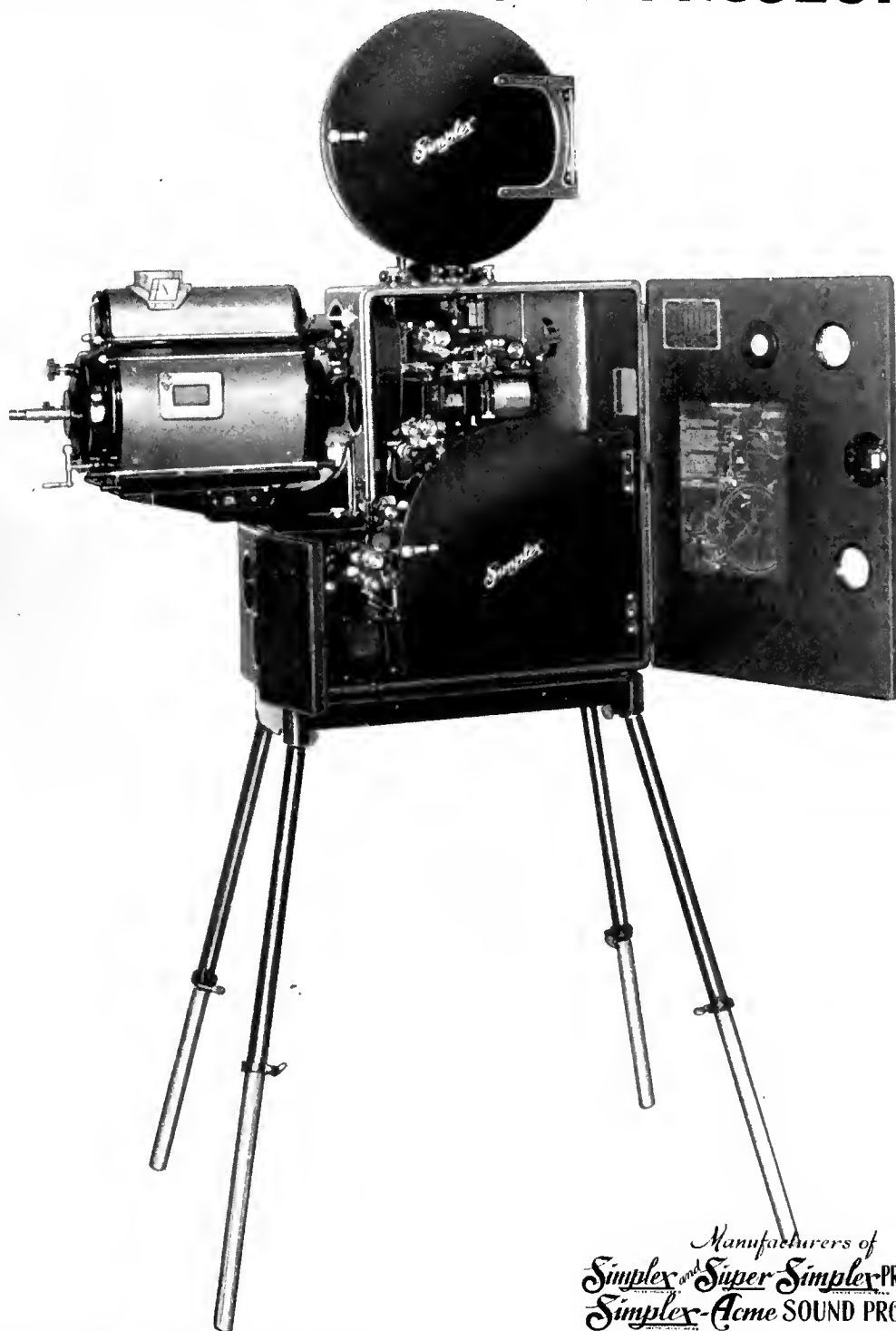
MARCH

1935

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Educational Screen

Combined with Visual Instruction News

MARCH, 1935

VOLUME XIV

NUMBER 3

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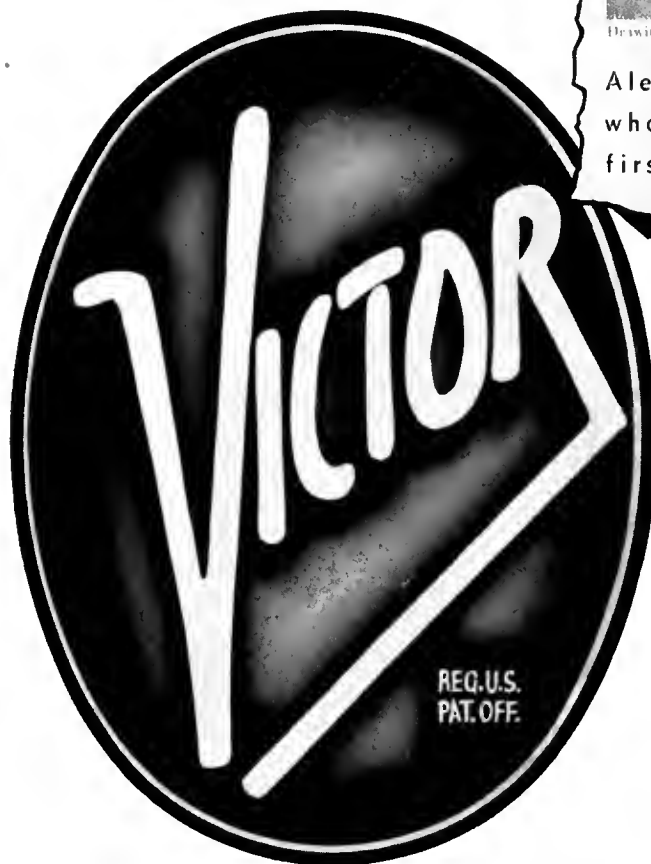
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ON
YOUR

16 millimeter
CAMERA

OR SILENT OR SOUND-ON-FILM
PROJECTOR
WILL DISTINGUISH IT AS

"the
WORLD'S
FINEST"



It was the twenty fifth anniversary of the Victor Animatograph Corporation and our representative, armed with questions and a healthy curiosity regarding the past achievements of great men, called on Alexander F. Victor. "Interview!" exploded the inventor, "nothing doing. This silver anniversary stuff is all very well, but there is as much ahead of us now in the movie field as there was twenty five years ago." Our representative agreed heartily, sipped the cocktail which his host had offered him and went doggedly ahead asking about the past.

Mr. Victor, he found, was the real pioneer in advocating an amateur size film with a set of technical standards exclusively its own. It was he who designed and built projection apparatus (in 1911) for the then popular 28mm. reduction films, and it was the set of standards which he worked out in this development which was the first non professional criterion to be adopted by the Society of Motion Picture Engineers. Later, in 1923, Mr. Victor designed and manufactured the first commercial 16mm. camera and projector, presaging with uncanny accuracy the great developments which were to come. His researches into the fields of color and sound are bywords among cine technicians; it will be recalled that his was the first disclosure of the continuous optical reduction principle by means of which library sound films are reduced today. Future developments of equal importance are predicated clearly by the outstanding quality of Victor products of the present, concerning which Mr. Victor is justly enthusiastic.

At the termination of the "interview," Mr. Victor was tendered the heartiest felicitations of the staff of the Amateur Cinema League and MOVIE MAKERS in the name of the industry that has gained so much by his skill, courage and vision.



Drawing by Jules Gottlieb

Alexander Victor
who designed the
first 16mm. camera

black and
every in
play
for

This interview (reproduced by permission of MOVIE MAKERS) touches but briefly on only a very few of the numerous achievements of Alexander F. Victor.

VICTOR CINE CAMERAS are universally regarded as being the Greatest Values in 16mm. history. Popular Model 3 (\$72.50) embodies everything the average user desires. Model 5 (\$175.00) is the All-Feature favorite of advanced users.

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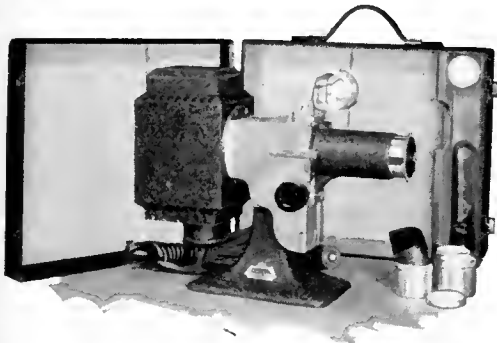
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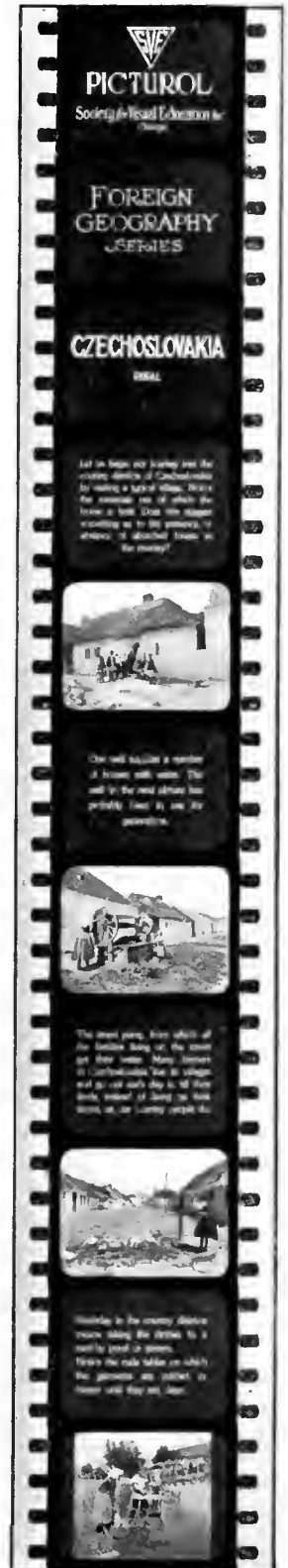
Thousands of schools have adopted Picturols in the past, but greater numbers are now discontinuing the use of the old fashioned glass slide in favor of the modern film slide method. More up-to-date material is available in this form and at a cost of one twentieth as much. Libraries are extensive and new material is always available.

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Trends in Visual-Sensory Instruction

By F. DEAN McCLUSKY

Director Scarborough School, Scarborough, N. Y.

THIS FALL it has been my privilege to view at somewhat closer range the visual instruction activities in the New York area. There can be no question that schools in this neighborhood are moving surely toward an increased use of visual materials. The idea of visual-sensory instruction is accepted and in the one hundred or more public, private and parochial schools contacted there is a definite visual program in operation. It is surprising to find a general interest in and intelligence about visual materials whereas a few years ago there was none. One gains the impression that if we had normal school budgets we would witness a tremendous boom in visual instruction.

There can be little doubt that the Payne Fund Studies of the moral and social value of the motion picture have aroused national interest in the use of motion pictures in schools. The import of these studies while pointing toward a more desirable type of theatrical production for children impressed the public with the educative value of the film. The activities of the Motion Picture Research Council and the League of Decency have been front page news for months in our most influential newspapers. As a consequence the leaders of American education are giving closer attention to the values in visual materials. The United States Bureau has appointed a specialist in the person of Dr. Cline M. Koon who devotes his entire time to a study of the motion picture and radio in education. Last summer our government sent for the first time an official delegation to the convention of the International Cinematographic Institute in Rome. Twice during the past year a hand-picked group of educational bigwigs met in Washington to study visual instruction and to make plans for its future development. And last summer Teachers College of Columbia University offered a series of courses in this field.

One hears also talk of the Federal Government taking a hand. The establishment of a bureau or clearing house of reliable information about visual materials has been needed for several years. It has been recognized that such an institute would of necessity have to be subsidized by a foundation or some other agency which would insure its permanence, impartiality and authenticity. Perhaps this is a government job. School men would welcome the service which such an organization could furnish for many are the questions in visual-sensory education that need to be answered.

The most pressing issue in the minds of school executives is whether or not money for equipment should be invested in silent or in sound motion picture projection. Ten years ago it was the slide versus

the silent film. Obviously visual-sensory instruction is of first importance but to hamper its progress by entering into controversy over the silent versus the sound picture is unwise. We need authentic research which will demonstrate the correct place for the various types of visual materials in educational technique.

The trend among schools in the New York area appears to be in favor of sound projection in the auditorium for entertainment whereas the silent 16mm. projector is being used in the classroom. Many teachers prefer to do their own talking during the class lesson. School executives are buying either projectors that can be used for both sound and silent pictures or silent projectors to which the "sound head" can be adapted. Inasmuch as there are more 16mm. films of the silent variety adaptable to classroom instruction and as the sound film and its projection apparatus costs more than the silent it would appear that the latter's use for teaching will continue to be the current practice.

School executives are asking now where this and that film may be obtained. It is the same old cry, "Where can I get it?" *1001 FILMS* has been answering this problem for many years but the question demands a more immediate type of answer than is to be found in an annual catalogue. In other words, they want quick, assured access to classroom material. All good educational material is booked up weeks in advance on individual orders. So there is a growing trend, in the direction of building up circulating libraries and circuits. Schools that can afford it are buying films for their own libraries.

The development of a critical attitude among school people toward the quality of visual aids is one of the outstanding features of the new interest in the visual-sensory field. There was a time when any picture or film would do. Just to look at pictures delighted both teachers and pupils in the past. To have a "movie" at the school was a cause for jubilation. This is no longer the case. There is an insistent demand for high quality correlated material. Otherwise, the children are only "mildly interested" and teachers begrudge the loss in time. Textbook illustrations already reflect this trend in quality reproductions. We school executives are also critical of the superfluous footage in so-called educational films. A number of principals have remarked to me this past year, "Why all the padding in educationals?" To them unnecessary titling, repetition and still scenes are a waste of valuable classroom time. The inevitable result of this insistence upon correlated quality material will be the production of shorter subjects. The slide lesson has been reduced from 40 or 50 slides to 10. In like fash-

ion the "400 ft. 16mm. reel" will become shorter perhaps reaching an average of 100 feet. The shorter units will be less expensive and can be repeated a number of times in a single class period if necessary. Seldom do children learn as much from the first showing of a good educational film as they do from a second or third. Quality in quantity at low cost will hasten the visual program in all schools. This principle applies to all types of visual-sensory materials.

Teachers are showing much uneasiness over the increased use of the motion picture and sound production apparatus in classrooms. Their concern is that robot instruction will supplant the person of the teacher. This fear has been accentuated by the increased size of classes and decreased salaries common to public schools. If the iron hand of the machine is forced into the classroom, it will be because of forces beyond the control of school administrators. Americans seem to be committed to the principle of universal education through the elementary and secondary school levels. That goal has not been reached and if it were our school buildings and equipment would be totally insufficient for the task. Even though we now have an oversupply of teachers, if all the normal children of elementary and secondary school age were to be sent to school next year, we would absorb the surplus teachers and still be hopelessly

understaffed. Some contend that we are understaffed now. With enrollments mounting and budgets reduced we may be forced to mechanize large portions of instruction in any event. Rather than blindly oppose robot instruction school administrators and teachers should make a careful study of its advantages and limitations in order to be prepared for future possibilities.

Projection apparatus is being continuously improved. The demand for quality pictures is also applied to quality projection. Three years ago we welcomed with applause the 400 and 500 watt 16 mm. portable projectors. Today illumination has been stepped up to 750 and 1000 watts. The resultant is semi-day-light classroom projection and superb auditorium results. This same trend is noticeable in the new stereopticons. With the growth of the school market will come higher quality material and high quality will increase school use.

Schools like all human institutions are undergoing changes. Visual-sensory instruction may bring into modern schools that integrative force which is lacking everywhere. Is this too much to hope from a mere machine? Any relief from the flood of verbalism which seems to characterize modern life would be welcome.

Visual Aids in Science Teaching¹

By DONALD K. LEWIS

Science Instructor Central High School, Red Wing, Minnesota

THIS DISCUSSION will consider in turn several visual and teaching devices selected because of their comparative inexpensiveness and successful stimulation of curiosity, concentration, deeper investigation and formation of serious attitudes among junior and senior high school pupils. However, before these details are introduced, it must be emphasized that the success of a visual instruction program is determined largely by the efficiency of an organization providing for pupil participation. With this idea in mind the writer experimented for a decade with different visual aid teaching set-ups and now, after careful analysis of the results, feels completely justified in offering the unit attack method.

This system, following the technique established by Dr. Henry C. Morrison,² involves a very critical analysis of the course study at hand in the light of pupil needs. The subject matter finally selected is then carefully divided into a series of related units and in each one a few outstanding facts are designated as the minimum essentials which must be mastered by

the pupils as they advance from one unit to the next.

The actual unit investigation process follows a set routine of six steps presented as follows:

a. *Pre-test*: An objective type test definitely covering the minimum essentials introduces the unit.

b. *Study Outline Presentation*: Definite questions and study directions are written in outline on the blackboard. After a detailed, explanatory talk by the instructor, the pupils copy the outline in their notebooks, which helps to familiarize them with the requirements of the unit.

c. *Study-Investigation*: Various teaching aids are made accessible in the classroom, e. g.—supplementary texts, encyclopediae, filed clippings, mounted pictures, magazine articles, booklets, charts, maps, graphs, blackboard diagrams, models, specimens, samples, exhibits, experimental substances and equipment, stereographs and stereoscopes, home-made and commercial stereopticon slides and lantern, and 16mm. motion picture projection equipment; field trips are also included whenever possible. Through these devices the pupils obtain necessary information and form opinions. The instructor acts as a guide, advising on materials, stimulating more careful research and demonstrating where necessary.

¹Address given before the Visual Education Section of the Wisconsin Teachers Association, November 2, 1934.

²Morrison, Henry C.—*The Practice of Teaching in the Secondary School*. University of Chicago Press, Chicago, Illinois, 1926.

d. *Organization and Checking Information*: This is usually a paper in story or outline form wherein the pupil rechecks and summarizes his findings as called for in the study outline. Appropriate explanatory diagrams are encouraged.

e. *End Test*: This includes a repetition of the pre-test, as the first part, and additional questions covering material outside the minimum essentials as the second part. By comparing the pre-test score with the repetition score, the amount of improvement can be found; and by referring the repetition score to a worked out scale, one can get the percentage of minimum essentials mastered. The score of the additional questions composing part two will indicate something as to the additional information gained beyond the minimum essentials.

f. *Conclusion Discussion*: This is a very informal discussion wherein final conclusions are considered, view points are aired, and particular problems are examined.

The writer subscribes to this method because it provides a simple, definite plan for both teacher and pupil, and because it is built soundly upon the essential features of the scientific method of investigation. Let us now consider several commendable visual aid devices.

The School Journey

Undoubtedly, the nearest approach to thorough learning occurs when the student is placed in actual contact with the object studied. Ideas thus obtained through first hand experience are mastered, comprehended and retained with the least effort and invariably with greatest enthusiasm; be it a study of the moon through a field glass, a visit to a flour mill, a trip thru a museum, or an actual observation of a bird feeding her young. The learner is thus taken to the learning; a situation satisfactorily accomplished through the school journey or field trip.

It is regrettable that this valuable teaching aid is at present so little used. Due to conflicts with inflexible programs, scarcity of sufficient time, failure of pupils to participate with serious attitude, inability of teachers to recognize field trip possibilities, and many other excuses, the school journey has been often relegated to the attic in favor of the textbook-recitation path of least resistance. The writer sincerely believes that the attending difficulties can be surmounted with successful results if careful plans are made before the trip is undertaken.

a. The instructor should become entirely familiar with local features worthy of special observation, checking each with the course of study to determine its educational value and the time when observations can be made to the best advantage.

b. In preparing for a school journey, the instructor should obtain special permits from factory superintendents or property owners: he should arrange for special guides, transportation, the sanction of the school prin-

cipal, and for sufficient time for the trip.

c. The students should be thoroughly prepared for the situation to be visited, with their curiosity centered around definite problems to be solved by the observation. These items listed in a small personal notebook will aid each individual.

d. The instructor should guide the students' observations, encourage questions, and stimulate alertness on the trip, but he should not lecture.

e. As a follow-up informal discussions with student reports and diagrams help to clinch the new ideas.

Some advantages of the school journey are here quoted from Dr. C. F. Hoban:³

a. "Tends to blend school life with world situations.

b. "Affords opportunities to develop keenness and accuracy of observation and to experience the joy of discovery.

c. "Develops initiative and self-activity.

d. "Sets up a challenge to solve and thus stimulates constructive, creative thinking.

e. "Cultivates the habit of spending leisure time profitably."

Educational Museum

As the next best visual aid, the writer suggests the School Educational Museum, through which first hand contacts can be experienced in the classroom. A school museum should include the centralization of various scattered, objective teaching aids, as: models, specimens, samples, maps, charts, pictures, etc. with the idea of arranging them in appealing displays always readily available for instructional application.

Some questions may arise concerning the location of the museum. A vacant room, the walls of one or more class rooms, hall walls, odd corners here and there—if they are easily accessible—can generally be made to accommodate display cases. Such containers need not be elaborate in size nor design, but should be equipped with glass doors. They could well be constructed as a school shop project.

After the display case is located, the exhibit material must be prepared and classified. It would be possible to organize the exhibit according to these sections: 1. Natural History-Biology, 2. Geography-Geology, 3. Manufacturing - Industry - Chemistry, 4. Physics-Mechanics-Electrical. Each section should be entirely separate from the others and clearly designated with subdivisions as needed.

For the Natural History-Biology section the plant world will furnish fungi, wood samples, bark, pressed flowers, weeds, galls, seeds, herbs, leaves, mosses, lichens, etc. From the animal world can be obtained collections of insects showing protective resemblance, destructive tendencies, and economic significance along with collections of shells, corals, birds'

³Hoban, Dr. C. F.—The School Journey as a Visual Aid. P. 4. Reprinted from the Issue of September, 1927, The Educational Screen, Chicago, Illinois.

nests, types of fur, mounted birds and animals, and home-made plaster models of nature subjects. All of these are highly interesting and educational.

The Geography-Geology section can well be filled with rock and mineral specimens of local importance, supplemented by additions from distant places. Each specimen should be indexed, accurately described, classified, and its economic importance indicated. For arranging such an exhibit the "Field Book of Common Rocks and Minerals" by Loomis⁴ gives a very simple, clear, and accurate outline. A rock study club could aid materially by effecting exchanges with pupils in other states. Geographical additions such as habitat groups from various countries, samples of foreign foods, clothing, spices, and so on will enliven this section.

The Manufacturing - Industry - Chemistry section should visualize how familiar commodities are produced. Carefully selected specimens and samples can be set up to show the fabrication of alloys, the production of coal and petroleum by-products, synthetic textiles manufacture, paint mixing, soap making, sugar preparation, and dozens of other well-known manufacturing processes. Each exhibit or process chart should be carefully labeled, self explanatory, and attractively located.

In the Physics-Mechanics-Electrical section, working models should be emphasized. Pupil-made replicas of historical devices, samples of simple machines, electric motors, home-made radios, storage batteries, etc. will prove extremely fascinating and interest-stimulating.

In the final organization of the exhibits too much care can not be given to the display arrangement. Neatness, balance, and eye appeal must be considered. And above all, each article, specimen, and model must be labeled with a brief worded, printed explanation placed where it can be seen. Such a collection, beyond a doubt, will become a most valued teaching aid and the growing pride of any community.⁵

Stereographs

As the next step in establishing a vigorous program of teaching aids, vivid pictorial material should be procured. Starting with the non-projection field we find the stereoscope and its stereograph picture sufficiently outstanding to warrant special consideration. This two-picture photograph is produced by the bifocal camera and, when viewed through the stereoscope's lenses, gives an unmistakable idea of depth. The fore-

most objects appear in the foreground of the picture with space clearly shown between them and the middle objects; while the rear objects appear in proper relationship as they would naturally be seen in the distant background. Thus, the flat unnaturalness of the average printed or projected picture is supplanted by a remarkable illusion of reality.

Let us consider other prominent advantages of this device. Due to the simple construction of the stereoscope, it has no parts likely to break, wear out, or get out of adjustment; and by the same token, it requires no skill for operation, thus enabling young children to use it safely. For the same reason it is very inexpensive when purchased, as are also the stereographs. Such were found regularly in most homes years ago; these homes might provide a number of serviceable stereoscopes. Furthermore, a large number of either one is unnecessary, since gratifying results can be obtained with only one stereoscope to a room and fifty wisely selected and utilized stereographs.

Another advantage lies in the freedom from distraction the pupil enjoys while looking at a stereograph. Since this is an individual rather than a group device it should be used only during times of quietness, all explanations and directions having been previously presented. Because of the third dimension illusion, it is natural and easy for the pupil to transpose himself imaginatively into the picture and thus for the time being actually become a part of the story lesson the stereograph is silently unfolding. At this psychological point the most effective learning occurs with the least effort on the part of both teacher and pupil. This learning process should, accordingly, go on through to completion without interruption. If the picture is clearly understood, any discussion would be irrelevant and distractive.

Perhaps the outstanding advantage which the stereograph has over other devices is the ease with which it may be correlated with practically any grade or high school subject. Specifically, it is a reference or source of learning device. Thus, it is entirely possible to fit it into the source materials of any subject, carefully choosing a very few excellent stereographs for deliberative and quiet study. Dr. Weber has briefly summarized some suggestions for the effective use of this device:

"Probably the best method of using the stereoscope is to place it with two or three stereographs on a table in the corner of the classroom or in the library, where it can be consulted as a reference, just like the dictionary, the encyclopedia, or any other source. The teacher may lay out a few correlated views for each lesson, or better, a pupil or two may be given the privilege of selecting them for the use of the class. Any member of the class who goes to the table, then, to look at the stereographs will have an inner motive for his act. In accordance with the principles of purpose and self-activity, this method of procedure creates a vicarious

⁴Loomis, F. B.—Field Book of Common Rocks and Minerals. G. P. Putnam's Sons, New York.

Zodac, Peter—How to Collect Minerals. Bulletin No. 2, Rock and Minerals, Peeskill, New York, 1934.

⁵Ramsey, Grace Fisher—Project Making in Elementary Science. School Service Series, 1934. Department of Education, The American Museum of Natural History, New York. Coit, Marjorie C. ed.—Projects in Science and Nature Study. School Service Series, No. 6, 1931. Department of Education, The American Museum of Natural History, New York.

experience which effects learning in the quickest, easiest, and most satisfying manner."⁶

Photographs and Prints

It must not be inferred from the above that the photographic print or printed picture has no place among valuable teaching aids. The writer thoroughly believes that any elementary or secondary school subject can be animated, rendered more appealing with less monotony, and made more purposeful through the wise use of carefully selected prints.

"Considering the sources of valuable supplementary picture material ordinarily available, we find the following important items: encyclopedias, texts, daily newspapers, rotogravure sections, magazines, copies of famous paintings, commercial and industrial booklets, travel folders, various railroad and steamship pamphlets, postcards, and camera snapshots. Most of these sources are readily at hand or can be obtained by mail upon writing to current magazine advertisers. Vacation travels also provide endless opportunities for every amateur photographer to make valuable additions.

"Searching care should be exercised in building up the picture collection. Each picture should make a definite contribution to the teaching process within whatever subject it is to be used. Just being 'a good picture' is not a sufficient qualification for inclusion. To be readily usable, pictures may be mounted on cards, organized into topic charts, or worked over into bound booklets. All loose pictures should be filed in boxes or envelopes according to classified topics definitely tied up with the course of study.

"In using pictures as teaching aids, it is important to realize that one effective picture thoroughly digested is worth a dozen random pictures glanced over and then tossed aside. Pupils should be trained to study a picture of ideas as they would a printed page of ideas. They should practice careful observation and concentration of attention upon the objects pictured until they know the story which the picture tells, and how it assists the development of the unit under consideration. It is natural for children to be attracted by pictures, but for best results they must be trained in the ways and means of gaining thorough comprehension."⁷

Projected Pictures

In the projection field the stereopticon and motion picture, silent or sound, are available. We can here only deal with the former, since the far-reaching possibilities of the latter provide another story. The stereopticon lantern with its commercially prepared or home-made glass slides is essentially a group device. It is used to the best advantage in class or auditorium

gathering to present ideas to the largest number of individuals in the shortest amount of time. However, it is important to understand that the exposure of students to a showing of several lantern slides in a few minutes does not constitute good stereopticon technique. Teachers and pupils alike must learn to appreciate the lantern slide as a strong instructional aid rather than "showy entertainment" for which it is too often used. Best results will be achieved when only two or three slides are used at a showing. They should be selected to fit definitely into the unit at hand, and each should be projected sufficiently long to observe, investigate, analyze, question, and discuss all portrayed points and items pertinent to the subject. Pupils must be trained to study a stereopticon picture just as they are trained to appreciate printed pictures. Once this is mastered, they will welcome the short, frequent applications of this teaching aid when it is used to stimulate interest in a new unit, to contribute new and advanced information, or to provide a fascinating review device.

With respect to stereopticon slide sources, the writer first suggests reference to advertisers in professional magazines for a wide selection of commercially prepared slides. Small investments every year will soon build up a valuable library of appropriate teaching slides. These should be indexed and definitely tied up with the various unit organizations for which the slides are used. In this connection it will be found economical to select slides capable of application in two or more subjects, thus expanding the adaptability of the collection. This may be supplemented by occasional rented slide sets available through city libraries, university extension divisions, or other associations.

The second suggested source of stereopticon material involves the preparation of glass slides by pupils and teachers. Time and space prevent elaboration on the unlimited possibilities of pencil or color crayon on ground glass slides, ink writing and diagrams on smooth glass slides, and many other unique ideas. The enterprising teacher will find complete directions for carrying out this phase of a visual aid program clearly presented in several current publications.⁸ Furthermore, with the average high school laboratory facilities, it is comparatively easy to print a photographic picture on a stereopticon slide. Simple directions are also readily available for this process.⁹

In closing the writer wishes to emphasize this

⁸Dent, Ellsworth C.—A Handbook of Visual Instruction. Brigham Young University, Provo, Utah. 1934.

Davison, Dr. George M.—The Stereopticon in the Public School. Leaflet. The Educational Screen, Chicago, Illinois. How to Make Pupil-Made Lantern Slides. Leaflet. Keystone View Company, Meadville, Pennsylvania.

Lantern Slides Any Teacher Can Make. Leaflet. Turtox Service Department, General Biological Supply House, Chicago, Illinois.

⁹Lantern Slides—How to Make and Color Them. Booklet. Eastman Kodak Company, Rochester, New York.

⁶Weber, Joseph J.—The Stereograph as a Visual Aid. P. 5. University of Texas Bulletin No. 2325. Reprinted by The Educational Screen, Chicago, Illinois.

⁷Lewis, Donald K.—The Picture in Teaching. Minnesota Journal of Education, May, 1933, pp. 320-321. Minnesota Education Association, St. Paul, Minnesota.

final thought. Visual teaching devices in the light of all possible scientific justification must not be considered as the "open sesame" to instantaneous and effortless learning. Even with the best of instructional aids, there exists no rose-bordered pathway wandering lazily through the acquirement of

knowledge. Visual aids certainly assist the learner to comprehend more information in shorter time: but every student must work if he would learn, and educators will do him grave injustice if anything is permitted to deflect his attitude from this philosophy.

Making the Classroom Movie More Effective

By MARION L. WHITTAKER

WITH the development of the inexpensive "fool proof" portable motion picture machine and the availability of an abundance of free and low-cost films, visual education is gradually taking its rank as a legitimate school activity by supplementing the regular course of study. As yet, however, little has been done in the way of developing a technique in the use of the motion picture machine in the classroom. It might be well to state here that this writing is based upon a number of years of experience in the use of the motion picture machine in the classroom.

It would seem that the primary purpose of visual education is to aid the child in understanding better the material presented in the course of study. Far too many teachers, however, have taken the stand, from all outward appearances at least, that it is to aid the teacher rather than to aid the pupil. Pictures have too often served as a stop-gap for an unprepared teacher. Films have too often been used which have little or no connection with the unit or topic studied and the teacher has relied upon the novelty of the situation to hold pupil interest.

Since the coming of sound and talking pictures in the theatres, the novelty of motion pictures in the classroom has worn off rapidly. It would be interesting to know to what extent this fact has affected the total of motion picture activity in American school-rooms. If teachers are not trained in the use of such material little value can result. Before the use of the film may be made effective some definite type of technique must be set up for its selection and use.

At the present time the descriptive literature of educational films is very meagre. In describing the pictures broad general statements are used and it is a rare occurrence when the grade in which the film is to be used is suggested. This necessitates a great deal of blind guessing on the part of those ordering them. If a film on magnetism is desired the person ordering it can not discover by reading the description of it in the catalogue whether it was produced for use in the university, the high school, or the elementary school. This can be partially overcome after the second or third year if a complete record of

each film used is filed in the office of the principal or superintendent. In making a record of the film several items should be included. First there should be a statement of the title of the film and the name and address of the distributing agency. Second, there should be a statement of the topics covered by the film. Third there should be a statement of the grade the picture was used in and a brief comment as to whether it was suitable for that grade or not. Other grades in which the film might be used should be stated here also. Fourth there should be a place for the teacher to make any comments which would be helpful to any one else who in the future might consider the use of the film. If this plan is religiously followed for even one year it will help materially in the selection of future pictures.

In selecting the film there are several criteria to be kept in mind. In the first place any film to be used in the classroom should be closely related to the topic or unit studied. The film should be regarded as a logical step in the development of the larger topic, and, if it is looked upon as such, the pupils will be psychologically prepared for the picture when it is presented. It is little wonder that the use of motion pictures in the schools of some communities has been viewed with disfavor by the public when the child's thinking follows the teacher's in looking upon the school movie as a means of entertainment. While there is some value in repetition the main purpose of motion pictures is to add to knowledge obtained from other sources. The film should be so selected that it will contribute to a better and broader understanding of the topic being studied.

Care must also be exercised to see that the content of the film is so well organized that it will leave the pupil with a unified impression of what has been presented. Too often a film requiring from twelve to fifteen minutes to be shown has not been centered upon any one main idea and it presents to the pupil a hodge-podge of disconnected scenes. In this type of picture too many ideas are used and it leaves the pupil in a state of bewilderment. As a typical example of this, the film entitled "Golden Health" may be cited.

(Concluded on page 73)

News and Notes

Conducted by JOSEPHINE HOFFMAN

Film Institute Planned

Under the able leadership of Dr. George F. Zook, former United States Commissioner of Education, the American Council on Education (744 Jackson Place, Washington, D. C.) is considering plans for the establishment of an American film institute to encourage the use of the full value of the motion picture in education. A preliminary conference of a select group of nationally known educators was held at the offices of the Council on December 4 and 5, 1934. At that time the following proposed objectives were set up:

1. To develop a national appreciation of the potential contribution of the motion picture to the cultural life of America.
2. To collect and distribute significant information concerning motion pictures in education at home and abroad.
3. To stimulate the production and use of motion pictures for educational purposes.
4. To promote the co-operation of all agencies interested in the production and use of motion pictures in education.
5. To initiate and promote research pertaining to motion pictures and allied visual and auditory aids in education.

Following the conference, representatives of more than fifty national educational and civic agencies were interviewed regarding the desirability of establishing a national film institute and to secure their suggestions as to the nature of the work that a film institute might undertake. The results of these interviews have been very encouraging, and a second conference was held February 28 and March 1 to consider additional data which had been collected and practical means to go forward with the plan for establishing the institute.

Anthropological Society Urges Film Libraries

The International Congress of Anthropological and Ethnological Sciences meeting in University College, London, last July set up a permanent Committee to secure the establishment of a central film library with corresponding libraries in all the principal countries. It is desired to have materials, hidden in unlikely places, duplicated by the film. A handbook is soon to be published which shall give instructions in five languages on the taking of anthropological films. France, Germany, Italy, England, and the United States are represented on the committee.

The National Museum of Canada has in line with

this purpose, made films on the American Indian, and the National Museum of Ireland with the help of the Royal Irish Academy and Pathe Company has filmed the last man who knew how to make the hide-covered round curraachs used on the River Boyne.

"It may be that in time every large museum will have a department which will deal with filmed records, and which will also have charge of the showing of films to illustrate the museum collections."—*The Museums Journal, London.*

New Educational Film Directory

The 1935 issue of *Motion Pictures of the World and Its People* has recently been released by International Educational Pictures, film clearing-house of Boston and New York. In general typography, size and arrangement of subject matter, the new handbook is similar to the 1934 edition, the first directory issued by this organization, but the 32-pages have been extended to 52 pages, attractively and generously illustrated. The enlarged current edition offers more complete film descriptions, new classifications, and an expanded index. The 2000 films it lists, represents the libraries of almost one hundred film distributors, and are classified under the general headings of All Countries, Art, Biography, Entertainment, History, Industry, Nature, Religion, Science, Sports, and Transportation, with numerous sub-headings for ready reference. Four hundred subjects are loaned free to subscribers to the service.

The price of this new catalogue is thirty-five cents.

Buffalo Museum's Loan Service Increases

Despite a drastic reduction in budget for 1934-1935, which necessitated curtailing visitors' hours at the Buffalo Museum of Science by 31%, that institution nevertheless enjoyed record-breaking figures in its loan service for the first half of the fiscal year, dating from July to December, 1934. Its attendance also showed a gain of 7% or a total of 182,569.

Lantern slides circulated from September through December in Buffalo's public schools showed an increase of 23,940, (45%) or a total of 77,075, against 53,135 for the same period during 1933. This increase was due to a delivery service inaugurated by the Board of Education in the spring of 1934. A total of 117,290 against 103,466 slides last year were loaned to all users.

The Loan Exhibit Bureau of the Buffalo Museum likewise came in for a boom. In 1933 it registered 7,003 for the September-December school period, while in 1934, it totaled 18,092, showing an increase of 11,089 (158%). This service consists in the loan of charts, pictures, objects, and manuscripts to borrowers calling in person at the Museum.

"Ten Best" Films of 1934

Some 425 newspaper critics of motion pictures voted MGM's *The Barretts of Wimpole Street* the best picture of the year in Film Daily's annual contest. The *House of Rothschild*, United Artists, was second followed, in order, by *It Happened One Night*, *One Night of Love*, both Columbia; *Little Women*, RKO; *The Thin Man*, *Viva Villa* and *Dinner at Eight*, all three Metro-Goldwyn-Mayer; *Count of Monte Cristo*, United Artists, and *Berkeley Square*, Fox.

Making the Classroom Movie More Effective

(Concluded from page 71)

The producers of this one reel film used scenes showing the early missionaries of California, the reclamation of waste lands, the growing of citrus fruit trees, the manufacture of orange crates, the grading of oranges, and athletic contests the participants of which owed their success to the large quantities of orange juice which they drank.

While almost all of these topics may be used legitimately in the classroom separately, there are too many ideas used for a reel requiring only twelve minutes to be shown.

The silent film should be examined to determine whether or not it contains any essential words which are beyond the understanding of the lower pupils of the class. If many of these words are found the film should not be used; however, if there are only a few, the teacher should make note of them and explain their meaning to the pupils before the picture is shown.

The motion pictures used in the school should contain little or no advertising. Although it is difficult to obtain pictures which are free from advertising, unless they are purchased or rented, the sudden introduction of "Babe Ruth" using the product of a certain manufacturing company detracts seriously from the educational value of the film. Some advertising, however, will have to be tolerated if the school is obliged to depend upon free films.

The material presented should be accurate and should be selected from the standpoint of child interest. It is common knowledge to educators that children learn more readily and retain what they have learned longer when motion pictures are used. Because wrong ideas are gained as easily as right ones it is of utmost importance that the material presented be one hundred per cent accurate. That many present day films do not measure up to these standards is probably due to the fact that they are produced by

commercial firms without the advice of competent educators.

After the film has been selected the teacher should run it through and thoroughly prepare herself before showing it to her class. A lesson in which visual material is used needs as much if not more preparation on the part of the teacher than the traditional lesson. Pupil observation needs a most careful direction when motion pictures are used, otherwise pupils may come away from the picture with a distorted idea of the significant facts presented. In preparing to show the picture the teacher should outline the main points in order that she may point out the relationship between them and the topic studied. In doing this she will also determine the essential facts to be emphasized when the picture is shown to the class.

A wise teacher once said, "My pupils get out of a picture just what I want them to get out of it". Before the actual showing of the picture it is well to go over the main points with the class emphasizing the important things to look for. While the film is being shown one effective method of emphasizing the main points is by reversing the machine and repeating certain parts of the picture.

A comprehensive test should be given and scored in class immediately following the picture in order that the teacher may correct any wrong impressions in the minds of the pupils. After the test has been scored it is well to have a class discussion based upon the test and the outstanding facts or principles brought out in the picture.

The physical equipment should be in such condition as to make for ease in handling. If it becomes burdensome for the teacher to get the room ready it is not likely that her pupils will be privileged to see many pictures. From the standpoint of time economy the equipment should be arranged in such order that it can readily be put in service. When not in use the movie machine should be kept in a central office with one person responsible for its repair. This same person should also be responsible for locating the machine when it is in use. The shades should be checked each time they are used and the ones needing repair reported to the proper authority.

Summary. The primary purpose of visual education in the elementary school is to aid the child in understanding better the material presented in the course of study. Teachers should be trained in the use of visual materials. A complete record of each film used should be filed for future reference. Films used in the classroom should be closely related to the topic studied and the content of the film should be well organized. The pictures used in the school should contain little, preferably no advertising. The material presented should be accurate and should be worded so that the slower pupils of the class may read understandingly. The teacher must prepare herself thoroughly before showing any picture to her class.

Department of Visual Instruction Notes

Conducted by ELLSWORTH C. DENT, Secretary

Winter Meeting Small But Fruitful

The winter meeting of the Department was held at the Chelsea Hoetl, Atlantic City, on Monday, Tuesday and Wednesday, February 25-27. It was found that the majority of the delegates to the meeting of the Department of superintendence were too busy with the activities of that group to spend much time with the visual instruction enthusiasts. Those who did come to the meeting displayed a genuine interest in the problems and activities of the Department and participated in the discussions.

The general theme of the meeting was "Vitalizing Instruction through the use of Visual-Sensory Aids." The series of meetings started with the afternoon session on Monday and jumped right into a discussion of the place and values of visual-sensory aids as determined by experience and research. This session was developed around a panel discussion, under the leadership of V. C. Arnsperger, of New York City. It was found that the time was much too limited, so a continuance of the panel was voted at an informal breakfast on Tuesday morning.

The Monday afternoon panel discussion was followed by a demonstration of the classroom use of pictures in the development of an instructional unit. This demonstration was presented most ably by Miss Zoe A. Thralls, Assistant Professor of Geography, University of Pittsburgh. The time for discussion was much too limited and many expressed a desire to have Miss Thralls appear on an early future program.

The problems of administering the visual instruction program in a Junior High School were raised, discussed, and some solutions offered by P. D. Pointer, Principal of the Central Junior High School of South Bend, Indiana. It is unfortunate that Mr. Pointer's discussion could not have been presented before a meeting of junior high school principals and teachers, as each would have gained much from it.

Many of those who think of the application of visual-sensory aids to instruction consider the radio to be closely related to, if not an integral part of the large group of mechanical means of broadening the scope of classroom contacts. The discussion, "Taking Advantage of Radio Possibilities," as presented by Tracy F. Tyler, Secretary and Research Director of the National Committee on Education by Radio, called attention to some of the ways in which radio is being utilized by the modern school and pointed out some of the possible future developments.

The Tuesday meetings started with the breakfast continuing the panel discussion of Monday afternoon. This was followed by an open business meeting, during which various plans and possibilities of the Department

of Visual Instruction received rather thorough examination. The sense of the group seemed to be divided as to whether the Department should remain a small group, interested in the major problems of research and recommendation, or should strive to popularize membership among the large numbers of teachers and school administrators who are attempting to make the most effective use of visual instruction materials available. Methods of financing the organization were discussed and later recommendations were made.

This meeting was followed by an informal luncheon. The luncheon was arranged by George W. Wright, active New Jersey visual instruction worker and supervising principal of the New Providence Public Schools. Mr. Wright introduced "Pop" Balcom,—otherwise known as Assistant Superintendent A. G. Balcom of Newark—who presented an interesting illustrated discussion of the early history of New Jersey, especially that part which pertained to Newark and vicinity.

The afternoon meeting was a joint session with the Study-Discussion Group G. Division V, of the Department of Superintendence. The general theme of the meeting was "The Adaptation of the Newer Media of Communication to Education," and included able discussion of the sound picture, the radio and theatrical pictures, as well as consideration of the administrative problems involved.

Wednesday morning was left open for committee meetings and other details in preparation for the business meeting to be held later in the day. One of the highlights of the day was the testimonial luncheon for Alfred W. Abrams, long-time Director of Visual Instruction, State Education Department, Albany, New York. The luncheon was arranged by "Pop" Balcom, who presided. Mr. Abrams was unable to be present, due to the magnetic attraction of sunny southern skies, under which he is enjoying a well-earned rest. He did send a pleasant and thought-provoking message to the group assembled, in which he urged the continued application of high standards to visual instruction materials and devices of all kinds.

The principal speaker at the luncheon was Assistant Commissioner J. Cayce Morrison, of the State Education Department, Albany, New York. Dr. Morrison mentioned many of the finer qualities of Mr. Abrams, commending him highly upon the standards he had applied to visual instruction activities under his direction. At the close of Dr. Morrison's discussion, brief testimonials of Mr. Abrams' prominent and effective place in the field of visual instruction were given by Dudley of Chicago, Peters of Kansas City, Miss Hochheimer of New York, Hollinger of Pittsburgh,

(Continued on page 87)

Among the Magazines and Books

Conducted by MARION F. LANPHIER

Education (January, '35) In this issue, which is devoted entirely to the teaching of Geography, we note four articles which are particularly cognizant of the contribution of pictures to effective technique.

"Geography and International Relations," by Daniel A. Prescott, Rutgers University. The study of geography is recommended for helping man to get an understanding of his social lag, and also to enable him to discover the better way ahead. "Must not geography teachers examine with their classes the values that are inherent in home life and seek to understand how these are realized under varying conditions? Must they not make more graphic the nature of human experience in the different quarters of the globe so that a basis of common understanding and sympathy may be found for the world? If the study involves things near at hand this implies visits and activity, if it involves distant lands it means many stereoscopic and motion pictures, many good realistic stories, the exchange of materials and products with the schools of these lands and correspondence between the children of these and other lands.

"Geography in the Reading Museum," by Josephine Moyer. The article is a thrilling account of the museum maintained in a 30-acre park by the Reading, Penna., Board of Education. Lantern slides, motion pictures and lectures supplement the curricula of the schools. A children's laboratory has glass-covered closets, along the four walls, enclosing commercial products of the world. A small auditorium is adjacent where slides and motion pictures are seen "to continue the building of new concepts and to reduce the possibility of error. Here the labor involved in producing the output is realized, and the topographical and climatic conditions necessary. Thus a knowledge of geographical principles is inculcated, and an appreciation of the region's contribution to world welfare."

"Geography Teaching in English," by Ernest Young. (Professor Young has been a visiting lecturer at the University of Chicago and at the University of Southern California.) Geography should include the study of local, national, and world citizenship. "To help us make the picture of the region alive we should introduce the children to the people who have been there. Not only have we in order to make a region live, to listen to the voices of the explorers, we have also to look at it with the eye of the artist and the photographer. This means the constant use of well-chosen pictures, but they

must be really geographical pictures and not merely of railway stations or post offices."

"Interpreting the Schools with Visual Aids," by W. W. Whittinghill and John S. Thomas. Motion pictures are helping to give an interpretation of social organization by bringing real things and real people into the classroom. Pictures of wild life and resources, of functions of various departments of government, of business and industry bring interpretation of social life to the school-room. The schools are interpreted through exhibits that show parents the continuity of the child's work. Motion pictures of the school's functioning interpret present procedures to both pupils and parents. Slides also may be made of school activities and used in public meetings. Newspaper pictures, and sequences of educational development arranged in a museum are ready means for quick assimilation of knowledge of the school status by the public.

School and Society (February, '35) "The Development and Use of Motion Pictures in New York City," by Paul B. Mann, Head of Biology Dept., Evander Childs High School.

A glance at progressive cities in the United States shows that the giant, pronounced asleep ten years ago, has awakened. "Visual Education is this sleeping giant. With his full force awakening will come a new era in education that will be more far-reaching in its effect on civilization than is now conceivable."—Mahaffey. An interesting history of the evolution of visual instruction in New York City schools is formulated in the article. There are now ten complete courses of films coordinated with the regular school instruction. Over \$30,000 is appropriated to the Visual Instruction Department annually. In 1933, the American Museum of Natural History loaned films for 56,000 showings to over 9 millions of young people. Emphasis is placed upon a careful teaching technique. A review of outstanding experiments, attesting the proved worth of visual materials is given. "All this means that the motion picture is bound to be recognized, not alone by progressive teachers, but by the rank and file as one of the most valuable educational contributions from modern science. Interpreted, used with skill and discernment, it can energize the adolescent mind as no other medium can."

Woman's Press (December, '34) "The New Three R's", by Jean Grigsby Paxton.

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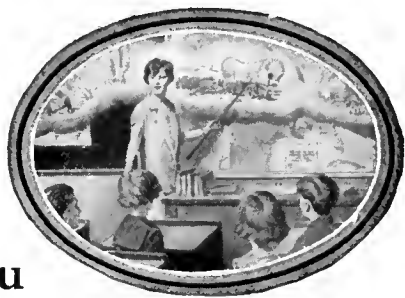
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in common with a play, a novel, painting, music, sculpture, or a dance, are:

(1) The story, which has in the film a more flexible and broader range than the stage story;

(2) Dialogue or lines. We have not learned to listen to splendid lines, or perhaps they have not been produced and uttered by a musical and interpretative voice;

(3) Setting. Words can do little in making us see and feel beauty. Yet, the movie may fail in using artistic restraint in the realm of photography, and is being artificial;

(4) Character Portrayal. "The screen so far has developed fewer really fine actors than the stage—" The inner life of imagination and ideals is slightly revealed on the screen;

(4) Purpose. "The acid test (of a picture) is, what is the meaning of the whole? . . . If cinematography is to attain its full stature of an art, or even a respectable place among the arts, it will have to excel in their techniques and have meaning and value in the daily life of people far above that of killing time for passive spectators. When men and women with something to say about the social scene and the meaning of life know the medium and express themselves in the cinema as sincerely as they do in novels, plays and poems, the motion picture in all probability will effect the mass of people even more profoundly than other forms of art have done."

London Studio (January, '35) "Richard Teschner's Figuren Theater," by Richard Teschner.

The author holds that marionettes have an artistic field, wholly unique, aside from the lilliputian one. The spectator contributes, in addition to his admission fee, what is of much more value, the activity of imagination. The producer does not leave him entirely passive. In composing plots, the attention is centered on the gestures and artistic grouping. In the inverse order from that of the standard stage, the figures are invented and then they act out their parts. Many of Mr. Teschner's characters have been in a paper embryonic state for a decade before assuming a third dimension on the stage. Sometimes, it takes years for these tiny actors to learn their parts and to acquire histrionic ability. Their creator had to make all his developments with his own hands and purse. The plan of working the marionettes from below led him to alter his whole system. There is no imitation of, or competition with, the real stage or the cinema, but a complete contrast to them prevails.

Mr. Teschner says as to the future, "I shall continue to endeavor to produce serious and artistically valuable effects with my jointed puppets to a small public capable of appreciating them. I shall bring out their special charm and puppet qualities."

Dartmouth College Newsreels

Seven years ago President Hopkins of Dartmouth had the idea of producing in Hanover films showing current activities with the purpose of sending these to alumni clubs, schools, and other groups. The alumni clubs were so enthusiastic that it was decided to produce sets of movies two or three times every year. This has been done until now the college has a rather extensive library of movies of every sort of Dartmouth activity, of prominent teachers and alumni, of famous events both athletic and non-athletic, and a variety of other things that make the collection of pictures valuable.

The usual set of movies, taken with Bell & Howell equipment, consists of two 400-foot reels. An attempt is made to include a variety of shots and subjects rather than try to follow through on any one continuity theme. For instance, the pictures which are now being shown before alumni and school groups include scenes of the Dartmouth Commencement exercises last June; the opening of College this fall; early football practice and some of the major football games; unusual shots of one of the star members of the ski team practicing skiing during the summer on pine needles; and climaxed by some spectacular ski jumping off the famous Dartmouth jump.

Although Dartmouth winter sports, in which the College is recognized for its supremacy, offer fine opportunities for movies, there are a great many other subjects which make interesting movie fare, such as laboratory instruction, scenes of the interiors and exteriors of all College buildings, pictures of famous members of the faculty, and scenes of interesting events. A further development which is particularly interesting is the production of "composite reels" under three general headings: first, a set of three reels covering the best shots made of winter sports and carnival activities and other Outing Club scenes during the past seven years; second, a set of three reels compiled similarly of shots of famous athletic events in which thrilling football games are featured; and third, an ever increasing set of composite films which record the familiar faces of the members of the faculty, some of whom have died since the pictures were made. This last set of films will be of ever increasing value historically.

The production of a 16 mm. sound picture is next on the program. It is planned to combine some of the current movies with other appropriate shots and to put out a film with a sound strip which will give a good picture of Dartmouth life together with musical and speaking sound accompaniment.

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The Film Estimates

After Office Hours (Clark Gable, Constance Bennett) (MGM) Lively, sophisticated, social crime-comedy, more breezy than realistic, with young, bumptious "managing editor" as hero, and snobbish, society-belle heroine as his dillettante reporter. He solves aristocratic wife-murder and wins heroine. Amusing improbability. 2-26-35
A—Good of kind Y—Amusing C—Not good

Babeona (The Martin Johnsons) (Fox) Africa strikingly pictured from airplane and ground, with really unique shots of animal life, landscape and natives. Faking done sparingly. Fortunately shows more Africa and less Johnson than usual. Narrator's diction well-meant but rather crude. 2-19-35
A—Interesting Y—Very good C—Very good

Band Plays On, The (Robert Young, Stuart Edwin) (MGM) Sound, wholesome theme of fine-spirited coach who raises four slum boys from potential criminals to football stars in college. Unfortunately weakened by confused motivation, misdirected sympathy, excess sentiment—and the boys are hardly convincing as players. 2-26-35
A—Hardly Y—Fairly good C—Fair

Best Man Wins (Jack Holt, Edmund Lowe) (Colum.) Ordinary adventure story of two divers, risking their lives for each other, now friends, now enemies over same girl, engagingly played by Florence Rice. Good photography of undersea action and diving mechanisms. Some painful scenes. 3-12-35
(A) Fair of kind (Y) Perhaps (C) Not the best

Charlie Chan in Paris (Warner Oland, Mary Brian) (Fox) Another delight for lovers of the shrewd, genial, sententious Oriental detective, his son helping him this time, as Chan tracks a dual-murderer through Paris cabarets and the famous sewers. Some novel elements over previous films in series. 2-19-35
A—Good of kind Y—Good C—Doubtful

Cheating Cheaters (Fay Wray, Cesar Romero) (Universal) Very ordinary crook story of two gangs trying to bluff and rob each other, with detective-heroine disguised as member of one, and hero a tool of the other. Confused and obvious, dialog banal, comedy elementary. 2-12-35
A—Poor Y—Better not C—No

David Copperfield (Practically perfect cast) (MGM) One of finest films ever made. A classic superbly screened. Outstanding for backgrounds, costumes, and character portrayal faithful to spirit and manner of original. Deserves universal attendance by young and old. A joy to those who know their Dickens best. 2-19-35
A—Excellent Y—Excellent C—Strong but good

Devil Dogs of the Air (Jas. Cagney, Pat O'Brien) (Warner) Engrossing film, less fiction than genuine document on training activities at Naval air base. Impressive, thrilling scenes of air maneuvers in realistic practice battle, from which cocky but chastened hero emerges with flying colors. 2-12-35
A—Very good Y—Mostly good C—Good but thrilling

Enter Madame (Elissa Landi, Cary Grant) (Para.) Hilarious, noisy comedy about temperamental operatic soprano, too busy with career to be wife to her husband, almost loses him to gold-digging widow. Happy ending most convincing part. Amusing character scenes, good photography and music. 3-12-35
(A) Perhaps (Y) Fairly good (C) No interest

Gigolette (Adrienne Ames, Donald Cook) (RKO) Society heroine, down on luck, given job by cheap, good-hearted grafter in his low-grade night club, meets rich playboy. Marriage near, but misunderstanding postpones happy ending a few reels. Rather too earthy and common to amuse greatly. 3-12-35
(A) Mediocre (Y) Hardly (C) No interest

Good Fairy, The (Margaret Sullivan, Frank Morgan) (Universal) Molnar's whimsical character-comedy finely screened with choice cast and dialog, and comedy that sparkles. Charming heroine unintentionally turns heads of three men and right one finally wins. Thoroughly wholesome amusement on the whole. 2-12-35
A—Excellent Y—Excellent C—Mature

Great Hotel Murder, The (McLaglen, Lowe) (Fox) Manages to be fairly engrossing mystery holding interest and suspense, despite

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

farceful humor by McLaglen as dumb, floundering detective and the self-assurance of Lowe, amateur sleuth, who does finally run down the killer rather cleverly. 3-12-35
(A) Fairly good (Y) Probably good (C) No interest

Hellorado (Richard Arlen, Madge Evans) (Fox) Crude young hero dominates tourist group caught in terrific rainstorm in wild mining country. They stumble upon ghost town with one mad inhabitant. False gold rush yields thrilling climax. Eerie atmosphere and suspense make rather good adventure stuff. 2-26-35
A—Amusing Y—Thrilling C—Fair

Hell in the Heavens (Warner Baxter) (Fox) Vivid picture of tense life of air-fighters in French aviation center during Great War, with grueling fear torturing all alike. Mostly grim, convincing realism, slightly eased by hits of comedy, leaving little glamour about war. 2-12-35
A—Good of kind Y—Good thriller C—Too strong

Iron Duke, The (George Arliss) (Gaumont-British) Lavish historical spectacle masterfully played and set. High moments from Congress of Vienna to grave changes after Waterloo. Striking portrayal of Iron Duke by Arliss, rather more duke than iron. Dignified, slow-moving but interesting and impressive. 2-12-35
A—Very good Y—Very good C—Mature

Lightning Strikes Twice (Ben Lyon, Thelma Todd) (RKO) Melodramatic mystery-farce of mistaken identities embarrassing to gay society hero and his fiancée, with three supposed murders. Anything for a laugh—slapstick antics, fake fan dancing, policemen in underground sewers, etc. 3-5-35
A—Crude Y—Not good C—No

Little Colonel, The (Shirley Temple, L. Barrymore) (Fox) Highly sentimental but charming post-Civil War story of North-and-South antagonisms. Appealing little heroine finally breaks down old Colonel's wrath at daughter's marriage to Northerner. Lovely Southern settings. Two great roles. 3-5-35
A—Charming Y—Excellent C—Excellent

Murder on a Honeymoon (Edna May Oliver, J. Gleason) (RKO) Lively murder-mystery-farce, with schoolteacher-detective heroine who scents, tracks, solves series of non-gruesome murders. Fun and thrill over false trails, blunderings of blatant sleuth, and Edna May's rare character work. 3-5-35
A—Good of kind Y—Good of kind C—Too exciting

Mystery of Edwin Drood, The (Claude Rains) (Universal) Third recent Dickens picture, his unfinished murder mystery romance splendidly screened, characters and situations retaining all their strength and grim atmosphere, finely acted against authentic backgrounds. Different in mood and tone but unmistakably Dickens. 2-19-35
A—Very good Y—Very good C—Beyond them

One Hour Late (Twelvevrees, Nagel) (Para.) Office romance of clerk and dumb stenographer provides human and pleasant little comedy-drama. Stalled elevator furnishes tense climax which influences lives of four people, the hero finally winning the girl and realizing his radio ambitions. 3-5-35
A—Fair Y—Probably amusing C—No interest

One More Spring (Baxter, Gaynor) (Fox) Whimsical, human depression-story of three divergent characters, reacting differently to failure and privation, fighting poverty together with Central Park stable as refuge, winning through to Spring. Suffering deftly made wistfully amusing and stimulating. 3-5-35
A—Pleasing Y—Very good C—Beyond them

Our Daily Bread (Tom Keene, Karen Morley) (U. A.) Young couple, beaten by depression, go back to the land, enlist workers and form mutual service community. Success threatened by drought till ex-criminal sacri-

fices himself to make irrigation possible. Earnest propaganda more telling if better acted. 2-12-35
A—Only fair Y—Fair C—Little interest

Red Morning (Steffi Duna, Regis Toomey) (RKO) Melodramatic story about exciting adventures of Portuguese sea captain's daughter among native tribes on South Sea Island after shipwreck and desertion by crooked crew. Some naive hokum and mediocre acting, but lovely, authentic tropical scenery. 2-26-35
A—Hardly Y—Perhaps C—Too exciting

Ruggles of Red Gap (Langton, Boland, Ruggles, Young) (Para.) Master comedy, contrasting crude West of the '90's with European tradition, finely played by notable cast with exact degree of burlesque for maximum comic values in character and situation. Intelligent and utterly amusing. 3-5-35
A—Excellent Y—Excellent C—Mostly amusing

Rumba (George Raft, Carol Lombard) (Para.) Expert-dancer hero, crude but "irresistible", and socially "elite" heroine, blase and languishing, do Havana-New York love-chase. Kept carefully risqué and not offensive. Wild press-agent adds comedy and thrill. Glamorous dancing. Cf. Bolero. 3-5-35
A—Hardly Y—Unwholesome C—No

Silver Streak, The (S. Blane, C. Starrett) (RKO) Vivid picture of modern aluminum train—its invention, development, construction, trial, and record-breaking, life-saving run from Chicago to Boulder Dam—with human interest and mild romance. Acting ordinary. Healthily thrilling. 3-5-35
A—Interesting Y—Excellent C—Good if not too strong

Strange Wives (Roger Pryor, June Clayworth) (Universal) Stupid title for uninspired screening of Wharton story of wealthy, easy-going young bachelor who succumbs to marriage and imposition from parasitic relatives of his Russian wife. Turns tables cleverly. Story wavers artificially from farce to obvious comedy. 2-19-35
A—Feeble Y—No C—No

Sweet Music (Rudy Vallee, Ann Dvorak) (Warner) Artificial concoction of much variety and little worth, showing supposed backstage life of radio, built wholly around Rudy who sings, dialogs, even tries clowning, and wrangles with heroine till she sees him as true benefactor at the end. Hash and hokum. 2-26-35
A—Futile Y—Probably good C—Hardly

Transient Lady (Gene Raymond, Henry Hull) (Universal) Barnstorming skating-trio, including the heroine, strike small town containing the lawyer-hero. Complications threaten tragedy till hero defeats all efforts of political boss at "big scene" trial. Falsity in motives and conduct, and some bad miscasting. 2-26-35
A—Mediocre Y—Harmless C—Little interest

White Cockatoo, The (Jean Muir, Ricardo Cortez) (Warner) Complicated murder-mystery melodrama, set in remote inn on French sea-coast, with many involved in plot and counter-plot over heroine's American inheritance. Solved only by some original assistance from Cockatoo. Heroine's role notably good. 2-12-35
A—Good of kind Y—Thrilling C—No

Wings in the Dark (Cary Grant, Myrna Loy) (Paramount) Airplane picture, with character interest, adequate thrills, much mechanics, and quite novel idea of blind flying developed by blind hero—blind until time to marry heroine at end. Quite ordinary in plot and acting appeal. 2-19-35
A—Fair Y—Good C—Hardly

Woman in Red, The (Barbara Stanwyck) (Warner) Professional horse-woman heroine, wife of polo playing son of proud family, gets involved in murder charges when cheap, drunken blonde on yachting party lurches overboard. Court trial clears heroine. Some doings of supposed "society" hardly wholesome. 2-26-35
A—Only fair Y—Better not C—No

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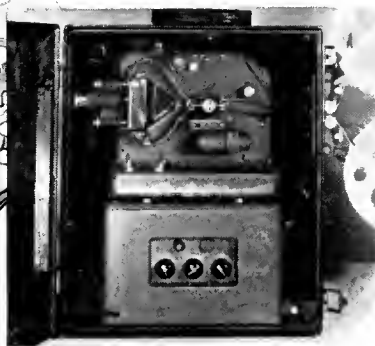
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16mm. SOUND DIVISION

RCA MANUFACTURING CO., INC.

CAMDEN, NEW JERSEY



School Department

A Type Lesson In Visualized Geography

(Index numbers refer to slides from the Visual Instruction Division, University of the State of New York, Albany, N.Y.)

Motivation—In studying the groups of states in the United States we have always been interested in knowing what most of the people do in each group. What groups of states have you studied about? Name the chief occupation of each group.

Preparation: Map Study

Where are the western states? What is the surface of these states? Today we will especially study the mountainous sections as Oregon, Washington and California. What do you think is one of the chief

Blackboard Outline

Western States.

1. Locate from map.
2. Surface
 - Mostly mountainous Plains east of Rockies
 - Desert Regions

Conducted by DR. F. DEAN McCLUSKY
Director, Scarborough School, Scarborough-on-Hudson, N. Y.

industries here? Why?

3. Industries:
Lumbering

- a. Kind of trees
Spruce, fir, redwood
- b. Cutting of trees
Use of ax-saws
Cutting branches first
Falling in one direction
- c. Description of
Lumber man
Sturdy and healthy
Warm clothing

Presentation: Div. X9

What do you see here? What kind of trees are they? (To what family) Describe these trees. Some of the trees found in California are hundreds of years old. (Picture of car going through trunk of tree)

162 What does this picture show? How do they keep the logs together? Where do you think the logs are being taken? What season of the year is it? Describe the lumber jack. Where do you think they are taking the logs? (Tell class about cutting of trees)

215 What does this picture show? Why are they chained? Where are they going? Div. Ty Compare with 215. (Loose logs) Tell about jams. Which way is better? Why?

216 What do you see here? Where do you usually find mills? Why?

4. Transportation of logs
a. To water
Through forest to river by sleds and flumes or chutes.

b. To mill
Log rafts
Floating logs
Chutes take them into mill

Div. Ty 2 What have the logs been made into? Where is this scene taken? Where is the Mill? Why? How is lumber shipped?

5. Shipping of lumber
Boat
Train

6. Paper and Pulp

Div Sp Y How is lumber shipped here?

Div D Y Paper and pulp mills

Organization—Review and develop outline. (Use questions given below)

Application—(1 Class)

Problem: Why do you think one of our presidents began a drive to save our forests? How can we save them? This was called Forest Conservation. (Leads to lessons on National Parks.)

By PAULINE A. BASHKOWITZ
New York City Public Schools

Mogull Crystal Beaded Screens

All Screens Made of Genuine Heavy Duty Crystal Beaded Material



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Crystal Beaded, on spring roller in metal case. Rolls up or down like a window shade. Hangs on wall by two loops in lightweight dustproof steel tube. Green lacquered finish with patented tension adjustment (an exclusive feature).

| | |
|-----------|---------|
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| 36" x 48" | 9.86 |
| 39" x 52" | 13.76 |
| 54" x 72" | 24.76 |
| 72" x 96" | 59.76 |

Auditorium Screens

On wooden rollers and battens

| | |
|------------|---------|
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| 5' x 7' | 28.95 |
| 6' x 8' | 36.95 |
| 7' x 9' | 50.95 |
| 8' x 10' | 61.95 |
| 9' x 12' | 98.95 |

Junior Hanging Model

For classroom use

| | |
|-----------|--------|
| 22" x 30" | \$2.74 |
| 30" x 40" | 4.86 |
| 36" x 48" | 7.44 |
| 39" x 52" | 8.84 |

Above Screens in table mount at 50c additional

Delux Model

Crystal Beaded collapsible screen in beautiful leatherette covered, fine wood case with nickel trimmings and solid leather carrying handle.

| | |
|-----------|---------|
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| 30" x 40" | 11.86 |
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| 39" x 52" | 17.86 |
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|----------|-------------------|--------------|
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Quality Manufacturing
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A Record of Constructive Achievement in designing and manufacturing professional motion picture equipment in both the amateur and theatre fields. Manufacturer of the first portable projector of the suitcase type, Herman A. DeVry brought modern visual education into the school rooms, churches and business firms in America. Nearly 40,000 of these projectors have been sold in every country of the globe. *DeVry furnishes world wide service*, which is one reason no DeVry projector has ever worn out.

The DeVry Line is Complete, including cameras and projectors for both 16mm. and 35mm. films—either silent or sound. The line includes all sizes—from the smaller home machines, portables, semi-portables, and permanent installations for the larger theatres. The DeVry house thus enjoys the peculiar advantage of being able to recommend, without bias, the exact type of equipment best suited to any situation, since it manufactures *all types*.

Along with machine units, DeVry produced the DeVry School Films—first comprehensive series of strictly educational films (86 reels)—and The DeVry Summer School of Visual Education—to be held this year, the week of June 24, at the Francis W. Parker School, Chicago.

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Dept. G

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16 mm. Silent and Sound-on-Film Library

Complete Line of Cameras, Projectors and Accessories

SPECIAL 16 mm. sound-on-film
32nd Eucharistic Congress—2 reels, \$45.00**HARRY MENDELWAGER**
317 West 50th Street, New York, N. Y.
(Branch at 182 West 49th Street, Bayonne, N. J.)**TWO NEW SCIENCE AIDS****FOR PROGRESSIVE TEACHERS****PRINCIPLES OF PHYSICS** The visualization of high school physics on 35 mm. film slides for classroom use.
PRINCIPLES OF CHEMISTRY The core of the year's work in chemistry especially adapted for review.

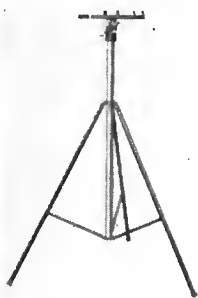
Descriptive literature and sample strip of typical frames sent on request. Address:

VISUAL SCIENCES — Suffern, N.Y.**DA-LITE**
AIDS
TO VISUAL EDUCATION

The successful use of the projector for teaching or the lecture room depends largely upon the equipment used with it. A projector stand and a good screen are vital to efficient presentation. Da-Lite offers both—the latest type of modern equipment.

THE "CHALLENGER"

—A portable screen with a specially designed tripod in one unit. Fully adjustable in height and all positions. Spring locks instead of set screws. Light weight and compact when folded.



PROJECTOR STAND — An improved support for 16mm. projectors. Insures steady picture and correct position of the projector for "overhead" projection. Fully adjustable, with worm gear tilting device. Light weight; portable. Saves time and patience.

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Da-Lite Screen Co., Inc.2723 N. Crawford Ave.
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THE "NEW DEAL" —A collapsible box type screen with a hinged support in rear. Set screws eliminated by spring locking device. Light, sturdy, easy to operate. Folds into good-looking leatherette case. Front and rear views shown above.

SCREENS**Our Kindergarten Movie***

THE KINDERGARTEN movie entitled, "Dramatic Play in the Kindergarten," which was taken at Ivanhoe School last year, has aroused much interest wherever it has been shown, and questions have been asked as to its origin and the means by which it was accomplished.

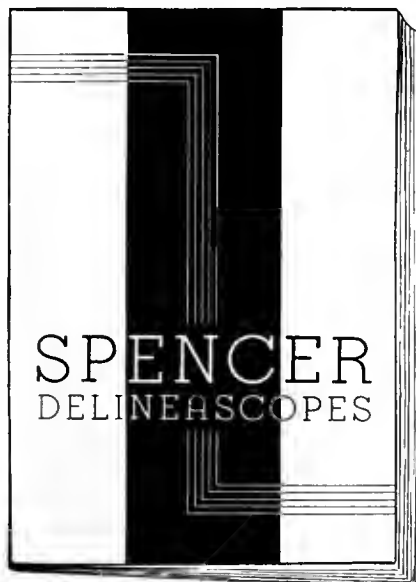
The kindergarten children who are the characters in this movie, decided to build up a Colonial house and furnish it, after seaching for pictures in such magazines as "Home and Garden," provided by the teacher, Mrs. Porter. They were shown a still-film roll showing different kinds of homes. They went for a walk in order to discover Spanish, English, bungalows, and two-story houses in the neighborhood. They found out that some were Spanish because they had tile roofs and were made of stucco, while they knew some were English because they had painted roofs, dormer windows, and showed half-timber work. The prettiest one was a big, white Colonial house, whose four large and two smaller pillars with a cupola near the door, appealed particularly to the children.

They soon began the building of the home for their baby doll and the construction of the furniture. Shutters were made of corrugated paper, painted green. Large white pillars made of rolls of cardboard, made the house look truly Colonial. And what an array of furniture! A refrigerator with real coils consisting of wooden beads; cigar boxes used for ice cubes; a sink with an "honest-to-goodness" silver-coated faucet; crib for the baby; high chair, stove with real oven and four burners; a fireplace with an opening for smoke to escape; a radio, bookcase, a baby grand piano. New words were added to their list—shutters, blinds, pillars, half-timber work, barred windows, etc.

As the furniture for the house was being made, all the cut-out pictures from magazines of furnished living rooms, bathrooms, bedrooms, and kitchens were kept in separate envelopes. In this way the children had access to them to study the different types of furniture and the kind appropriate for each room. Cut-out pictures of Colonial, Spanish and English houses were kept in separate envelopes and houses such as apartments, hotels, bungalows and cottages were kept in still another group.

Again the children were shown the same still-film of houses for the benefit of a number of invited guests from the first grade. Chairs were arranged with an aisle in the middle and one on each side, as in a real movie house. Mrs. Porter was the cameraman. Mrs. Thornquist and the children were the audience. Elaine and Lawrence were voted upon to tell about the pictures when shown. This proved to be a splendid review for the children with a real purpose to share their joy and information with others, besides providing a real situation for oral expression for those

*Reprinted from the Los Angeles School Journal, November 19, 1934.



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Syncofilm Sixteen features simplicity, high quality, and outstanding performance, at low cost.

Has ample volume for large auditorium yet equally adaptable to class room use.

Will operate silent films as well as sound.

The latest in 16mm. sound projection.

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M. P. C. S.'s reputation for Reliability and fair dealing is second to none. Our stock of professional equipment is the largest in the East, and we can supply Schools, Churches and similar educational organizations with any and all types of 35 mm. or 16 mm. photographic or projection equipment. All equipment sold by us is thoroughly guaranteed.

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SILENT PROJECTORS:

We have the finest 500 watt 16mm. silent projectors manufactured, priced from \$85.00 up; write to us! Also 200 watt projectors as low as \$29.50 . . . every one a brand new model!

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For small or large auditoriums, 35mm. Standard Film



The first and only ball bearing projector and sound head built in one unit — no attachments.

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Can now be purchased by Educational Institutions
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**\$175
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**SEE IT!
HEAR IT!**

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1813 Orchard Street

CHICAGO

who told about the film. This show was a real life experience. Children invited their guests, received them, saw to it that they were seated comfortably, explained the picture to them, then bade them good-bye.

While the building of the home was in process and after it was completed, Mrs. Porter chose different children daily who wanted to be father, mother, brother and sister and play in the house. The house was dusted from top to bottom daily; groceries ordered over the telephone; baby (the doll) bathed, fed, and put to bed according to schedule, for this was a modern family; clothes washed and ironed; luncheon prepared for father (not so modern); milk was delivered and placed on the doorstep; the mail man delivered the letters; father was seen spending his time reading the paper or eating or watering the flowers; the maid washed and hung out the clothes. The whole family got together at meal time (strictly modern).

This pure, spontaneous play went on from day to day. It was so natural and spontaneous that Mrs. Porter and I decided to try our hand at recording what they were doing in the form of a movie. Parts were chosen by the children and try-outs were held, while the children selected the characters. When the cost of the movie became a stumbling block, one of the school's good patrons came to the rescue, and asked a Japanese expert cameraman to take the movie, while the cost would be only for materials.

The motion picture as finally produced proved to be a small classic. The fathers and mothers of the young actors and actresses were invited to the preview. Although it was held at an unheard-of hour, ten o'clock in the morning, we had a full house of fathers as well as mothers, and appreciation was expressed on all sides.

If you see the motion picture described above, you will also see the results of a short study of the seashore, as summer was near and children were experiencing trips to the beach. A yacht was built. You will see it near the pier, in the movie, with children on the pier waving good-bye to them. Live stock was no less an entrancing addition to the action. Two ducks, "Quack and Wack," which were reared from babyhood, are playing along the shore.

This movie is precious to us because it shows little children *living* in a spontaneous, natural, happy manner. It is a film of an entire unit which developed as it should—children leading, teacher guiding. As the needs arose, plans were made, evaluated and carried out to the satisfaction of the children. Trips and visual aids were used to clarify ideas; frequent purposeful reviews were given when needed.

Rehearsals were not used. No two performances were ever the same. The performance was truly spontaneous play, so that the cameraman was not obliged to take the picture over again, as far as the children's acting was concerned.

By MARIE HOYT THORNQUIST

Principal, Clifford Street School, Los Angeles, Cal.

LONDON OF TODAY *comes to the classroom*



... Announcing a new Eastman Classroom Film... fifth in an important series of geography films on European subjects.



Curbstone shops in Berwick Street

LONDON is a significant topic. This film gives it an interesting and adequate treatment.

Along with views of famous landmarks it shows London as it actually goes about its daily business. The life of artisan and business man. Routine of the financial district. Con-

duct of urban trade—from the Covent Garden markets, Berwick Street, and Billingsgate to famous shops in Oxford and Bond Streets. The great parks as noon-hour havens for workers in a thousand callings.

Manifold activities drive home the city's importance. Emphasis is placed on the trade to which London owes its origin and present existence... maritime shipping that offers an index to

world commerce... communications and other factors that help London to function as the business, educational, and cultural center of an empire.

Picturing London as it lives, the film readily performs the teaching miracle of vitally connecting the pupil with the British metropolis. Contrasting human strata within the city, it also points out similarities and differences in the respective lives of the Londoner and his youthful observer. Replete with specific



Byescalator from the "underground"

information, it also draws a vivid, authentic, up-to-date background before which young minds can logically place the endless happenings which they associate with this world city.

Like other full-reel (400-foot 16-millimeter) Eastman Classroom Films, *London* is priced at \$24, including transportation. It is not offered on the rental plan. All prints are made on film of the safety type.



St. Paul's—the masterpiece of Sir Christopher Wren

Check your film library with this new list

LONDON is the fifth of an important series of Eastman geography releases on European subjects. Others now ready are *Denmark, Finland, Hungary, and Sweden*. More than 200 additional Eastman Classroom Films are also available on topics of Geography, Science, Health, History, Agriculture, Applied Art, English, and Nature Study. All are briefly outlined in the latest *Descriptive List of Eastman Classroom Films*. Send

for a copy of this list and check your film library with it. Undoubtedly it will indicate many valuable additions to your present visual program.

In writing, ask to be placed on the mailing list for *The Classroom Film*—the new, free Eastman publication that provides an opportunity for an interchange of ideas among all those engaged in visual education. Eastman Kodak Company, Teaching Films Division, Rochester, N. Y.

EASTMAN *Classroom Films*

Among the Producers

Do Educators Want Shorter Reels?

H. A. DeVry, that pioneer in visual education, believes they do. Years ago when teachers and producers were discussing, pro and con, in conference after conference, the possibility of a suitable supply of true educational films, he risked a small



H. A. DeVry

fortune in producing the DeVry School Films. They formed a library of 86 reels,—made by actual educators for the use of educators in the class room. That library was the answer to many a teacher's prayer.

Many serious class room instructors have asked for shorter units which would enable them to screen just the topic before the class that day—without having to run hundreds of feet of related matter not under discussion at the moment. They said also that such short topic reels could be filed easily in a cabinet and used in a cross reference system, somewhat after the manner of slides, without waste of time or film.

Mr. DeVry has accepted the challenge, in his characteristic fashion, and is now producing a new type of educational film library—a classified collection of illustrations, about 100 feet in length—wound on little reels, and all kept in order in a substantial metal cabinet, taking but little space in the class room, and always accessible as needed each day.

The reels will be exhibited and explained at The DeVry Summer School of Visual Education, which will be held the week of June 24, at the Francis W. Parker School, Chicago.

Rapid Winder for Leica

The Leica camera has always been noted for its speed in making successive exposures. The manufacturers, E. Leitz, Inc., New York City, announces an interesting device which permits even greater speed when making a series of photographs in rapid succession. The new device is known as the Rapid Winder, and consists of a polished metal cap which fits over the winding knob of the Leica. By means of a thin, flexible steel cable which terminates at a metal ring which is slipped over the

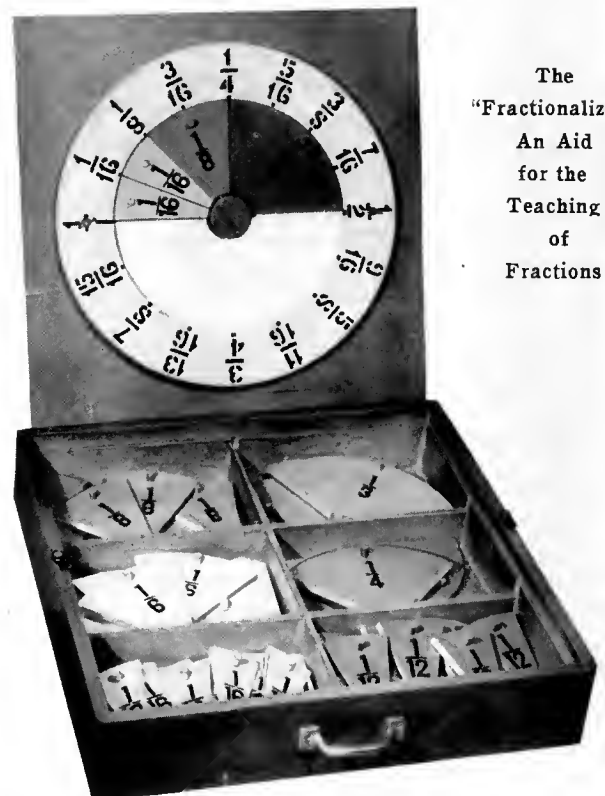
Where the commercial firms—whose activities have an important bearing on progress in the visual field—are free to tell their story in their own words. The Educational Screen is glad to reprint here, within necessary space limitations, such material as seems to have most informational and news value to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

finger, the shutter and film are adjusted for the next exposure by pulling on the ring. This action rotates the winding knob of the camera. When completely wound, the steel cable is permitted to slide back into the cap where, by a spring action, it coils, ready for the next exposure. In short, exposures can be made with the Leica and this new Rapid Winder as quickly as the finger can pull the ring.

The possibilities of the Rapid Winder are unlimited. News, sport, candid, and aerial photographers will be especially benefited by it. As it is attached and detached to the Leica camera with ease, it can be left on the camera, or, if the owner desires, can be attached and used only on certain occasions where it is particularly indicated by the work at hand.

Fractions in White, Red, Blue, and Yellow

In the lower grades fractions are difficult to teach. Having learned that 4 has a greater value than 2, it is not unnatural that young folk feel confused, when, in fractions, they are told that $\frac{1}{4}$ is smaller



The
"Fractionalizer"
An Aid
for the
Teaching
of
Fractions

than $\frac{1}{2}$. Cutting an apple in half and then in quarters has helped, and the many other devices used by resourceful teachers everywhere have all, no doubt, made teaching easier and for many have cleared up some of the confusion.

Now a clever inventor has developed what he calls a Fractionalizer, using colored pieces of three-ply wood, accurately cut. Five colors are used. There is an outer disc, one side of which is marked off in $\frac{1}{6}$, $\frac{1}{8}$, $\frac{1}{4}$ and $\frac{1}{2}$; the other side, $\frac{1}{12}$, $\frac{1}{16}$, and $\frac{1}{3}$. Cut to fit into this outer disc are the brightly colored segments, corresponding to the markings on the outer circle. For instance, the students or the teacher slip in two $\frac{1}{2}$ segments, and there is an instant visualization of the fact that two $\frac{1}{2}$'s make a whole. Remove one of the $\frac{1}{2}$ pieces, and slip in two $\frac{1}{4}$'s, and the slowest student sees that it takes two $\frac{1}{4}$'s to make a half. And so on with the other fractions covered. The learning of addition and subtraction of simple fractions is helped greatly by this visualization. Fractions aren't so hard after all!

Apart from the bright attractive colors used for the segments, it is noted that the three-ply wood used will prevent any of the parts from warping. The fifty-two fractional segments come in a well-finished, partitioned box, the lid of which lifts off, and bolted on to it is the outer circle or disc into which the parts fit. It is a compact outfit, easily carried from room to room.

This device is distributed by The Stanley Bowmar Company, New York City, special representatives for Denoyer-Geppert Company.

Department of Visual Instruction

(Concluded from page 74)

and others who have known him well, with highly commendatory closing remarks by Mr. Balcom.

The principal discussion of the afternoon meeting on Wednesday was presented by Clarence S. Dyke, Department of English, Atlantic City Public Schools. The subject, "The Use of Visual and Aural Aids in the Teaching of Literature in the High School," was developed to focus attention upon those types of aids which may be used to encourage a more active interest in the study of literature.

The business meeting followed. Attention was given to plans for the summer meeting, to be held concurrently with the meeting of the National Education Association in Denver, Colorado. Monday and Tuesday, July 1 and 2, were selected as the days for the visual instruction meetings, leaving other days open for visually instructing the visual instructionists among the mountains, lakes and streams of Colorado. The financial problems of the Department were discussed and recommendations made for temporary and permanent solution. A committee was appointed to investigate various possibilities and report at the summer meeting.

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Unit No. 15 — *Life in the Middle Atlantic States*—has just been released.

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A Trade Directory
for the Visual Field

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Chicago
- 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 Kodak Co.** (1, 4)
Teaching Films Division
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
(See advertisement on page 61)
- Guy D. Haselton's TRAVELETTES**
7901 Santa Monica Blvd., Hollywood,
Cal. (1, 4)
- Ideal Pictures Corp.** (3, 6)
30 E. Eighth St., Chicago, Ill.
- Institutional Cinema Service, Inc.** (3, 6)
130 W. 46th St., New York City
- International Educational Pictures, Inc.**
40 Mt. Vernon St., Boston, Mass.
(See advertisement on page 77)
- Harry Mendelwager** (6)
317 W. 50th St., New York City
(See advertisement on page 82)
- 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)
2269 Ford Road., St. Paul, Minn.
- 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 81)
- Wholesome Films Service, Inc.** (3, 4)
48 Melrose St., Boston, Mass.
- Williams, Brown and Earle, Inc.** (3, 6)
918 Chestnut St., Philadelphia, Pa.

MOTION PICTURE MACHINES and SUPPLIES

- The Ampro Corporation** (6)
2839 N. Western Ave., Chicago.
(See advertisement on page 62)
- 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 61)

- J. C. Haile & Sons** (6)
215 Walnut St., Cincinnati, O.
- Herman A. DeVry, Inc.** (3, 6)
1111 Center St., Chicago
(See advertisement on page 81)
- Holmes Projector Co.** (3)
1813 Orchard St., Chicago
(See advertisement on page 84)
- Ideal Pictures Corp.** (3, 6)
30 E. Eighth St., Chicago, Ill.
- Institutional Cinema Service, Inc.** (3, 6)
130 W. 46th St., New York City
- International Projector Corp.** (3, 6)
90 Gold St., New York City
(See advertisement on inside front cover)
- Motion Picture Camera Supply, Inc.** (3, 6)
723 Seventh Ave., New York City
(See advertisement on page 83)
- Motion Picture Accessories Co.** (3, 6)
43-47 W. 24th St., New York City.
- RCA Victor Co., Inc.** (5)
Camden, New Jersey.
(See advertisement on page 79)
- Regina Photo Supply Ltd.** (3, 6)
1924 Rose St., Regina, Sask.
- S. O. S. Corporation** (3, 6)
1600 Broadway, New York City
- Sunny Schick, National Brokers** (3, 6)
407 W. Washington Blvd.,
Fort Wayne, Ind.
(See advertisement on page 84)
- United Projector and Film Corp.** (3, 4)
228 Franklin St., Buffalo, N. Y.
- Victor Animatograph Corp.** (6)
Davenport, Iowa
(See advertisement on page 64)
- Weber Machine Corp.** (2, 5)
59 Rutter St., Rochester, N. Y.
(See advertisement on page 83)
- 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 82)
- Institutional Cinema Service, Inc.**
130 W. 46th St., New York City
- Mogull Bros., Inc.**
1944 Boston Rd., New York, N. Y.
(See advertisement on page 80)
- 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 87)

Radio-Mat Slide Co., Inc.,
1819 Broadway, New York City
(See advertisement on page 77)

Scarhorite Colors
Scarborough-on-Hudson, N. Y.
(See advertisement on page 77)

Society for Visual Education
327 S. LaSalle St., Chicago.
(See advertisement on page 65)

Spencer Lens Co.
19 Doat St., Buffalo, N. Y.
(See advertisement on page 83)

Victor Animatograph Corp.
Davenport, Iowa
(See advertisement on page 64)

Visual Sciences
Sniffen, New York.
(See advertisement on page 82)

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STEREOGRAPHS and STEREOSCOPIES

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1111 Center St., Chicago
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Keystone View Co.
Meadville, Pa.
(See advertisement on page 87)

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.
(See advertisement on page 83)

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1935

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Educational Screen

Combined with
Visual Instruction News

APRIL, 1935

VOLUME XIV

NUMBER 4

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It was the twenty fifth anniversary of the Victor Animatograph Corporation and our representative, armed with questions and a healthy curiosity regarding the past achievements of great men, called on Alexander F. Victor. "Interview!" exploded the inventor, "nothing doing. This silver anniversary stuff is all very well, but there is as much ahead of us now in the movie field as there was twenty five years ago." Our representative agreed heartily, sipped the cocktail which his host had offered him and went doggedly ahead asking about the past.

Mr. Victor, he found, was the real pioneer in advocating an amateur size film with a set of technical standards exclusively its own. It was he who designed and built projection apparatus (in 1911) for the then popular 28mm. reduction films, and it was the set of standards which he worked out in this development which was the first non professional criterion to be adopted by the Society of Motion Picture Engineers. Later, in 1923, Mr. Victor designed and manufactured the first commercial 16mm. camera and projector, presaging with uncanny accuracy the great developments which were to come. His researches into the fields of color and sound are bywords among cine technicians; it will be recalled that his was the first disclosure of the continuous optical reduction principle by means of which library sound films are reduced today. Future developments of equal importance are predicated clearly by the out-standing quality of Victor products of the present, concerning which Mr. Victor is justly enthusiastic.

At the termination of the "interview," Mr. Victor was tendered the heartiest felicitations of the staff of the Amateur Cinema League and MOVIE MAKERS in the name of the industry that has gained so much by his skill, courage and vision.



Drawing by Jules Gotlieb

Alexander Victor
who designed the
first 16mm. camera

This interview (reproduced by permission of MOVIE MAKERS) touches but briefly on only a very few of the numerous achievements of Alexander F. Victor.

VICTOR CINE CAMERAS are universally regarded as being the Greatest Values in 16mm. history. Popular Model 3 (\$72.50) embodies everything the average user desires. Model 5 (\$175.00) is the All-Feature favorite of advanced users.

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Editorial

WE ARE privileged to make this announcement—probably its first appearance in print—of a new color film, perfected for 16 mm. motion pictures and ready for the market, usable in any camera without filter, screen, or any other “special attachment.” By courtesy of the producers we had the pleasure of attending the pre-publication demonstration of this remarkable product. In perfection of color values, in speed of exposure and transparency in projection, in simplicity of use, in certainty of results, in reasonableness of cost, the new film surpasses all color processes that the photographic world has known. Its immediate and ultimate possibilities can hardly be over-stated. Its name? “Kodachrome,” a product of The Eastman Kodak Company. (A detailed account will appear in our May issue.)

PENNSYLVANIA is unmistakably a leader in the visual movement. Her teacher-training institutions have long given visual courses. Next, these courses were “required.” The Department of Public Instruction has now ruled “that all applicants for permanent teaching certificates on and after September 1, 1935, shall be required to present evidence of having completed an approved course in visual and sensory techniques.” This is as it should be, and will be, in the other forty-seven states, as they follow Pennsylvania’s lead. (Extended notice of the new Pennsylvania Manual for use in these courses must wait for another issue.)

WE BEGIN in this issue a survey of visual activities in State agencies and institutions throughout the country which we consider the finest and most comprehensive yet made. Our readers, we believe, will heartily second our appreciation of this notable contribution from Fannie W. Dunn, Professor of Education, Teachers College, Columbia. The article will be continued in May and June.

IN OUR June issue of 1934 we ventured praise and prediction regarding the epochal step, taken shortly before, by the Catholic Church through its Legion of Decency toward cleaning up the theatrical movies. We said that “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.”

“Our Achilles” was “greatly changed,” and in less than half a year from the date of our editorial. The magnates did “stop and think,” and at such feverish speed that it amounted to panic at times last summer. Then they settled down to do what could have been done equally well at any time in the past, namely, to put more common sense and decency into their product. No improvement was needed in optical mechanics or pictorial technique, for the American motion picture

leads the world in these matters. It was the picture content that needed correction and cure. It is most interesting to note how this “box-office cure” has been working.

Summary figures from The Film Estimates for the past sixteen months show clearly the transformation that has been effected. From January, 1934, up to the time of the Catholic action—and for several months beyond while pictures started under the old formulas were being completed and unloaded upon the all-absorbing public—the Film Estimates show about the same ratios of worthwhile to worthless films as have always obtained. From August, 1934, to April, 1935, the change is unmistakable. Here are the figures.

| Period | Total number of films estimated | For Discriminating Adults | | |
|-----------------------|---------------------------------|---------------------------|----------|---------------|
| | | Good or better | Possible | Poor or Worse |
| January to July...221 | | 31% | 30% | 39% |
| August to April...284 | | 34% | 35% | 30% |
| For Youth | | | | |
| January to July...221 | | 20% | 28% | 52% |
| August to April...284 | | 34% | 33% | 33% |
| For Children | | | | |
| January to July...221 | | 10% | 20% | 70% |
| August to April...284 | | 15% | 36% | 49% |

Obviously, slight improvement was to be expected in films for “Adults,” inasmuch as such estimates are based largely on technique and dramatic values, little or not at all on moral content, and moral content was the primary target of the Legion of Decency. Yet even the Adult estimates show a 10% increase in good pictures, a 20% increase in possible, and a 23% decrease in poor or impossible films.

The ratios for “Youth,” for whom improvement in pictures was perhaps most urgently needed, are startling. The “yes” pictures have increased in number 70%, the “perhaps” pictures 18%, and the “no” pictures have been reduced 37%.

Most striking of all are the figures for “children.” Recommendable films have increased 50%, the possible films 80%, and the “no” films have decreased 30%.

Average improvement in all classes of pictures for Adults stands at about 17%, for Youth at 40%, for Children at 53%. This means a blanket improvement in all kinds of pictures, for all types of audience, of approximately 37%. And this gratifying result has come, not from twenty years of reform agitation, blasts at the industry, demands for control legislation, or flayings of Will Hays, but from a simple dictum spoken less than a year ago but spoken straight at the box-office.

The above evidence combined with recent reports that movie receipts have been “making records” for the past year, is automatic refutation of the absurd arguments perennially offered by the industry and believed by too many of even the intelligent public that the industry must “give the public what it wants” and hence cannot make cleaner pictures for it would mean financial suicide for Hollywood. (It is to laugh!)

The Microvivarium

By GEORG ROEMMERT
Formerly of Teachers College, Columbia University

A HUNDRED AND FIFTY years or so ago when a host wished to prepare a very special pleasure for his guests, he took from an elegant wooden chest a kind of instrument consisting mainly of a tube, adorned with numerous flourishes, and placed under it a fly, a gnat, or a flea. Then, as all the company looked through it in turn, they were amazed as well as entertained. Such a magnifying glass was called a "flea glass." In the year 1676 the minute life in a drop of water was seen by the Dutchman, Leeuwenhoek, with very carefully made microscopes of his own devising. And yet, in those times there were serious men and philosophers who ridiculed those of their contemporaries who imagined that with their magnifying glasses they actually saw the strangest and most marvelous creatures.

From Flea Glass to Microvivarium

Even the best and most skillful investigators of that day, however, scarcely suspected what revolutions the later perfection of the "flea glass" was to bring to humanity in science, in practical life, and in comprehension of the universe.

The microscope itself has become one of the finest and best thought-out instruments that the human mind has ever contrived. The proper use of it needs practice, the methods of microscopic research must be diligently studied if one is to rediscover for oneself only a little of the enormous field opened to study through the microscope. Few have time to devote to such exhaustive studies; still fewer are in a position to call such a costly instrument their own. It is not possible, therefore, to praise too highly the direction of the recent "A Century of Progress," and especially Dr. Jay F. W. Pearson, head of the biology section of the Hall of Science, for its readiness to help realize a long cherished idea of the writer and make possible the creation of a new kind of exhibit of micro-life, the "Microvivarium."

The Origin of the Microvivarium

The Microvivarium rapidly became popular. Newspapers and magazines spoke of this exhibit as "undoubtedly one of the most extraordinary sensations which the World's Fair offers." From the stream of people which day after day flowed through the magnificent Hall

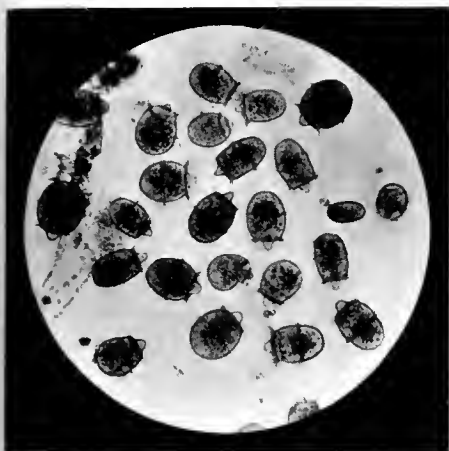
of Science, a considerable part always branched off to follow the sign which read, "To the Microvivarium." And from chattering groups of native visitors who had already been to the exposition a dozen times one caught in passing the words, "What's new in the Microvivarium today?"

The idea of the Microvivarium is about ten years old. In the year 1923 almost half a million students in Berlin and the surrounding country visited demonstrations of microscopic objects which I had established there. The excellent results of the micro-projection process used there and the enthusiasm of teachers and pupils over what they saw suggested to me the idea of creating a permanent exhibit of such living, microscopic creatures.



"A World In a Drop of Water"

Demonstration by Dr. Georg Roemmert at A Century of Progress



On the left are didinia, or nose animals; they are the attackers. In the center are paramecia; they are the victims. On the right the paramecia, released through a microscopic glass tube, are engulfed almost instantly by the gorging didinia.

The Method

In the Microvivarium the micro-projection method has been used on a large scale for the first time. This method shows essentially the same things as we otherwise perceive in the microscope. The image is produced from the object itself, by the objective of the microscope, with all its colors and movements. The difference is simply that in micro-projection the picture, in huge magnification, appears on a screen, and consequently, observation through the microscope is rendered superfluous. The great advantage of this method for popular presentation is that explanations can be given once only for all observers and there is no necessity for the unpracticed layman to manipulate the microscope. Moreover, objective demonstration in the enormously magnified field of vision, over one yard in diameter, leaves behind an unforgettable impression.

Attempts to make practical use of micro-projection are almost as old as the microscope itself. But whenever the projection of living micro-organisms has been essayed, the results have often lacked success. The small, tender living forms perish rapidly in the focus of the strong source of light which is an absolute essential of effective projection. Or if they are not killed immediately by the heat from this light, they try to flee from the field of vision of the microscope as quickly as possible in order to escape its destructive effects. In other cases again, the brightness and sharpness of the picture has left much to be desired with the result that very few of the peculiarities of the objects under the microscope could be recognized.

Two things, however, are necessary to bring such an exhibit of microlife into existence: detailed knowledge of optics involved, and careful observation and study of every single species shown and of its qualities for protracted demonstration. One has to find out how the well-being of the tiny creatures under the microscope can best be preserved. Each of the various species in question requires exact individual treatment. Each must have its regular supply of oxygen and food and the concentration of the substances dissolved in

the liquid in which the organisms are kept must be carefully determined and maintained.

Special little micro-aquaria in which to hold the organisms under the microscope had to be constructed. Ways had to be found to keep the protozoa in the field of vision of the microscope for a protracted period, and at the same time to make them exhibit their most important functions of life, such as, for example, locomotion, taking in of food, reproduction by division, reactions to stimuli, etc.

No Substitute for Observation of Micro-Life

Cell research occupies today the largest and most important place in modern biology, but it is a field in which it is most difficult for the layman to follow the biologist. It is very hard to form any adequate conception of one-celled organisms and their life functions from the study of descriptions and pictures in books. It is possible to form on the basis of pictures some idea of living creatures of which we already know related kinds, that is, of a mammal, a bird, or a fish—but not at all of a protozoan.

In the Microvivarium more than two dozen living one-celled animals could be followed in full activity: Slipper animals (*Paramecia*) in natural movement and under the influence of stimuli, in division and conjugation; *Didinium nasutum* devouring *Paramecia*; green *Stentors* inclining now this way and now that their splendid spiral of cilia; and other fantastic forms of ciliated infusoria such as *Bursaria*, *Dileptus*, *Spirostomum*, and similar species which stir the imagination of the observer. Also were found parasitic protozoa and different vorticellidae of which the attractive bell trees of *Carchesium* showed especially well the contractions of the glasslike stalks. There were several sorts of heliozoa and amoebae, dainty flagellates and spirochetes, balls of *Volvvox globator* magically whirling around, and also numerous unicellular plants.

In the presence of such living objects from the kingdom of the "one-cellers," the knowledge that the layman derived from the treasures of popular scientific literature took on for the first time a solid basis, and

the word "cell" acquired a new meaning. The Microvivarium, then, was given the key position in the modern popular biological exhibition in the Hall of Science. The visitors, after tarrying at the exhibit, proceeded to see the other interesting biological models which they then could understand more easily than before.

What does it profit the layman to hear about the cell structure of the higher animals, of the development of all the larger animals from a fertilized egg cell, or of the evolution of all the species on the earth from single cells, if he has no clear conception of the living cell? The Microvivarium's power of vivid clarification and instruction in biology makes it an indispensable complement to laboratories, museums or botanical and zoological gardens.

Numerous other phenomena were shown in the Microvivarium; living embryos in transparent snails' eggs in many stages of development; the beating heart of daphniae; the peristalsis of the intestine in mosquito larvae; polyps seizing and devouring copepodes; larvae of water beetles which laid hold on the larvae of gnats, digested them outside of their bodies by means of a liquid ejected from their mouths, and then sucked in to themselves this pre-digested prey; or another unforgettable spectacle, the circulation of the blood in the veins and capillaries in frogs and triton larvae.

These are a few examples of phenomena that were demonstrated in the Microvivarium. The truth is that the arrangement of such an institution makes it possible to show an almost unlimited number of demonstrations from the whole field of microbiology.

A Civic Suggestion

Since the conclusion of A Century of Progress, there has been a rapidly-spreading movement to permanently establish the Microvivarium in Chicago. Numerous inquiries have been received from educators, newspapers, and private individuals as to the feasibility of such a permanent project and I am of the opinion, as the result of investigations, that the plan may be realized.

Of those who are primarily interested in the project are, of course, the biology teachers of Chicago. Dr. Earl E. Sherff, president of the Biology Round Table, writes, concerning the Microvivarium, "it was one which in our judgment could be re-established in some museum or garden or park and . . . be made to serve in a tremendously effective way the school population of this entire metropolitan area." Dr. Alfred E. Emerson, professor of Zoology at the University of Chicago, comments in part, "The educational value of this exhibit made such an impression upon the staff of this department that they voted it one of the most successful and most valuable exhibits in the Hall of Science. . . . I intend to do everything within my power to convince the public spirited men of this city of the splendid opportunity afforded us to establish an exhibit such as the Microvivarium. . . ."

From Dr. Carey Croneis, director of the Hall of Basic Science in 1934, "A correctly directed Microvivarium would be of tremendous importance to all



The Microvivarium Presents Biology to the Masses

young science students. . . . Most of my colleagues join with me in expressing the hope that the city of Chicago will somehow find it possible to perpetuate in a permanent form the zoological display which Dr. Roemmert made so interesting and valuable as a part of A Century of Progress Exposition." Dr. Frank Thone, a close observer of the development of the traying microorganisms, actually alive, before large Washington, D. C., writes, ". . . no method for portraying microorganisms, actually alive, before large numbers of persons can possibly excell the Microvivarium, or even approach it in effectiveness. . . . The Microvivarium is, I feel, the biological analogue of the Planetarium."

Recreational Motion Pictures In The School

By WALTER E. SWARTHOUT

Emerson School, Maywood, Illinois

THIS paper has been prepared to show how the principal may use the influence of the school to bring about a better motion picture appreciation. The motion picture has become a powerful force in national life and is exerting a lasting influence in shaping attitudes and ideals¹. Educators have looked upon the motion picture show as a problem outside their administrative duties. Weekly estimates are difficult to make, but it is believed that in 1932, 70,000,000 persons were attending motion picture performances weekly in the United States.² This presents a grave problem therefore in any community large or small for out of this attendance large numbers are children of elementary and high school age. Children are receiving considerable amount of their education thereby, particularly in human relations, and more specifically in courtship and marriage.³

Many communities have realized the seriousness of these problems and have organized through the various civic and church bodies, some means of reform. Usually a group of reformers are not considerate of the theatre owner's point of view, that of earning a livelihood. The demands made upon him are somewhat harsh and as a rule very little headway is made toward the end sought. The theatre owner usually claims to give the public the kind of pictures it "demands."

This may indicate the character and taste of the community, or it may show merely that the "movie" has educated the mass thinking of the present generation to appreciate nothing better than the perverted type of motion picture shown. The average parent has no realization of the damaging effect upon his child and innocently permits him to attend the show regularly.

Here is the place the school can play its part. Earlier in the present century a movement was made, in both the elementary and high school, to establish school libraries. The school library is a means of bringing the pupil in contact with the best books available and of teaching an appreciation for good literature. More real good can be accomplished by offering something better in the place of cheap fiction. It seems to be human nature to want that which is prohibited. A positive program is usually better. It is a well known psychological fact that what goes into the mind comes

out in the life.⁴ Our mental culture is closely related to our entire manner of life. The Twelfth Yearbook of the Department of Elementary School Principals gives an abundance of material on the elementary school library and the good work that is being done with the children through this school service.

There is something of a parallel between movies and books. Since so many children attend the motion picture show, those administering education should make some attempt to place a positive program of pictures before the student bodies of their respective schools. This, some believe, can be done by the school offering motion picture shows of the finest literary and educational value to its young people. Many such pictures are available as is shown in Appendix A and B. By a program of this type the school is able to say to its students, "Here is a fine picture worth seeing."

In some localities parents have wholeheartedly supported a program of school "movies" for several years and in some instances will let their children go to no other shows. Many schools are becoming more interested in a positive program of "school movies."

Just as the school library has been taking care of a great need, the motion picture show, run as an extra curriculum activity, will furnish the "movie going" child a place in which to see the best and learn to appreciate better pictures.

A text for high school students has been published with the idea of teaching the student to evaluate the show he goes to see.⁵ If good motion pictures are shown in the schools, where can we find a better place to teach motion picture appreciation?

The most extensive investigation of the influence of motion pictures on children and youth that has been made in the United States is the Payne Fund Studies, which extended over a period of five years (1928-33).⁶ The investigation included studies to find out what children learn from motion pictures and the effects on (a) attitudes, (b) emotions, and (c) conduct. The report which has recently been published in nine volumes shows the following.

1. On an average, each child in areas where motion pictures are physically available goes to the movies

¹Cline M. Koon, "Motion Pictures in Education in the United States," p. v., Chicago: University of Chicago Press, 1934.

²Ibid., p. 1.

³Ibid., p. 2.

⁴"The Twelfth Yearbook of the Elementary School Principals," Joy Elmer Morgan, p. 139.

⁵Edgar Dale, "How to Appreciate Motion Pictures," New York: Macmillan Co. 1933.

⁶Cline M. Koon, "Motion Pictures in Education in the United States," Chicago: University of Chicago Press, 1934 p. 5.

once a week. 2. Three out of four of the pictures that are shown are related to sex, crime, or romantic love. 3. The child retains two-thirds as much as the adult from his attendance at the movies. 4. Motion pictures change children's attitudes and these changes have a lasting influence. 5. One measurement of the emotional effects of pictures was done in terms of the influence of movie attendance on children's sleep. Other measurements of the emotional reactions of children to motion pictures were extensively used also.

The school, planning "after school" movies of the finest selection applicable to its student body, will in time lead the future "public mind" to a higher plane of values. This will in turn change the demand from the present type of picture. Such a program may seem too theoretical or too slow to the majority, but we must agree that very little headway has been made by reform movements thus far. Educate the future citizens to discriminate.

In this discussion the writer has made no mention of the teaching values of the motion picture. This value is quite generally accepted. We are here considering only the value work of teaching general appreciation for purely recreational motion pictures. When shall the showings occur? It is often quite impossible to get all students to attend an "after school" show. If you have a really educational picture correlating with an English or History class lesson it is common practice to use the assembly period for the showing. Why not the same period for a recreational picture, since the purpose is still definitely educational. In some schools the motion picture shown is run during the noon intermission. Some schools have even put on shows in the evening and on Saturdays. The time for showing is entirely a local problem and should be solved locally. The Brookfield (Ill.) elementary school has shown pictures during the noon hour. They found the children who remained for lunch, after ten or fifteen minutes, had little activity with which to occupy their time. The plan of showing pictures at a small charge of several cents, proved quite successful both from the financial as well as the recreation point of view. Numerous other cases can be cited where the noon movies have proved such a success that money was obtained for the purchase of additional school equipment. However, the purely financial side should not be considered at this time as it is the purpose of this paper to show how motion picture appreciation can be developed in the public schools.

The administration of the program will, no doubt, be of interest to many persons who may feel the problem is difficult. There are several plans which might be enumerated, but the one worked successfully by the Emerson School, Maywood, Ill., will serve the purpose. Six years ago the Parent Teachers Association purchased a DeVry 35 mm. portable projector for school use. After several years of experimenting the following plan was tried: At the beginning of the school term each child, in grades one to four, was asked to pay

ten cents and each child, in grades five to eight, was asked to pay twenty cents for educational movies. The money was put into a motion picture fund and used to rent films throughout the year. A program of fifteen units was arranged as shown in Appendix A. The pictures occurred on the average of twice a month, with the exception of September and May, and were shown in two assemblies; one assembly for the lower grades and one for the higher grades. Primary pictures were selected for the lower grade assemblies while the upper grades usually saw pictures of history, travel and literature which had been previously read in class. This program, as mentioned before, was carried on during school time and considered a contribution and supplement to the regular school work.

The second phase of the motion picture program had to do with the extra curriculum. The phase had two motives; first, it was necessary to build up a fund with which to purchase additional equipment and to pay operating costs; secondly, to substitute a recreational type of picture for the pupil in place of that which he normally attended at the theatre. With proper supervision and instruction in this positive program it was the aim to create a desire for better motion pictures. In order to accomplish the latter it was necessary to make the content of the show appealing to the average pupil. This form of motion picture was shown after school usually twice a month. A series of pictures selected for this purpose are listed in Appendix B. The children usually expected a comedy with the show but in addition to the comedy, pictures were added that had some literary value as well. The program was a success from the financial standpoint as well as pupil interest. The charge for the show was ten cents. This allowed a profit, after the film rental was paid, with which to purchase needed equipment. The continued success finally permitted the purchase of sound attachments for the portable projector. This aroused a new interest in the "after school" show in addition to the teaching value for the younger pupils, who formerly were unable to read the titles of the pictures. The parents have been very much pleased with the program asking if it would be possible to have the shows run more often.

The principal of the small school will feel it is impossible to finance the above mentioned plan. It will be next to impossible unless the hearty cooperation of both the parent and child is enlisted from the start. However, if the principal has this backing he can, in all probabilities, find a way to purchase the projector either of the 16mm. or 35 mm. type. The size of the projector depends entirely upon the use expected. The 16mm. is satisfactory in the classroom or small auditorium. The 35 mm. would, of course, be much better for large auditorium work. Many manufacturers will help the school interested in the purchase of equipment to work out suitable arrangements. The price of projec-

(Concluded on page 103)

Activities of State Visual Education Agencies In the United States*

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Section 1.

Introductory Statements; Agencies and Auspices

THE SERVICE of visual education departments is as yet neither universal nor standardized. Departments may be local or state-wide, but the agency under which the work is organized varies from city to city and from state to state. Typical centers for the distribution of visual aids are city departments of education, libraries or museums, and state educational departments, universities, agricultural colleges, or teachers colleges. This report is concerned primarily with state-wide activities for the promotion of visual education. Detailed information which has been assembled with regard to certain cities where particularly outstanding programs have been developed will be made the subject of a second report, to follow, on "Activities of City Visual Education Centers."

Some form of state provision of visual materials has been reported from twenty-six states. The agency most often undertaking the service appears to be the Extension Division of the State University or of the State College of Agriculture, with slightly varying titles, as indicated in the list which follows:

- University of Arizona*, Extension Division, Department of Public Service, Tucson.
- University of California*, Extension Division, Department of Visual Instruction, Berkeley.
- University of Colorado*, Extension Division, Bureau of Visual Instruction, Boulder.
- University of Florida*, Extension Division, Gainesville.
- University of Indiana*, Extension Division, Bureau of Visual Instruction, Bloomington.
- University of Iowa*, Extension Service, Department of Visual Instruction, Iowa City.
- Iowa State College of Agriculture and Mechanical Arts*, Visual Instruction Service, Ames.
- University of Kansas*, Extension Division, Bureau of Visual Instruction, Lawrence.
- University of Kentucky*, Department of University Extension, Lexington.
- University of Minnesota*, General Extension Division, Bureau of Visual Instruction, Minneapolis.
- University of Missouri*, Visual Education Service, Extension Division, Columbia.

*This is the first of three instalments presenting a most comprehensive survey of the field.

North Dakota Agricultural College, Visual Instruction Service, State College Station, Fargo.

University of Oklahoma, Extension Division, Bureau of Visual Instruction, Department of Town and Country Service, Norman.

Oregon State System of Higher Education, General Extension Division, Department of Visual Instruction, Corvallis. (Location of State Agricultural College. The State University is at Eugene.)

University of South Dakota, General Extension Division, Department of Visual Instruction, Vermillion.

University of Texas, Extension Division, Bureau of Visual Instruction, Austin.

Washington State College, Division of General College Extension, Department of Educational Films and Stereopticon Slides.

University of Wisconsin, Extension Division, Bureau of Visual Instruction, Madison.

In a few cases it is the State Department of Education which undertakes the service, as in Massachusetts, New York, Ohio, and Pennsylvania. The agencies in these states are, as follows:

- Massachusetts Department of Education*,* Division of University Extension, Boston.
- University of the State of New York*,* Education Department, Visual Instruction Division, Albany.
- Ohio State Department of Education*, Visual Instruction Exchange, Columbus.
- Commonwealth of Pennsylvania*, Department of Public Instruction, Visual Education Division, Harrisburg.

In New Jersey it is the State Museum, under the Department of Conservation and Development, Trenton, which has teaching aids which it lends throughout the State, as a library lends books, these teaching aids including all the common types of visual materials.

In Illinois the central agency is the University "Visual Aids Service," in charge of the assistant principal of the University High School at Urbana. This service is developed according to a unique co-operative plan, later to be described.

In Utah the service is afforded not by the State University, but by the Bureau of Visual Instruction

*Neither Massachusetts nor New York has a State University as the term is commonly understood, i. e., a school of advanced education.

of the Extension University of the privately controlled Brigham Young University, Provo.

State Teachers Colleges in two reported instances afford Visual Education service, these being Indiana, Pennsylvania; and San Francisco, California.

Section II.

Nature and Extent of State Services

VISUAL Instruction Service, in its general form, is comparable to a library consisting of films and slides instead of books. These materials are available free or at low cost to schools and other social non-profit agencies throughout the state in which the service is located.

As might be expected, there is among both states and cities wide variety in both the nature and the extent of the provision, due to differences in financial strength, in school equipment, in sponsorship, or in the stage of development of the service. Two general purposes are represented in existing departments, to furnish instructional materials for classrooms and to furnish entertainment for community groups. The former purpose in most cases today overshadows the latter, but in earlier stages of development of the service, where few schools are equipped for projection, or where, on account of sparse population in rural areas commercial recreational facilities are not numerous or are frequently inaccessible, the entertainment feature receives a large proportion of emphasis.

Visual Aids Commonly Distributed The materials commonly distributed include glass slides, film slides, or film strips, pictures and prints, stereographs, and motion pictures, both 16 mm. and 35 mm. Glass slides, though among the oldest types of visual aids, continue to be widely used, because their projection efficiency makes it possible to use them satisfactorily where there is inadequate provision for darkening the room, and because their individual character is favorable to a high degree of flexibility in their use. Some departments issue instructions to teachers for making their own slides. Stillfilms, giving practically as good projection results as those of glass, and less expensive to ship, but having the disadvantage of fixed sequence, are also widely used. Opaque projection, in spite of the inexpensiveness of materials, is seldom emphasized, because the requisite darkening of the room is beyond ordinary provision. Some Visual Education Departments distribute prints and other mounted pictures, but this is not among the common services, perhaps because of the ease with which most schools, if they undertake to do so, can build up picture collections of their own. Prints of real works of art are sometimes circulated. Projection instruments for slides of various types and stereoscopes are loaned by many depart-

ments. A few distribute models and museum specimens as well as pictures.

Both 35 mm. and 16 mm. motion pictures are generally made available. There is a strong tendency toward the narrower film, because of its safety features and practicability for use without a special operator. Educational pictures are increasingly being made in the 16 mm. width. Only a few State Departments are as yet circulating sound films, and these on a rental basis only, but mention of this type of aid is appearing in the most recent catalogs, and the extent of its provision may be expected to increase as schools are equipped with sound projectors.

Inequality of Visual Material Distributed

A difficulty in the way of effective use of visual aids is unfamiliarity with sources and techniques for using them.

Few of the teachers, schools, or social agencies served by Visual Departments know the possible materials available to them; fewer still have the information necessary for selecting among what is to be had. There is notable difference among states in the assistance afforded in the important matter of selection. Such assistance may be rendered by the catalog of visual aids, by supplementary bulletins, or by personal supervision or counsel.

The serviceability of the catalog of visual aids depends upon the degree of selectivity exercised in choosing materials for inclusion, upon its arrangement, and upon the extent and quality of its annotations. Whereas some lists of materials are clearly the product of careful selection, others apparently sacrifice quality to quantity.

"Comedy films," included by some Departments which attempt to provide for community gatherings and recreation as well as for more definitely instructional purposes, show a relatively high proportion of questionable material. The Visual Instruction Service of Iowa State College of Agriculture states that "since the advent of the sound films no silent comedies have been made, making it increasingly difficult to secure good comedy films." On this account, this Department does not list comedies in its catalog, but supplies upon request mimeographed lists of the latest which are available, regarding this as a better procedure than to keep "ancient, out-dated comedies." This plan is to be recommended to Departments which are attempting to raise the general level of their offerings. Comedy titles found in some of the catalogs prompt the question whether or not their distribution is a justifiable use of funds provided for education. "Dog Gone It," "Movie Mama," "His Wedding Daze," or "Hyena's Laugh," found in one list, may be edifying, but their names belie it.

(To be continued in May Issue)

News and Notes

Survey on School Use of Talking Pictures

A study of the utilization of educational talking pictures in different types of schools throughout the country is being conducted by Erpi Picture Consultants, under the supervision of Dr. M. R. Brunstetter. The twelve educational institutions selected for such a survey include elementary schools, a junior high school, a normal school, a platoon school, a private school, and a college. Each of these study centers has selected a film library of twenty subjects, integrated with local courses of study.

The purpose of the survey is to discover the way in which a sound film program can best be organized and administered in various types of schools; and how the talking picture may be effectively utilized in all types of teaching situations such as the class room, the school assembly, clubs and other extra-curricular activities.

County Group Promotes Visual Methods

The Westchester County (New York) Motion Picture Council, organized to work for the betterment of films and a wider use of visual aids, held its first meeting January 16th in co-operation with the New Rochelle Better Films Council. The morning session was in the form of an informal round table discussion of the need for Better Films activities in regard to entertainment films, their influence on character building and citizenship, and the value of motion pictures as aids to teaching.

Mrs. Eugene White, president of the Council, outlined that group's splendid plans for the establishment of local film libraries, as well as a county library. This library is to be used for the interchange of films for school use particularly, other visual aid materials, and as a center from which motion picture facts might be disseminated.

Mrs. James H. Gahan, Chairman of the Council's Visual Aid Committee, was in charge of the afternoon program. At this session Dr. F. D. McClusky spoke of the need for county film libraries and pointed out several practical ideas useful in beginning such a venture. He also urged that schools make use of the visual aid materials now available as well as stimulate interest in producing more films adapted to school use.

Mr. L. Wales Holden of the American Museum of Natural History gave an illuminating talk on the "Care and Operation of Equipment." Miss Rita Hochheimer of the Visual Education Department, New York City Schools, spoke in a general way of the whole Visual Education Movement; the need for more parent group promotion work in order that the program might get proper backing; the

Conducted by JOSEPHINE HOFFMAN

necessity for film depositories; economies that would eventually accrue when sufficient pictorial demonstrations are used in the schools; and the wisdom of purchasing or renting the best equipment.

Demonstrations were given with the lectures.

C.C.C. Visual Equipment Increasing

Since the purchase in October 1933 of one hundred 16 mm. projectors by the Forest Service of the government for use in C.C.C. work, the number of camps purchasing their own projectors has been steadily growing until to date there are approximately 590 machines in operation in the C.C.C., including both 16 mm. and 35 mm. models.

Many of the projectors are purchased from canned profits or from money secured by giving special entertainments. Others are projectors which have been loaned to the camps by the extension departments of State Universities, or the Forestry Service, who also loan films to the camps. Some camps consist mostly of educational films, with theatrical features and comedies having more limited circulation. It is estimated an average of 300 films (35 percent sound and 65 percent silent) are in weekly circulation among the camps. The National Park Service have prepared more than 1,300 sets of film slides for similar use.

Sound Equipment Urged by PWA for Schools

State Engineer T. B. Parker, of the PWA, in Boston, is recommending to the cities and towns now erecting schoolhouses that they equip them with sound motion pictures and centralized radio communication systems. Many schoolhouses are being built with PWA funds. Mr. Parker has written to municipal and school authorities concerning such installations. He says:—

"Inasmuch as modern education has accepted sound with a high mark of approval for its effective aid in teaching and management, the Public Works Administration recommends that consideration be given to the installation of sound motion pictures and centralized radio communication systems in your school building.

"If you are unable at this time to provide complete installation of these systems on account of insufficient funds, it is suggested that consideration be given to the installation of wiring for these systems at the time of construction in order that the school may be provided later with the necessary equipment without increased expense of wiring installation."—*Journal of Education*.

Among the Magazines and Books

Conducted by MARION F. LANPHIER

Science Education (February, '35) "Films in Science Instruction," by Cline Koon.

The International Congress of Educational Cinematography, meeting in Rome last April, adopted six resolutions recommending the use of science films and expressing a desire for international planning. Special science commissions are recommended which should study the application of the cinema to science research and to the development and improvement of science teaching. Film producers should keep in close contact with the scientific world and its output.

International Journal of Religious Education (February, '35) "Making Your Teaching Vivid," by Paul H. Vieth, Divinity School, Yale University.

"The teacher needs the gifts of imagination. He must be able to see the truth concretely, and quick to conceive its analogies." An illustration must make more clear and attractive some main point. It must not be an attraction in itself which distracts the mind. The time is rapidly coming when church schools will take advantage of moving pictures as a means of telling stories and showing scenes which will be a great aid in teaching.

Intercine (January, '35) The first number of the new International Review of Educational Cinematography, published by the International Institute in Rome. Its name intends to express the internationality of the problems of the screen with which it will be called to deal in its columns; it will faithfully continue the work of the International Review of Educational Cinematography, only with a different presentation and a different typographic set up.

For the past five years, the scope has been wide, and the popularization of the film for educational purposes was an objective. Now a second and practical phase of useful action begins for the Institute, consisting of the discussion of the new educational problems brought up every day by the screen. A closer study of teaching technique and correlation is to be undertaken.

P. Berne de Chavannes, in speaking of the History of the Screen in this number, is averse to distortion of characters and to ill-adapted settings. "The uninstructed public, which is the big public, has the right to see a rigorous historical truth in the versions shown, a faithful image of the past. *The Private Life of Henry VIII* is a picture which takes considerable liberties with history, but takes them in so obvious a manner that the public is hardly deceived, while the atmosphere of the epoch is car-

ried over." In an editorial referring to the work of Robert Flaherty, we find "(His) films are not merely fine pictures; they always present a lesson of energy and spiritual power, for, whether conquering or conquered, man is shown to be made greater by his struggles. They also give a lesson of humility, for the man before whom the artist compels us to bow is always a man of the people." The recent Paris Congress representing a large group of European countries, "has made it possible once again, to observe that the best intentions, and the most excellent ideas are not sufficient to make a scientific film, which is not and ought not to be a simple documentary picture. Such films require the highest kind of technique of a very specialized kind."

"Cinema Reality and Life" by Daniel-Rops produces a genuine philosophy as a foundation for film production. "It is necessary to demand of the cinema not only a technique but a morality, a psychology, a metaphysic of its own which it does not possess today. The transformation of real material through the operation of the spirit is what defines art and expresses its value."

The Volta Review—For Educators and Parents of the Deaf and Hard of Hearing (February, '35). "Motion Pictures in Class Room Work," by Grace and Fritz Heider, Clark School, Research Department.

A report of returns after one year's experimentation. Boys handle the 16 mm. projector efficiently for Sunday and holiday programs. For school use the free industrial films are mostly used, and are satisfactory. Correlation with the school program was one main objective. A helpful list with evaluations for the particular purpose of Clarke School is appended to the article. The film descriptions should help any teacher to decide as to the desirability of the content for her purpose. Object study and field trips were not minimized because films were used, "but visits are not always possible, and in any case the motion picture with its vivid, well organized presentation can often contribute something of a real understanding of the subject and building up of vocabulary which nothing else can do." With all ages, but especially with the younger children, were films most useful when introduced as a part of the regular school period. The teacher stood at one side of the screen with a lamp facing the wall, on a shelf above her head. She held in her hand a switch, which signalled the operator for a still, or for time for discussion, by turning on the light. This seems

a clever device, when a light on the projection table and extension cord from the teacher's hand is difficult to arrange.

The School (Toronto, Canada, January, '35) "School Museums," by A. D. R. Fraser. The advice given should enable any teacher to start an orderly, well-classified museum in his school. Directions are given as to what samples in a special set should be retained, and what discarded. Firms, from whom certain samples have been obtained by Canadian teachers, are mentioned.

Natural History Magazine (January, '35) "The National Museum of Natural History, Paris," by Paul Lemoine, Director. This institution, founded in 1626 by Louis XIII, has continued to expand into vaster proportions and a more realistic environment. Vincennes Park, the laying out of which required two years, was opened by the President of the French Republic, June, 1925. Its principal object is to permit animals in groups of numerous individuals, and especially to enable the visitor to see their development at a glance. Where necessary an electric resistance buried in the soil produces the requisite temperature. Excellent illustrations accompany the account.

"Microscopes for Amateurs," by Julian D. Corrington. A full description is presented of the method of producing microscopic slides, making exposure with a beginner's photomicrographic outfit, and of projecting the image of the microscope slide on a screen with a micro-projector. The article is splendidly illustrated and includes details for staining life forms.

Recreational Motion Pictures in The School

(Concluded from page 98)

tors range from fifty dollars up. Such an obligation can be worked off in one year's time where schools of two hundred pupils and up decide to put the idea over. Schools putting on shows have had an average of fifty per cent of the pupils attend them. In that case the gross weekly receipts would be ten dollars from which not more than four or five dollars should be expended for film. The remaining five to six dollars can be applied to the projection equipment. The size of the school and the probable attendance at the show will decide the amount of money to be spent for equipment. Sources of films, both recreational and educational, are abundant (see "1001 Films" published annually by the *Educational Screen*). Many subjects are available for transportation and others at low rental cost.

In conclusion, this paper has attempted to show that motion pictures have a place other than in the teaching of purely academic materials namely, a higher critical and moral standard of discrimination. This value can be injected into the public mind through the present generation of school children who in time will be the future citizens. In bringing about this discrimination

the school can play a big part, if it will not persist in looking upon the motion picture as an instrument outside of its realm.

Appendix A

Here is listed a year's program of shows run during 1934 in the assembly period in the Emerson School, Maywood, Illinois.

October 12th—The Eve of the Revolution, The Cosmic Drama.

October 26th—The Declaration of Independence, Benedict Arnold—Hero and Traitor.

November 9th—At the Bottom of the Pond, Thrift—A Visitor from the Last Century, Yorktown.

November 23rd.—Old Vincennes, The Salesman, Citizenship.

December 7th—Daniel Boone, Silas Marner.

January 4th—Junior Chamber of Commerce, Frontier Woman.

January 12th—Romance of the Reaper.

January 18th—Alexander Hamilton.

February 1st—The Mill on the Floss, Dixie.

February 15th — Columbus, Nature, Benjamin Franklin.

March 1st—Jamestown, The Four Seasons.

March 15th—The Pilgrims, Fire and Heat, Communication.

March 29th—The Puritans, American Ideals, Water.

April 19th—Peter Stuyvesant, Thomas Jefferson, Combating the Elements.

May 3rd—Gateway to the West, Daniel Webster, Serving the Community.

Appendix B

This is the list of shows run after school for the children of the Emerson School, Maywood, Illinois.

1. The Covered Wagon.
2. Winners of the West, Holding up Traffic (comedy).
3. Huckelberry Finn.
4. Skipppy.
5. Tom Brown of Culver.
6. Rebecca of Sunnybrook Farm.
7. Alice in Wonderland, Halloween (comedy).
8. Hats Off (story of the flag), Toyland (comedy).
9. America (history of the song), Knute Rockne's Aces, Our Gang Comedy.
10. Perry's Trail, Cats Canary (cartoon).
11. The Garden Spider (nature), Abe Lincoln, Chinese Jinx.
12. Little Red Riding Hood, Bobbie's Dream, The Alphabetical Zoo.
13. Rumpelstiltskin, Peeps into Puzzeland.
14. Robinson Crusoe, Humpty Dumpty.
15. Jack and the Bean Stalk, The Butterfly (nature), Hansel and Gretel.
16. William Tell, Little Orphan Annie (Reilly's poem), Little Dutch Tulip Girl.
17. Cinderella, Wee Scotch Piper, Little Indian Weaver.

The Film Estimates

All the King's Horses (Carl Brisson, Mary Ellis) (Para.) Light, preposterous, mythical-kingdom musical-romance stuff. Again two doubles, king and famous movie star. Queen does not know difference! Sophisticated situation manages to dodge offense, by last reel. Good song and dance features. 3-19-35
(A) Hardly (Y) Unwholesome (C) No

Carnival (Lee Tracy, S. Eilers, J. Durante) (Colum.) Low-life, sentimental farce built around motherless baby in traveling carnival. By crooked tricks, father fights for child, too incredibly dumb to see his charming partner as ideal second mother till film is long enough. 4-9-35
(A) More or less amusing (Y) Doubtful (C) No

Death Flies East (Conrad Nagel, Florence Rice) (Colum.) Murder-mystery, laid on board transcontinental airplane, with involved and sometimes confused plot. Suspicion spread carefully over most of cast with surprise solution. Ordinary in acting and dialog, artificial and muddily told story. 4-2-35
(A) Hardly (Y) Only fair (C) No

Firebird, The (Ricardo Cortez, Verree Teasdale) (Warner) A great actor specializes in woman-hunting, irresistible to all ages and social ranks. He is then murdered, and hunt for his murderer keeps up suspense for rest of film till guilt falls on least suspected character, of course. 3-26-35
(A) Hardly (Y) Unwholesome (C) No

Folies Bergere (Maurice Chevalier, Merle Oberon) (U. A.) Stage spectacle, striking in costumes, sets, and elaborate dances. Chevalier in dual role as Baron and dancer—both woman-chasers, irresistible, indistinguishable by wife or mistress. Carefully suggestive. Almost too much Chevalier. 4-2-35
(A) Depends on taste (Y) Unwholesome (C) No

George White's Scandals of 1935 (J. Dunn, Alice Faye) (Fox) Glittering hodge-podge of lavish sets, costumes, dances, vaudeville acts, with jazz, stale humor and banal dialog. Amusing in spots but largely stupid. When barred from being risqué, George seems lost. 4-9-35
(A) Stupid (Y) Waste of time (C) No

Gold Diggers of 1935 (Alice Brady, Dick Powell) (1st Nat'l) Glorifies large-scale gold-digging by most of cast from the rest of it, in a hotel that gouges everybody. Musical-comedy hash, with some amusing comedy, but top-heavy with gigantic spectacle, mere wealth, and endless "effects". 3-26-35
(A) Depends on taste (Y) Doubtful (C) No

Great God Gold (Sidney Blackmer, Martha Sleeper) (Monogram) Prosy, semi-effective expose of receivership racket. Hero, able and honorable man of affairs, inveigled by shysters, solemnly flips coin to decide this and other important steps, always wrong. 4-9-35
(A) Feeble (Y) Better not (C) No

It Happened in New York (Lyle Talbot, G. Michael) (Univ.) Artificial, implausible, sensational farce-comedy, giving many laughs and little sense. Humble engaged couple trying to make good get impossibly involved with sexy, temperamental movie star and her harebrained manager. Utterly overdone. 3-19-35
(A) Depends on taste (Y) Better not (C) No

Let's Live Tonight (Tullio Carminati, Lillian Harvey) (Colum.) Rich rounder loves seriously innocent heroine at Monte Carlo. Sails away but cannot forget. Returns to find her engaged to his brother. Sudden reversal in all hearts for happy ending. Sophisticated, saccharine, improbable. 4-2-35
(A) Hardly (Y) Better not (C) No

Little Men (Erin O'Brien-Moore and juveniles) (Mascot) The A'cott story faithfully and sympathetically filmed with competent cast. Human story of boys, stern principal and mothering matron in New England school. Slender plot, much pathos and sentiment. Wholesome character interest. 3-19-35
(A) Pleasant (Y) Good (C) Good but sad

Living on Velvet (Kay Francis, George Brent) (1st Nat'l) Aviator-hero, after serious crash, turns to drink and senseless escapades. His whimsies, rather sickening to audience, are irresistible to heroine who marries but fails to "reform" him. Pretentious, artificial, stilted and empty dialog. 3-26-35
(A) Stupid (Y) Worthless (C) No

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

Life Begins at Forty (Will Rogers, Rochelle Hudson) (Fox) One of best Rogers films to date, with Will as easy-going, shrewd country editor outsmarting his enemies and helping his friends. Ambling dialog and action typical, with many rollicking moments and constant character interest. 3-19-35
(A) Excellent (Y) Excellent (C) Very good

Lottery Lover (Lew Ayres, Pat Patterson) (Fox) Thin but lively musical comedy of U. S. naval cadets on shore leave in Paris. Shy hero draws lucky lottery number and unwillingly woos popular French actress. Amusing situations, capable acting, and pleasant romance between hero and his tutor. 3-26-35
(A) Depends on taste (Y) Perhaps (C) No

Love in Bloom (George Burns, Gracie Allen) (Para.) Idiotic title for rather inane, cheaply sentimental story about struggling young song-writer who finally sells a hit, and young singer trying to escape carnival background. Occasional Burns and Allen interludes. 4-9-35
(A) Waste of time (Y) Not the best (C) No

Millions of the Gods (May Robson, F. Wray, V. Jory) (Columbia) One of Robson's best screen roles to date, as dynamic grandmother fighting her contemptible family and saving their plow-manufacturing plant. Glamorous seduction of hero by heroine helps transform all into happy ending. 3-19-35
(A) Good (Y) Better not (C) No

Mississippi (W. C. Fields, B. Crosby, J. Bennett) (Para.) Melodramatic, costume romance with southern background. Northern hero, scorned by first fiancée over absurd "duel", turns "fighting" show-boat singer. Comic drinking, gambling, Crosby's "singing". Fields steals picture. 4-9-35
(A) Depends on taste (Y) Prob'ly good (C) Unsuit.

Naughty Marietta (Nelson Eddy, J. MacDonald, F. Morgan) (MGM) Herbert's romantic operetta finely screened. Charming backgrounds of old France and New Orleans, beautifully sung and acted. Notable hero role by Eddy. Grim pirate scenes. A most delightful "musical". 4-9-35
(A) Excellent (Y) Excellent (C) Little interest

Right to Live, The (Colin Clive, Geo. Brent) (Warner) Distinctive, well-acted screening of Maugham's problem play. Hero-husband, crippled in air-crash, deliberately throws his wife and attractive brother together, with natural result, and solves situation by suicide. Mature, not sensational. 3-12-35
(A) Exceptional (Y) Probably good (C) No

Roberta (Fred Astaire, Irene Dunne) (RKO) Elaborate musical-comedy stuff, slight and improbable in plot, rich in sets, costumes, Jerome Kern music, and extraordinarily fine solo dancing and ballet maneuvers. A treat for those who prefer eye-and-ear-filling effects and fashion show to drama. 3-26-35
(A) Good of kind (Y) Good (C) Little interest

Scarlet Pimpernel, The (Leslie Howard and fine cast) (U.A.) Notable British film with colorful background of French Revolution. Howard superb as English nobleman playing simpering dandy to hide identity, daringly directing rescue of French aristocrats from guillotine. Rare romantic drama. 3-12-35
(A) Excellent (Y) Excellent (C) No interest

School for Girls (Sidney Fox, Paul Kelly) (Liberty) Mawkish story of injustice and tyranny in reform school for girls, distorting ethics and offending good taste. Heroine wrongly convicted, runs through hectic experiences to final marriage with young Director. Banal, cheap, unconvincing. 3-26-35
(A) Cheap (Y) No (C) No

Sequoia (Jean Parker, Russell Hardie) (MGM) Beautiful photography of natural wild animal life in Sierras. Strong preachment against game hunting. Amazing "acting" by chief animal "actors"—puma and deer. Unusual, thrilling, some heavy human villainy and animal fights too exciting for children. 3-26-35
(A) Interesting (Y) Very Good (C) Thrilling

Shadow of Doubt (Ricardo Cortez, Virginia Bruce) (MGM) Complex murder mystery, sophisticated in situation and dialog. Most of cast are suspects but all is gayety and hilarity. Eccentric spinster tracks down real murderer. Constance Collier deserves better. 3-19-35
(A) Depends on taste (Y) Better not (C) No

Society Doctor (Chester Morris, Vir. Bruce) (MGM) Supposed inside life and work of hospital staff, with old doctors as unscrupulous grafters, young internes as breezy heroes and nurses as heroines. Slang, wisecracks, snappy heroics and melodramatic shooting finish. Over-drawn throughout. 3-12-35
(A) Perhaps (Y) Better not (C) No

Straight from the Heart (Mary Astor, Roger Pryor) (Univ.) Charming baby actor is made center of a sordid situation in which underworld heroine, devoted to the waif, defeats crooked purposes of her politician fiancé who plans to rob the poor once he is elected. Rather drab entertainment. 3-26-35
(A) Hardly (Y) Not good (C) No

Traveling Saleslady (Joan Blondell, W. Gargan) (1st Nat.) Lively, preposterous farce. Heroine, denied job in father's toothpaste business, joins rival firm selling cocktail-flavored product. Hilarious nonsense as she tricks and outsmarts competitors, forcing merger. 4-9-35
(A) Dep. on taste (Y) Prob. amus. (C) Little int.

Under Pressure (McLaglen, Lowe) (Fox) Two tunnel workers, one dumb, one clever, allies in digging to beat rival gang, rivals in love over attractive heroine. Thrills and endless yelling of abusive orders. Vivid picturing of "sand-hog" life under compressed air. 3-12-35
(A) Hardly (Y) Probably good (C) Too strong

Vanessa (Helen Hayes, R. Montgomery) (MGM) Walpole's dramatic, appealing love story of two of the Herries clan kept apart by tragic circumstances, in dignified Victorian England. Fine characterizations by notable cast, especially May Robson and Otto Kruger. 4-9-35
(A) Interesting (Y) Mature (C) Unsuitable

West Point of the Air (Wallace Beery, Robert Young) (MGM) Pictures very vividly U. S. Army aviation training from crude beginnings. But the father-son motif gets mawkish or depressing at times, some false thrills, and vamp lugged in for romantic punch merely adds unpleasantness. 4-2-35
(A) Fairly good (Y) Mostly good (C) No

While the Patient Slept (Aline McMahon, Guy Kibbee) (Warner) Just another mystery melodrama. Designing relatives wait at bedside of old man. Two murders follow fast. Particularly offensive detective "works" on the case. Only slight comic relief by McMahon-Kibbee team. Tiresome hodge-podge. 4-2-35
(A) Waste of time (Y) Hardly (C) No

Whole Town's Talking, The (Edward G. Robinson) (Columbia) Lively farce and tense melodrama. Timid clerk's exact resemblance to escaped murderer (rich dual role for Robinson) involves him in trouble till killer meets gangster's death. Implausible, grim in spots, but well-acted and suspenseful. 3-19-35
(A) Good of kind (Y) Perhaps (C) No

Wicked Woman, The (Mady Christians, Chas. Bickford) (MGM) Killing her worthless husband, devoted young mother takes new name in new town to win happiness for her four children. Finally confession, acquittal and marriage for her. Heavily sentimental and involved but mother role notable. 4-2-35
(A) Depends on taste (Y) Unsuitable (C) No

Winning Ticket, The (Leo Carrillo, Ted Healy) (MGM) Farce-comedy on winning Sweepstakes ticket bought by humble Italian barber. Ticket lost, long hunt, endless disappointments until accidental success. Hilarious slapstick and vociferous low character comedy keeps fun going fairly well. 4-2-35
(A) Hardly (Y) Probably good (C) Funny

Film Production Activities

Foreign Language Subjects

The chief activity of the International Cinema League, New York City, is the distribution of French, Spanish and German talking films to schools and colleges throughout the country. They have at present about sixty features available in these various languages, including *Crainquebille*, *Madame Bovary*, *Les Trois Mousquetaires*, *L'Agonie des Aigles* and *Le 14 Juillet* in French; *Sobre las Olas*, *Jose*, and *Pancho Villa* in Spanish; *Traum von Schonbrunn* and *Kaiserwalzer* in German, and many others.

Series of Historical Motion Pictures

A series of thirteen one-reel films on American History, produced by E. M. Newman for Warner Brothers, have been endorsed for their educational and dramatic value by outstanding figures in educational and patriotic organizations. Each subject in the series, entitled *See America First*, affords unusual insights into American history, the entire series covering the founding of the country and important events leading up to present-day America. Reels already released are: *Pilgrim Days*, *The Boston Tea Party*, *Hail Columbia*, *Dixie Land*, *Remember the Alamo*, and *Trail of the 49ers*.

Science of Baseball Recorded

A special sound movie, entitled *Play Ball*, produced by the American League of Professional Baseball in cooperation with the Fisher Body Division of General Motors, depicts the evolution of the national pastime from its inception approximately 100 years ago. As the official motion picture of the league it will soon be made available to schools, colleges, clubs, theaters, and other business, social, and educational institutions.

The picture takes the spectator behind the scenes of big league baseball, giving him a thorough education in the fundamentals of batting, pitching, catching, fielding, and base running as demonstrated by the stars of the American League and described by Ted Husing, leading radio sports commentator.

Two versions are available. A seven-reel version is expected to appeal to institutions maintaining athletic departments that may want to make a close study of the technical phases of the game. A three-reel picture, which is a condensed version of the longer one and is a highly dramatic presentation, has been prepared for general audiences. Both films are available in either 16 mm. or 35 mm. Fisher Body maintains a staff of twenty-four men who are available for showing the 16 mm. 3-reel sound film in various parts of the country with Bell & Howell Filmosound talking picture projectors. Reservations for bookings may be

made at the American League headquarters in Chicago, the offices of the local clubs, or direct with the Fisher Body Division, General Motors Corporation, Detroit, Michigan.

Gutlohn 16 mm. Sound Library

An extensive library of 16 mm. sound-on-film subjects is now available from Walter A. Gutlohn, Inc., New York City, and its distributors throughout the country. Among the classic and semi-classic subjects listed in the catalogue issued by this organization, are found a variety of photoplays which were especially selected for use in the non-theatrical field. These include baritone solos by Richard Bonelli, of the Chicago Opera and Metropolitan Opera; piano solos by Mischa Levitsky; *The Life and Works of Stephen Foster*; Edwin C. Hill's interview with Carrie Jacobs Bond, who wrote "The End of a Perfect Day," and many other American classics; *Spirituals* by the Kentucky Jubilee Singers.

Some of the feature subjects which have found special favor with educators and school authorities are:

Cougar, which depicts the adventures of Jay C. Bruce, the official lion hunter of California; *Oliver Twist*, the beloved Dickens' story; *Black Beauty*, from Anna Sewell's book of the same name; *Mistress of Atlantis*, a picture based on the adventures of two officers of the Foreign Legion in their search for the ruler of the mysterious Lost Continent; *Laughing at Life*, an adventure story of a daring soldier of fortune; *Last of the Mohicans*, a serial in twelve episodes. This picture has been endorsed by school teachers both for its entertainment value and because of its faithful adaptation of Cooper's classic.

Other subjects include fourteen single reels in the *Wanderlust* series, covering six American Cities and eight foreign countries; also the well-known Erpi instructional films on Natural Science, Physical Science, Music, Teacher Training and Vocational Guidance.

Sound Films of Native Life

Life scenes of the Zulus and other native tribes of South Africa, including their chants and rhythmic dances, will be carried to all parts of the world if proposed promotion methods using sound films are finally adopted by the South African Government and the South African Railways.

New films, it is pointed out, have already been made in South Africa by a local producing company, but for the most part they have been silent films, augmented with only a few sound pictures. This company has recently completed for the publicity and travel department of the South African Railways

(Concluded on page 112)

The Church Field

The Motion Picture In Religious Publicity

By MARY BEATTIE BRADY

The Religious Motion Picture Foundation, Inc.
New York, N. Y.

THE use of the motion picture in the various phases of our living has today become so universal as to make the recognition of its power almost axiomatic. In the entertainment field, in advertising work, in educational programs, great strides in making-technique and using-technique have taken place and are continuing to be made. In the field of journalism the importance of the motion picture is being stressed increasingly from day to day. The progressive news-magazine, "Time" that has already carried forward its work on the radio has now linked its written word with the motion picture medium.

Factual and impressive studies have been made which show clearly the important relationship between the motion picture, the behavior pattern and the changing mores of people. Even without the aid of these helpful investigations, a casual study of the effect of the movies on the people who live around us, even on our own selves, is sufficient to make us realize that the motion picture has come to stay.

Of all the various major groupings of activity in our gregarious living, the Church seems to have been the slowest to react in a vital way to this great contribution of the machine era in which we are living. Many reasons have been assigned for this. Probably the chief one is that in its very early days the infant invention was eagerly nurtured under auspices quite foreign to the life and consideration of the Church. Pictures, in the large, were looked upon as a cheap "show" proposition, suitable for second-story, second rate show halls and as catch-penny or get-rich-quick schemes. Far too often, also, the Church was looked upon as a potential vast market and the method followed, if it can be called a method, was to make something first and then endeavor to persuade the Church to take it. Failure usually has been the rule because the product as presented did not meet a recognized need and any demand created was largely an artificial one.

In the past to a very large degree motion pictures have been used as bait, to get people to come to Church for service or one purpose or another. Sometimes a minister or a leader with a genius for showmanship and an understanding of the value of the motion picture has worked wonders with the ill-assorted material at his disposal, but by and large the general experience was distinctly of a makeshift nature.

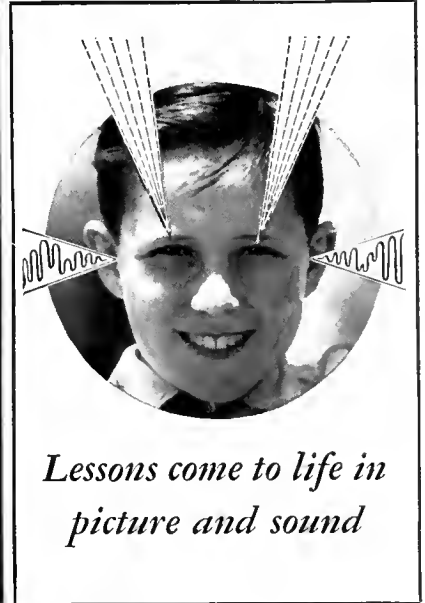
The Church as a whole has gradually learned that its consideration of the motion picture is to be classified in two major directions. First, the attitude the Church should assume with respect to the commercial

motion picture which has developed largely as a medium of entertainment. The second classification is the attitude of the Church with respect to the development of the motion picture medium as an aid in Church life and action. One is objective, the other is subjective.

Perhaps the first essential of good publicity as far as motion pictures are concerned is, that the material prepared shall fit in with the established program of the churches it is desired to reach. There may be additional features, new ideas, but there must be some basic contact with the established procedure if the picture idea is to take root in the church as a whole. Then the whole can grow together. A second point to remember is, that pictures cannot be expected to work a magic of themselves. If the picture is to become a part of the regular church procedure, there must be certain aids to use which will act as suggestions or guides to the persons responsible for introducing the picture into the program. The publicist must see to it that those members of the organization who have special contributions to make will be called upon in one way or another to do so. Sometimes this assistance will take the form of furnishing basic facts. Again it will be the consideration of fundamental principles to be stressed. Still again, it may take the form of working on a particular scenario or a phase of the interpretation by written titles or voice to be developed in the film. In the matter of the attendant materials in the form of suggestions for use, it may be the writing of a special prayer, to be used in a program where the given picture is also incorporated. It may be further in the selection of appropriate Bible readings to serve as suggestions to the ultimate users of the picture. It may be from the music point of view, from the suggestions for discussion after the showing of the picture. By following such a method, gradually those members of an organization who have not been initiated into the magic of the motion picture will gradually come to think in visual terms as a perfectly normal and necessary part of public information about the work of the organization. The motion picture program will then no longer be considered as a stranger or as a stepchild, but will have its own share and proper place in budgetary consideration.

The Church has been striving toward unity for many years, but denominationalism is still a factor which has to be considered in any inter-church ac-

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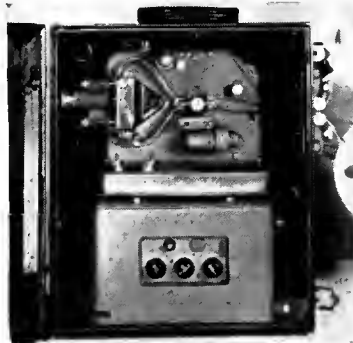
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tivities. The motion picture, being developed as it is, as new medium of expression, can, if group publicists will, render a powerful service toward the increase of Church unity. It has been proven, certainly within the last few years, that pictures can be made on subjects of Christian thought and action, use the various denominational locales and activities, and at the same time have a fine interdenominational approach. Because of the high cost of making pictures, we can see readily how valuable it would be if denominations would affiliate with one another in getting materials from the foreign and the home field.

One way to get momentum is to get a large volume of churches using pictures, and the way to accomplish this to have the materials that will be irresistible to them. It is not an impossible stretch of the imagination to look to the time when the use of pictures in churches will be so universal as to make it entirely feasible to dispose of pictures on a low print sale basis and thus turn over to local library associations or individual churches the responsibility of servicing their own films.

In summing up points for consideration in picture publicity for the church field, it is important to remember that:—

1. Churches need information and practical help in the matter of equipment and arranging their churches properly for the use of motion pictures.
2. Churches need help in planning financing to secure equipment and the regular showing of film.
3. There should be a stressing of the importance of finesse in projecting pictures and materials on this subject should be increasingly available to churches.
4. Pictures can be planned which have a high, but not obvious, promotional value and because of the inherent value of the material, can be used as a regular part of the church work.
5. It is important to bring the various persons in charge of church planning and action into some participation in the making and use of pictures, thus generally training them to have the motion-picture viewpoint.
6. Trained personnel for the making and use of pictures in the church field must be available as the demand for pictures grows.
7. Interdenominational co-operation in the making of pictures, both from the financial viewpoint and in the picture content, is essential for the rapid growth of the visual method of expression in church life.
8. More and more churches are using motion pictures year by year and, if the church, as an institution, does not organize its own materials, as an integral part of its work, other groups will supply this demand and the church will lose the opportunity to influence and control this development.

School Department

Original Slides As An Activity

WE ARE an ordinary sixth grade group, with a very ordinary old-fashioned classroom. There are no deep window sills, no glass window shelves, no brackets for ferns and hanging baskets, no running water—not even real sunshine, for the exposure is north. These statements are made in the beginning because so often teachers say, "We just can't do it! Why we have nothing to work with." We are also unfortunate in that there is absolutely no place suitable for field work near enough to take a group of children who must be in the next class line in thirty minutes.

Nevertheless, there are blessings to be counted. The children in the group come largely from homes having beautiful gardens. Many have summer homes at nearby lakes. Some spend their summers at camps. None, so far as I know, are denied intimate contacts with outdoor life somewhere.

Their parents are intelligently interested in their activities. Their principal makes Nature Study a hobby and nothing is too much or too inconvenient to do for them.

This situation makes possible a wealth of material brought to the room—not as desirable as field work perhaps, but certainly next in importance. From this material grow lessons in written and oral composition, art and lettering, commerce and geography.

We have previously made a variety of collections of fossils, seeds, pictures, plants and insects, mushroom prints, soap carvings, blue prints, original drawings, discarded birds' nests, shells, and pet pictures. Now we have discovered another project which threatens to outshine them all. We are making our own nature study slides for the lantern. Frosted glass slides are provided by a certain well known company, with crayons especially suited for use on this glass. The procedure is simple.

An outline of the slide is marked on manilla paper to indicate size. Then in these rectangles of three by four inches must be placed a sketch of the subject desired. The coloring is done in the usual crayola for paper. When the drawing is placed with due consideration for composition and arrangement, the lettering must be worked out—the name of the subject and the scientist's name in the lower right hand corner. Then the sketch is placed under the glass, traced on the frosted side of the slide, and the special crayons are used for coloring.

There is a real fascination about making these, and the thrill of seeing them magnified on the screen and

Conducted by DR. F. DEAN McCLUSKY
Director, Scarborough School, Scarborough-on-Hudson, N. Y.

glowing with life and color is something to be experienced and not explained. The slides can be erased or changed by washing with soap and water and no one need keep his slide when he has found something he likes better to put on it.

The subjects include birds, flowers, snails, turtles, frogs, snakes, moths, butterflies, beetles, trees, and conventional designs made from nature subjects. Most of the sketches are made directly from nature specimens, thereby developing powers of observation as well as skill in representation.

We have found such nature illustrations as Bruce Horsfal's—scientific and at the same time beautiful—an inspiration, though nobody copies exactly the work of another person.

The project is really continuous, but from time to time other groups of our mothers are invited to enjoy with us a new set of slides. Altogether it has been such a happy experience we have wished to pass it on to others.

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MT. VERNON & WALNUT STS. BOSTON, MASS.**Project For Art and History Classes**

In response to numerous requests from Art and History teachers, the University Museum of Philadelphia has supervised the preparation of accurate scale models of ancient domestic architecture to be colored and put together in the schools. They were prepared by Seniors in the University of Pennsylvania Architectural School, under the supervision of George B. Roberts, Reg. Arch., the Museum staff and members of the University faculty. Drawn uniformly to a scale of $\frac{3}{8}$ "-1', they are complete and accurate in every detail of architecture, decoration and furniture. Wall thickness alone has been ignored, as the models are in cardboard. The walls and furnishings are printed on water color paper, mounted on cardboard, and come in large sheets, ready to be colored, cut out and set up. Complete description, color notes and directions for assembling, furniture and costume figures to scale are included with each of the following houses.

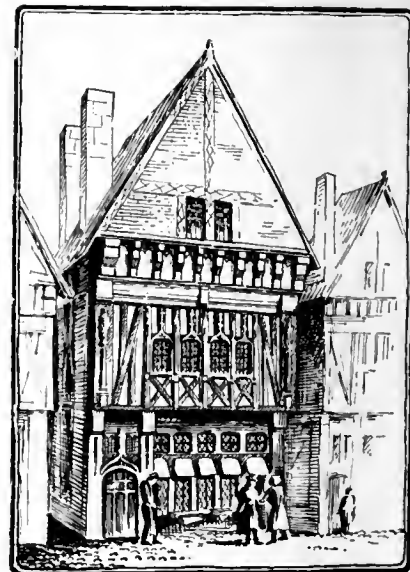
The Roman House: 1st Cent. A. D. Based on Mau's "typical plan" of a Pompeiian house, the model illustrates the four types of Pompeiian wall painting and the four main types of Roman pavement, and demonstrates the development of Roman architecture from the 3rd cent. B. C. to 79 A. D. It includes the famous mosaics from the House of the Faun, wall paintings from the House of Sallust, the House of the Tragic Poet, and the cubiculum from Boscoreale now in the Metropolitan Museum of New York. Completed, it measures 4"x2"x10".

The Egyptian House: 1400 B. C. A restoration of the "Weinachtschaus" at Tell-el-Amarna, excavated recently by British and German expeditions,

it represents the main dwelling on the estate of an Egyptian nobleman at about the time of Tutankhamen. Completed, it measures 22"x31"x7".

The Medieval House: 15 Cent. A. D. Reconstructed from Violet le Duc's studies in Medieval architecture and from 15th century miniatures, the house represents the home of a cloth merchant of Rouen at the beginning of the century. Completed, it measures 8"x16"x15".

The Babylonian House: 2200 B. C. Blue print cut-out patterns for constructing in celotex a model of a
(Concluded on page 112)



Medieval House Model
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town house in Ur of the Chaldees at about the time of Abraham are also available. As the walls are undecorated the model will be of less interest to Art teachers than those described above, its chief value being in a study of architecture and ancient history.

Prices on this material are very reasonable. Address orders and inquiries to Educational Department, The University Museum, 33rd and Spruce Streets, Philadelphia, Pa.

Film Production Activities

(Concluded from page 105)

three native films for exhibition in South Africa House, London, and it is understood that sound films

of all native races south of the Zambesi will be made under Government authority for such exhibition.

Natural History School Filmed

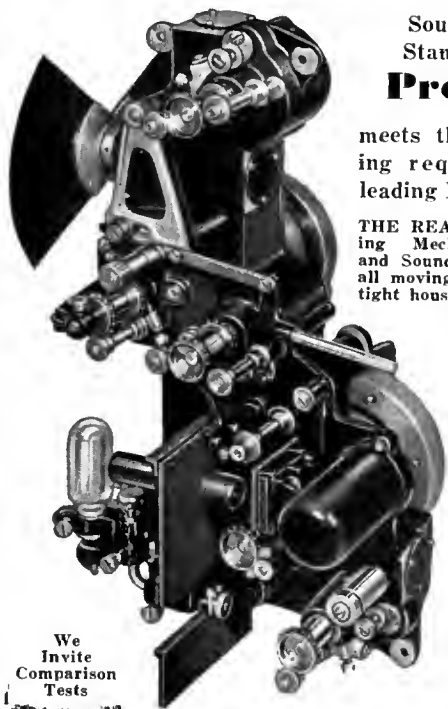
The School in the Forest, a 2-reel film showing life at Allegany School of Natural History, class work in field and laboratory, and some of the wild life there, is available free except for transportation charges. For bookings write Publicity Manager, Buffalo Museum of Science, Buffalo, New York.

The Allegany School of Natural History is conducted by the Buffalo Society of Natural Sciences in co-operation with the New York State Museum, and affiliated with the University of Buffalo which offers college credits. It offers work in zoology, botany, geology, birds, nature study, and research.

European Film Material

Du World Pictures, New York City, has acquired a group of interesting and unusual European 35 mm. sound productions for distribution in this country. Among them are *The Blue Light*, a photographic masterpiece filmed in the Italian Dolomites with its story based on an old folk tale; *The Tell-Tale Heart*, a distinctive English screening of Edgar Allen Poe's immortal story; and the French film, *L'Agonie des Aigles* (The Last Legion of Napoleon) which deals with one of the most exciting periods in French history.

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The march of the 16 mm. projector has been perhaps the most outstanding phenomenon of the non-theatrical motion picture field. New concentrated filament lamps, new fine grain film emulsions have worked wonders. One fundamental difference from professional construction, however, remained in 16 mm. machines. This was the use of the claw movement instead of the Geneva movement (sprocket intermittent) found in all theatre projectors—and the claw, it is generally acknowledged, thrusting into the perforations at varying angles, and impinging as it must, directly on

the edges of the perforations to accomplish the necessary film pull at the tremendous speed required, not only wore out the film more rapidly, but failed to attain the uniform smoothness of movement demanded for the theatre screen. The single strip of perforations required on 16 mm. sound film still further increased the difficulty of maintaining the correct movement. Nevertheless, the claw movement seemed to be a fairly good substitute for the sprocket intermittent for amateur performance, and it was used universally by 16 mm. equipment manufacturers because it was a difficult and delicate job to make a reliable sprocket intermittent in the 16 mm. size.

After nine months of rigorous experimentation, Mr. H. A. DeVry now announces the complete solution of the problem. The new DeVry 16 mm. projectors, both sound and silent, will have exclusively, in the future, the regular sprocket intermittent with the same accuracy of construction, the same hardened steel material as the finest theatre projector made. It will insure a new "theatre level" performance for all 16 mm. films. To make assurance doubly sure, he will include the Silent Chain Drive, a feature heretofore found only in the DeVry theatre sound projectors.

The illumination will be greatly increased in the new machines and the sound system will be ample for the majority of theatres—and for large school auditoriums. Delivery date will be announced soon.

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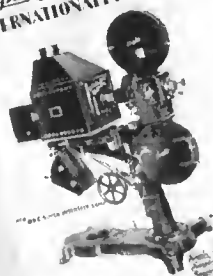
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Educational Screen

Combined with

Visual Instruction News

MAY, 1935

VOLUME XIV

NUMBER 5

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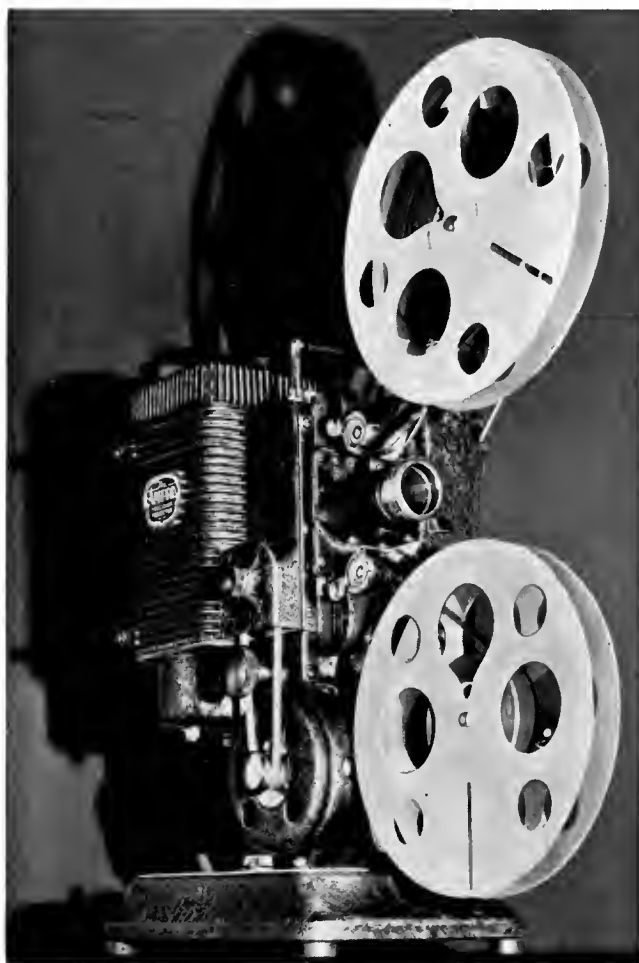
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A Project In Puppet Production

By NAOMI D. and GEORGE W. WRIGHT

Public Schools, New Providence, New Jersey

PLANNING to enrich the interests and experiences of pupils in the intermediate grades, in oral English expression, a teacher introduced a project in puppet projection. Realizing that she must have something that could be effected easily and economically she made her approach through hand puppets. She brought in a little bear puppet which fitted nicely into the nature study program as well as the reading program. She had "Cubby Bear" dance on the desk and tell an interesting story. Such interest and enthusiasm, and such a flood of questions would be hard to relate! The pupils were very much surprised to find that "Cubby Bear" was just a puppet. They took turns making "Cubby Bear" dance, bow, and tell stories. These were their first spontaneous stories.

Following this the teacher explained the use of puppets in play production. Immediately all were enthusiastic about making a puppet show of their own. Here was the necessary incentive for writing original plays. Several were written and later produced by the pupils.

The pupils decided that they must build a suitable stage so that they might invite the other pupils in the school to a "real show." All sorts of materials were brought in from which to make the puppets and the stage. The stage was constructed on a scale large enough to permit the pupils to sit within the structure and manipulate the performing puppets. The sides, top, and front of the structure were covered with cloth, leaving a stage opening on which was wired a curtain. Suitable scenery for each production was tacked in place on the back part of the frame. Having completed this work one of the boys suggested it needed lights—like a real stage. He worked many evenings at home and finally brought in an appropriate arrangement of overhead lights and footlights, fitted with Christmas tree bulbs and tin reflectors.

The next problem was that of making suitable scenery. Brown wrapping paper served the purpose adequately. On this medium was depicted in colored blackboard chalk or paint a scene suitable for the setting of the story selected to be dramatized.

Boys and girls together displayed much interest in making the puppets. Unbleached muslin was used for the heads and hands. Two oval shaped pieces of cloth, about three inches high and two and one half inches wide, were used for the face and back of the head. These were seamed leaving the neckline open. Two oval shaped pieces, about two

and one half inches high and two inches wide were sewed in similar manner for a lining. A thin layer of cotton was placed between the outer head and the lining to make a shape for the head. Sewing wool through the muslin and clipping it gave the effect of hair. Eyes and nose were embroidered in black, lips in red. The cheeks were tinted with water color paint. Placement of the eyeball and curvature of the mouth, on each puppet, produced individual facial expressions.

The bodies and clothes came into being as one unit. Two pieces of colored cloth, each ten inches by thirteen inches, were cut to make the front and back of the puppet's costume. The sides were seamed within one and one half inches of the top, leaving the upper and lower end open. A narrow hem finished the bottom opening. Two pieces of colored cloth three inches square were fashioned into sleeves, being fastened on either side of the one and one half inch opening left at the top of the body. By gathering the top opening a neckline was formed to fit the neckline of the head. Then the head and body were sewed together by inside seams. Muslin mittened hands, tinted with water color and stuffed with cotton were attached to the hanging sleeves. Suitable hats were made of colored material and fastened to the heads by very small stitches.

The puppets now were ready for action. By placing the thumb in one sleeve and little finger in the



Puppet heads and hats as conceived by pupils

other, and the remaining three fingers in the head, the pupil manipulated the puppet. Movement of the fingers within the puppet produced life-like gestures. Movement of the pupil's arm and wrist caused the puppet to walk, run, jump, and turn. Time was now spent by the pupils in making the puppets act and talk on their stage.

When the pupils were satisfied with their puppet performance they extended written invitations to the other rooms in the school. Here was another need for written work in English.



The completed theater Stage elevated to accommodate pupils operating from the inside

The delightful acting, singing, and dancing by the puppets was thoroughly enjoyed by the other pupils

The Miniature Camera Way of Visual Instruction

By JOHN B. MacHARG
Professor, Lawrence College, Appleton, Wisconsin

THE value of light-projecting devices in teaching is so thoroughly established that it may be affirmed with confidence that almost every teacher would be a better teacher if there were always at hand ready for convenient use, an efficient stereopticon, with well-selected slides. While the use of visual material in general demands the constant exercise of trained judgment in estimating the apperceptive mass of the student and the amount of illustration that should be used, there is much greater danger of using too little rather than too much. No country of the world is so lavishly supplied with easily available pictorial materials as the U. S.; no country of the world has such wealth as ours in diversified and comparatively inexpensive optical apparatus for visual instruction, yet most teachers do not use the helpful devices available, and many educators are not alive to the saving in student and teacher time—the actual saving in money, which light-projected pictures, maps and charts, often make possible.

The moving-picture and the talking picture for group instruction, are the most effective of all visual teaching devices; but for class room teaching, certain considerations make advisable a first emphasis upon the use of still projection, which has the great advantages of ease and quietness in operation, combined with simplicity and economy in the production of slide material.

The uses and merits of the standard stereopticon with glass slides, $3\frac{1}{4} \times 4$ in., are well known almost

in school during the auditorium period. So contagious was the interest in puppets, that the pupils of other grades planned and produced puppet shows of their own. The puppets became real friends and continuous performers, in other original plays, and story dramatizations based on other subjects. By changing, altering, or discarding a hat, by adding new properties, fastened by rubber bands or strings, to the puppet's hands, it was possible for each puppet to play many roles.

Since the original puppet stage was too large for use in the classroom, the pupils planned and constructed a small stage to be used on top of the teacher's desk or library table. When not in use this stage was folded and placed in a small space in a closet.

Puppets enriched not only English but Reading and the Social Studies also. They were potent factors in promoting a progressive educational program.

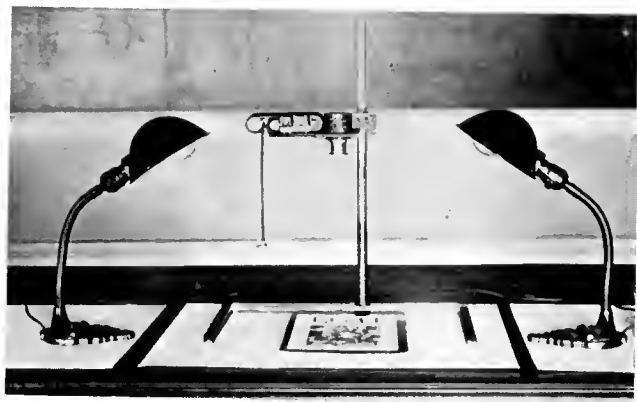
everywhere. It stands unrivaled for public lectures where colored slides are desired, and for some types of teaching, especially in the lower grades, and wherever a large image, or bright lighting of the room during projection seem necessary. The cost of the machine, the expense of slides, their weight, and the liability of breakage in transportation, have retarded their general use, however good may be their service in the favored centers which have adopted them for visual teaching. The greatest disadvantage of the glass slide is the difficulty of its production. Simple and easy as is the process, it demands a copying camera and other apparatus, a dark-room and knowledge of its technique, together with an expenditure of time and money that few teachers can afford to assume. They should not assume it, for the field of the teacher lies in the selection and mastery of materials for teaching, and in their use—not in the time absorbing experimentation which the mastery of the art of making glass slides demands, fascinating and interesting as that work may be.

The production of one's own slides is, however, an essential for thoroughly satisfactory visual teaching, and therein lie a satisfaction of creative activity and a sense of accomplishment which add keen joy to teaching. It enables one, too, to share valuable pictures and educational devices with others. All this, and much more, is within the easy reach of any teacher by means of recent instruments of precision. With the utmost ease and speed, any amateur photographer of

average ability can produce slides of out-of-door subjects, copies of book and periodical illustrations, minute details of scientific experiments, etc., ad libitum, with comparatively slight expense and without the use of a dark-room. In every way, such slides compare favorably with the best standard glass slides. Careful tests with a critical audience have proved that 35mm. film-strip and 3¼x4 in. glass slides of the same subject, displayed side by side on the screen, can not be distinguished.

It is my purpose to describe as simply and briefly as I can, the instruments I use, with which I know like results may be obtained by almost anyone who will try.

First of all, the Leica camera,* made with the care and exactness of the finest microscope, has built within it a range finder, by which the operator sees two images of the picture in the finder when out of focus and one when in focus. Absolute focus is thereby attained. Double exposure, and nearly all the mistakes



The simple apparatus set up for slide-making

that even the careful photographer sometimes commits, are automatically made impossible. The exposure meter, through its electric eye, gives directly the setting of shutter and aperture control, so that negatives of uniform density are certain, and failures through improper timing are entirely eliminated.

The camera uses 35mm. moving picture film, which, with the mechanical processes of development and printing available, makes possible the production of slides at a cost of about three cents each. This assumes that the operator simply makes the exposure. If he wishes to undertake the work of development and printing, the cost can be reduced one-half. Prosaic as these statements of fact may seem, they explain the possibilities of immeasurably greater satisfaction and pleasure in general photography and in slide making for visual instruction, than have hitherto been attainable.

For the purposes of general photography this camera and exposure meter develop, first of all, a certainty of technically perfect pictures. Second,

*Most of the apparatus mentioned in this article is the product of E. Leitz, Inc.

they slip in the pocket so readily, and function so graciously, that they invite use and further continually the stimulation of observation and the growth of artistic appreciation. Perhaps, we may see here their chief value.

The every day uses of this equipment in general photography for progressive workers in any field, are so many that only a catalogue of some of them can here be given.

Permanent pictorial, film-strip, records of all activities in any field, in doors and out. Pictures from train, car or plane. With the larger, interchangeable lenses, without the use of flood or flash lights,—for which, however, convenient devices are provided,—photography in home, office or theatre is easy. Many of the so-called “candid” illustrations of magazines are made with this equipment. Photographs of office-force, employees, students, etc. These can be made at the rate of fifty to one hundred an hour, without undue hurry.

Photographs at different times to show changes in posture and physical development of students. Series of pictures showing gestures and general appearance in public speaking, gymnastics, singing, etc.

Nature Photography. Successive pictures of birds, animals, etc. as you gradually approach, made possible by the speed of film and shutter adjustments.

Important and valuable as are the procedures already described, it is in the field of copying and bench photography that the teacher will find greatest satisfaction, for with this apparatus the production of good slides from varied materials is simple and practical. The accompanying illustration shows the set-up of the necessary equipment for this work and is largely self-explanatory. The camera rests upon a sliding horizontal bed fitted with direct ground glass finder, which is moved to the right for the exposure after focusing. If material copied is uniform in size, no change in adjustment between exposures is necessary, and it is not difficult to make twenty-five or more copies in half an hour. Vertical adjustment, extension tubes and front lenses, provide for different sizes of pictures or objects to be photographed, and for the enlargement of small cuts, if desired.

The operations described are not difficult, and the surprising ease with which perfect slides can be produced must be a satisfaction to anyone who has worked with any other method I know. With the set-up illustrated, using two 100 watt lamps, film 23, aperture 3.5, and an exposure of 1/20 second, uniformly good copies are almost certain.

In the making of slides by copying for help in the teaching of different subjects, the subjects to be photographed are so numerous that only brief hints can be given.

News strips of the best pictures and maps of newspapers and magazines. Copies of maps, plates, charts, etc., from rare books and sources difficult of access. Minute, half-inch cuts, may be made serviceable as six foot projections on the screen. Charts, maps, outlines of all kinds, made by teacher or student. Photographs of music with themes and other features prominently indicated. Reproductions of words and music of

Victrola records to be shown on the screen as the music is played. Film-slides of charts, maps, etc., made with white ink, or white carbon paper on black paper. This is an exceedingly useful device for the negative strip may be used directly in projection, giving the usual black on white image. Negatives made from ordinary black-board work may also be used directly as slides.

Photomicrographs as well as life-size reproductions are easily made with this apparatus. This opens a fascinating field for photographic records of successive movements or developments of the objects under observation.

Photomicrography is a long word, but should deter no one who uses a microscope from obtaining stereopticon slides of good quality, for it can be done with utmost ease. Set the microscope under the camera in position for copying, camera lens removed, and make the exposure. In making the accompanying slides a Spencer 15 watt sub-stage lamp with blue screen, (shown at the side in the illustration) was placed directly beneath the field, using super-speed pan film, Sch. 23°, exposure 1/10th second.

Whether film-slides are made by out-of-door photography, by copying, or with aid of the microscope, a real joy in creative production may be found in sharing what one has made with students or friends. For this purpose the Umino projector is, I believe, the most nearly perfect instrument that has yet been produced. With it, may be used either single or double frame film-slides, in a vertical or horizontal position; also, in a moment, the machine may be adapted for two inch glass slides.



Four sample slides made for specific teaching purposes

While this stereopticon cannot, of course, give so brilliant an image on the screen as a projector using a $3\frac{1}{4}$ by 4 in. slide, and a lamp of high wattage, it is amply powerful for classroom work and will give a three foot picture in a room amply lighted for note-taking, or a six foot picture in a darkened room, either of which will compare favorably with the work of any machine; and it should be remembered, that because of the extreme compactness of both camera and projector, you can easily hold both

in your hand, or coat pocket. They may go with you on all excursions, and anywhere your car will furnish current for the showing of pictures.

For the most efficient and pleasing results in the use of stereopticons, a pair of matched instruments is all but necessary, and indispensable for three dimensional work which standard accessories make practical. By the use of a rheostat, the annoying movement in the changing of slides is avoided, one image fading into another. With color screens sunrise and sunset effects may be produced. Comparison of objects is made possible, as well as the use of maps beside picture material, which should be a regular procedure in visual teaching. By the process already described, it is easy to make a series of film-strip maps and charts to be used on the screen beside the illustrative material of any series of film-strip or glass slides.

It should not be overlooked that this stereopticon, within its limitations of power, projects glass slides as well as any projector. It does require two inch slides, but they are no more difficult to make than $3\frac{1}{4}$ by 4 in. slides and are less expensive. Unless hand-coloring is deemed essential, they are in every way the equal of standard slides in classroom teaching.

The camera, projector, and accompanying devices, which I have described, have opened a new world of photography, one of its most important realms being that of visual instruction. The essential features of this new photography should not be overlooked; they are two: first, a range-finder built in the camera, which makes absolute focus a certainty, and second, a meter which removes guessing from the process of determining exposure, thus ensuring negatives of uniform density, a necessity in the satisfactory making of film-strip slides.

With the exception of the lamps for illumination, all the instruments necessary for general photography, copying and projection are shown grouped together: camera, less than six inches long,—projector, and carrying case, containing frame supports and pocket exposure meter. The equipment has limitless possibilities in color photography and other fields. There is a reasonable pride in possessing tools, which make scientific photography possible, and a satisfaction in the knowledge of their use, which together have produced an unusual fraternity of co-workers. They have a little periodical* in which they try to tell one another some of their secrets. Through the larger medium of the EDUCATIONAL SCREEN, I have tried to tell something of the little recognized value and pleasure of individual accomplishment in visual education, to be found with such equipment.

*"Leica Photography", 60.

Activities of State Visual Education Agencies In the United States

(Continued from April Issue)

By FANNIE W. DUNN
ETTA SCHNEIDER

Professor of Education, and Research Assistant
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EVEN within the range of visual materials offered primarily for instructional purposes, there is wide difference in value. A clear-cut distinction may be made between materials definitely developed to serve a recognized educational objective, and those issued for purposes of advertising. In the former the educational value is primary, in the latter secondary or incidental. This distinction is usually in the mind of the Visual Director, but inadequate financial support of the visual service may nevertheless prevent extensive use of the strictly educational material. Most of the free or inexpensive films found listed in catalogs have an advertising source. On the principle that half a loaf is better than no bread, some departments have performed their chief service in collecting and making easily available a selected list of free or nearly free materials, drawing these from the Federal Departments of Agriculture, Mines, War, Treasury, Interior, Navy, Labor, as well as from commercial or industrial advertisers. A distinction is usually made in the catalogs issued by Visual Education Departments between the two types of materials, but the advertisements of railways and industrial concerns generally constitute a large part of the offerings.

Notable as an exception to the general rule is the unequivocal stand of the Ohio State Department against the use of all advertising materials. A letter from the Director of Education of that department specifically calls the attention of superintendents and principals to, "the ill-advised, promiscuous use of advertising, or propaganda, slides, films, charts, exhibits . . . distributed 'gratis' to schools." The following citation from this letter gives the position of the writer.

"We must bear in mind that the schools are supported by taxes levied against all persons and companies, and we cannot advertise the products of one without seriously endangering our position with the others. Moreover, children are required by law to attend school, and we have no right to allow one, or any concern or utility, to take advantage of their assembling together to instill into their minds prejudices favoring particular products, or even groups of products.

"By the creating of a fairly adequate visual aid exchange-service, in which only material made solely for educational work is catalogued, we have given you the opportunity to avoid using advertising and propaganda material, which is supposed to be 'free', but which after all is the most costly of

material, since, if it does nothing worse, it impedes the normal and healthy development of the production of visual aids solely for educational work, by presenting unfair competition to such production. Bear in mind that textbooks are not produced by advertisers, and it would be a sorry day for the schools were this so. It will not be a happy day for visual instruction until the so-called 'free' advertising slide and film is rejected by the school authorities as definitely as the theaters long ago rejected them."

Materials loaned by the University of Kentucky, on the other hand, are largely if not altogether furnished by industrial and commercial organizations, but have been, according to its catalog, "compiled at great care for their educational value, the advertising in practically all instances being restricted to the name of the distributing organization."

The University of Missouri classifies its motion pictures in three groups, A—strictly educational; B—industrial or scenic, but containing no advertising; Z—industrial and containing some advertising, yet regarded as of sufficient educational value to be recommended for classroom use and auditorium programs. Its catalog is arranged in tabular form, films being listed in alphabetic order, the title followed in each case by the key letter, A, B, or Z, and by the name of the producing agency.

Kansas arranges its list of motion pictures in two groups, the first including strictly educational subjects, and the second composed of industrial and scenic. The majority of the films in the latter group "have been furnished by industrial organizations and government departments," but some have been purchased from the United States Department of Agriculture.

Mr. J. E. Hansen, director of the Bureau of Visual Instruction of the University of Wisconsin states the limitations of the free materials as follows:*

"Although free films have much educational value sometimes, they should be used with discrimination, for most of them are produced for advertising purposes. It costs many hundreds and often thousands of dollars to produce a single one-reel film, and such expenditure usually is made with the expectation of an adequate return from increased sales or from the shaping of people's attitudes and ideals to accomplish definite purposes. Industrial films give little or no at-

**Handbook, Visual Instruction in Our Schools*, 1934.
Bureau of Visual Instruction, Madison, Wisconsin.

tention to the geographic aspects of industry which are so essential in the school study of industries. They stress the factory processes and selling largely. As for government films, most of them now available have not been produced for elementary or high school classroom instruction; they are excellent for farm meetings, engineering groups, public health nurses, and other adult groups."

"Mr. Hansen recommends that smaller school systems, which cannot maintain visual aids libraries, secure educational films by rental from the numerous commercial firms which have films for rent at prices ranging from \$1.25 to \$3.50 per reel per day. The Wisconsin Bureau, however, has available for loan in the state a number of educational films upon payment of nominal service charges.

Aids to Teachers' Selection From Catalogued Aids

There is considerable difference among the various Visual Aids Departments in the proportion of "strictly educational" films at their disposal. Some departments, for lack of financial support are forced to include a large amount of the free materials. They assist borrowers, however, as far as possible in discriminating use of such materials by means of various devices.

(a) By Discrimination Between Industrial and "Strictly Educational" Films

Arizona distinguishes by an asterisk those films which are accompanied by teachers' guides. Illinois, which receives its films from the schools as contributions to its cooperative service, designates which are Eastman Teaching Films. Wisconsin distinguishes Eastman films from the others, and marks a (*) after each film which is accompanied by teachers' guides. The University of California lists films "recommended for classroom teaching" separately. Some of these are accompanied by manuals. Ohio State films for distribution are made up only of Eastman films, so that no designation is necessary.

Other states and institutions which separate strictly educational films from industrial or scenic are:

Oklahoma, Kansas, Colorado, North Dakota, Missouri, Utah, University of Iowa, Minnesota.

(b) By Annotations

Annotations as an important aid to selection on the part of borrowers are used with varying degrees of efficiency in the catalogs of Visual Aids Departments. Some catalogs or lists contain no annotations, an omission which must seriously detract from the serviceableness of the materials. Slides may be intelligently chosen from title alone, but a film which includes many episodes and a multitude of single pictures needs some description in addition. Among State Departments whose catalogs are particularly well annotated may be mentioned the University of Texas, the University of Wisconsin and Indiana University.

(c) By Organization According to Subject Matter

A few departments assist teachers in selection of materials by organization of listings in relation to purpose. Thus, the University of Arizona, which distributes silent motion picture films, both 16mm. and 35mm., film slides, and glass slides, organizes its catalog in numerous categories, listing under each all the visual aids it has available on that topic. Categories include Agriculture, Civics and Citizenship, Feature Films, Geography (further classified by continents), Health Education, History, Home Making, Industry and Business (with sub-classifications), Nature Study (with sub-classifications), Recreation, and Science (with sub-classifications). The available materials under a category vary from two 16mm. reels of silent film for "Fishes," to 42 reels of 16mm. and 29 reels of 35mm. silent films, 17 sets of film slides, and 9 sets of glass slides, under "The Geography of North America." Teachers desiring material on any large topic can thus turn at once to the proper classification and discover at a glance all the visual aids for that purpose to be obtained from the Department. The Ohio State catalog has a similar arrangement.

(d) By Information in Teachers' Guides

Teachers' guides, issued by some departments, may take the place of or supplement annotation. Thus, the slide sets of the University of Wisconsin are not annotated, but most of them have accompanying typed or printed notes, which will be sent in advance upon request; Indiana University provides in its catalog a detailed description of each film, and in many cases provides also a teaching manual. These manuals, it should be noted, are primarily designed to promote effective instructional use of the visual materials, their value as aids in selection being incidental or secondary.

Section III.

Variety of Material as Affected by Financial Competence

Cooperative Plans

Materials afforded through Departments of Visual Education necessarily vary extensively according to the adequacy of support afforded them. Very worth-while aids, however, are made available by some departments with little financial competence, but with able and constructive leadership. Cooperation has been employed in Illinois, Kansas and Colorado, to provide more extensive service than would otherwise have been practicable.

Illinois Plan

In Illinois a cooperative plan has been worked out between the central distributing agency and the schools receiving the service. By this plan, developed at the State University under Dr. Russell T. Gregg, assistant principal of the University

(Concluded on page 147)

Film Production Activities

Another Release in College Series

A new scientific film, designed to assist students of mechanical drawing to visualize actual machine operations, has been completed by the division of visual education of the Massachusetts Institute of Technology. The film, entitled *The Graphic Representation of Machine Operations*, was produced in cooperation with members of the Institute's drawing staff.

The picture opens with a detailed view of a machine drawing just completed by a student in the drawing room. A machinist is then shown performing each fundamental operation called for in the drawing, including drilling, tapping, boring, counterboring and countersinking. Lathe and hand work are also depicted, as well as the operations of planer and gear cutter, and external and internal thread cutting, both in the thread cutting machine and on the lathe. The film closes with a repetition of the original drawing, which gradually fades into a picture of the completed machine.

Three motion pictures which presented for the first time in visual animated form the behavior of an electric wave as it travels through a 250-mile transmission line were previously released by the division.

A New Peace Picture

A new anti-war motion picture, *Why*, produced by Good Will Pictures Inc., is being distributed by the Y. M. C. A. Motion Picture Bureau. In simple animated cartoon form the film explains the cause and prevention of war, graphically showing the futility of competitive armament and the tremendous waste involved. It presents a powerful appeal for peace and deserves the widest possible use in schools and educational institutions, churches and religious organizations, civic, women's and social clubs, and other serious, intelligent groups.

A two-reel silent version is available in 16 mm. and 35 mm., and a one-reel sound in 35 mm.

New Film for Health Campaign

A new health motion picture, *The Tip-Tops of Pappylund*, has been added to the New York State department of Health's already large collection of health educational films. The film was produced by the Bureau of Milk Publicity, Department of Agriculture and Markets, for use in connection with the state-wide "Drink More Milk Campaign."

Three clowns—Health, Pep and Strength—demonstrate the advantages of milk. Flashes of actual persons engaged in sports, business and other activities, combined with animated cartoons of elflike charac-

ters, cleverly illustrate the importance of milk as a principal source of the food elements essential to proper growth and development of the human body. Pictures of the dairy industry show the sanitary methods essential in each step of the production and distribution of safe milk, from the farmer's pail to the consumer.

First Two of Geology Films Completed

Two films, *Work of Rivers and Atmosphere Gradation*, in the University of Chicago Physical Science Series have been completed by the Erpi Picture Consultants. They are the first of six talking pictures on Geology which are being prepared under the supervision of Dr. Carey Croneis, University of Chicago, and other specialists. The series should provide a comprehensive survey of Geology as it is offered in introductory courses. The films are designed to contribute especially to general or survey courses in the physical sciences which are now rapidly gaining in favor in high schools, colleges and teachers colleges.

Agencies for 16 mm. Sound-on-Film

Walter O. Gutlohn announces three more agencies who will handle his 16 mm. sound-on-film library, namely: Film Library of New England, 239 Columbus Avenue, Boston, Massachusetts (States of Maine, New Hampshire, Vermont, Rhode Island, Massachusetts, Connecticut); Mr. Howard Hill, 1043 Sixth Avenue, Oakland, California (States of California, Oregon, Washington, Montana, Idaho, Nevada, Utah); Associated Screen News Limited, Western Avenue at Decarie Boulevard, Montreal, Canada (Dominion of Canada).

Pupils Produce a Movie

A one-reel melodrama of the Stone Age, titled *The Brothers of Altamira*, was written, acted, and produced by tenth grade pupils of the Lincoln School, Columbia University, in conjunction with a course integrating art, history and English. The story, based on drawings found on walls of caves near Altamira, Spain, portrayed the life of the Cro-Magnon tribe who lived in the Pyrenees some 50,000 years ago, and showed man's eternal conflict with the forces of Nature. The pupils also constructed the scenery, an especially effective piece of which was an erupting volcano done in model. The entire production cost fifty dollars. Elias Katz, who is particularly interested in the educational possibilities of motion pictures in the field of art, filmed the enterprise.

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)

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

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

Bride of Frankenstein (B. Karloff, C. Clive) (Univ.) Last word in spine-chillers. Preposterous mixture of supernatural and artificial horrors absurdly conglomerated with massive, pseudo-scientific apparatus. Fantastic sequel that outdoes Frankenstein in nerve-wracking for those that want them. 4-23-35
(A) Ridiculous (Y) Gruesome (C) By no means

Cor 99 (Fred Mac Murray, Guy Standing, Ann Sheridan) (Para.) Crime melodrama with much chasing, escape, artificial comedy, hectic romance, but largely a detailed and localized portrayal of the elaborate organizations of Highway Police in the State of Michigan. Healthy thrills. 4-16-35
(A) Hardly (Y) Good thriller (C) Very exciting

Case of the Curious Bride (W. William, M. Lindsay) (1st Nat.) Complicated, absorbing murder mystery solved by clever lawyer-detective and his "modern" Secretary. Thinking her first husband dead, heroine marries second and gets involved in murder of first. Some dubious ethics and genteel unconventionality. 4-23-35
(A) Good of kind (Y) Perhaps (C) No

Chapayev (Russian production) (Amkino) Grim, realistic portrayal of Russian peasantry and the Great War, with Chapayev, guerilla leader, dominating thought and action of his people. Unusual among Russian films for dealing vividly and humorously with character rather than masses. 4-16-35
(A) Unusual (Y) Depressing (C) No

Evergreen (Jessie Matthews) (British-Gaumont) Delightful, English-made musical comedy with fascinating heroine, dancing superbly, and playing two roles as former famous music-hall star and daughter who assumes mother's identity. Amusing mix-up over father, husband, suitor. Deft, intelligent fun. 4-30-35
(A) Excellent (Y) Good (C) Beyond them

Four Hours to Kill (R. Barthelmess) (Para.) Sensational, well-knit melodrama of tangled doings of checkered characters, all gathered in theatre lounge. Jail-bird hero solves all by killing his enemy and being killed by police. Good suspense but very dubious ethics. 4-30-35
(A) Good of kind (Y) Doubtful (C) No

G Men (J. Cagney, M. Lindsay) (MGM) Gives some idea of training for secret-service work, but mostly tense, exciting portrayal of government fight against gangsters. Bloody massacres, bank robberies, with machine-gun killings by both sides. Some exaggerated heroics. Cagney in sympathetic role for a change. 5-7-35
(A) Very good of kind (Y) Grimly exciting (C) No

Go Into Your Dance (Al Jolson, Ruby Keeler) (1st Nat.) Musical revue comedy-drama with elaborate song and dance features, much singing by Al, and dialog entirely slang. Backstage story of conceited star who learns his lesson. Fairly convincing save one or two sensational and unwholesome episodes. 4-23-35
(A) Depends on taste (Y) Not the best (C) No

Hold 'Em Yale (Patricia Ellis, C. Romero) (Para) Artificial, overdrawn Damon Runyan story of gang of ticket-broker thugs and scatter-brained, uniform-dazzled heiress. When her idol deserts, rest of gang marry her to hero after all. Yale-Harvard game as setting for climax and excuse for meaningless title. 5-7-35
(A) Stupid (Y) Certainly not (C) No

I'll Love You Always (Nancy Carroll) (Columb.) Devoted young country couple fight poverty in city in rather appealing style. Then he steals for her sake, serves jail term, and sentimental reactions of all concerned brings reward for his achievements and happiness for the pair. Queer ethics. 5-7-35
(A) Ordinary (Y) Not good (C) No

In Spite of Danger (Wallace Ford, Marian Marsh) (Columbia) Unreal melodrama with extreme villainy and tensely exciting moments. Hero has series of miraculous escapes from accidents planned by rival in trucking business. Despite abundance of action, story drags. Thoroughly exaggerated throughout. 4-23-35
(A) Stupid (Y) Poor (C) Poor

It's a Small World (Spencer Tracy, Wendy Barrie) (Fox) Silly title for commonplace film of hero and heroine, marooned in car crash, who first fight, then fall in love. Partly crazy farce, but some amusing, human situations. Very deft character role by Wendy Barrie as the heroine. 4-23-35
(A) Hardly (Y) Perhaps (C) No

Men of the Night (Bruce Cabot, Judith Allen) (Columb.) Detective-hero, a woman-hater, chases incessantly crooks of all kinds infesting Hollywood. Succeeds none too well until lunch-counter heroine helps him, when his ideas on women change in time for the obvious conclusion. 4-30-35
(A) Mediocre (Y) Doubtful (C) No

Mr. Dynamite (Edmund Lowe) (Univ.) Another murder-mystery melodrama running true to usual, with mild variations. Three murders center around famous musician and concealed, death-dealing time-gun. Baffled district attorney indebted to wisecracking detective for solution. Too involved at times. 5-7-35
(A) Mediocre (Y) Better not (C) No

Mystery Woman (Mona Barrie, John Halliday) (Fox) Rather different spy drama, ably acted and produced. Her husband wrongly accused of treachery to government, loyal wife becomes smooth spy. After many dangerous adventures and suspenseful situations recovers document which clears him. 4-30-35
(A) Fair (Y) Not the best (C) No

Notorious Gentleman (Charles Bickford, Helen Vinson) (Univ.) Violent murder story of jealous hero, a criminal lawyer, who shoots rival in view of audience at start, puts over clever court defense to evade detection, but romantic reversal brings disclosure. Gripping picture of sordid conduct. 4-30-35
(A) Depends on taste (Y) Better not (C) No

One New York Night (Franchot Tone, Una Merkel) (MGM) Engagingly naive Westerner hero allots day at New York hotel to pick wife. Hilarious murder complications keep him and hotel busy till he solves all and wins clever telephone-girl heroine. Merry mystery farce of much human interest. 4-30-35
(A) Amusing (Y) Excellent (C) Exciting

People's Enemy (Preston Foster, Lila Lee) (RKO) Elementary melodrama involving low-brow criminal jailed for income-tax-fraud, his deserted wife, and the doings of lawyers over his release. Lawyer-hero tries honorably to free prisoner, loses plea, and wins the wife for himself. 4-16-35
(A) Mediocre (Y) No (C) No

Princess O'Hara (Chester Morris, Jean Parker) (Univ.) Damon Runyan yarn hokumized. Heavy-jowled hero tries to look dynamic as big boss and leader in a taxi war, with side-line activities in racetrack, romance and philanthropy. Banal dialog, dull acting, absurd conclusion make futile mess. 4-30-35
(A) Feeble (Y) No (C) No

Private Worlds (Claudette Colbert, Charles Boyer) (Para.) Skilled direction, fine acting of clinical romance inside elaborate, modern insane asylum. Officials, doctors, nurses, patients struggle against obsessions and insanity. Modern therapy and love win out. Serious but inappropriate subject. 4-16-35
(A) Unusual (Y) Unsuitable (C) No

Reckless (Jean Harlow, Wm. Powell, Franchot Tone) (MGM) Obviously from Libby Holman case. Glamorous torch singer, after wild party, finds self wife of rich playboy who proves cad. After his suicide she regains success and finds true love. Has some moments but mostly a poor heaven for the stars it boasts. 4-23-35
(A) Depends on taste (Y) Unwholesome (C) No

Red Hot Tires (Lyle Talbot, Mary Astor) (1st Nat.) Regular auto-racing thrilla with crowds, flying cars, spectacular cracks-ups. Racing hero is framed by racing rival who al-

so loves heroine. Prison-escape, last-minute reprieve, and so on to happy ending. Unobjectionable. 4-16-35
(A) Hardly (Y) Fair thriller (C) Hardly

Rendez-vous at Midnight (Ralph Bellamy, Valerie Hobson) (Univ.) Murder-mystery melodrama on usual lines but novel when heroine tries original trick to compel visit from her fiancé, the really conscientious district attorney, and gets herself gravely suspected. Un-even, with good spots. 4-16-35
(A) Depends on taste (Y) Perhaps (C) No

Richelieu (George Arliss) (UA) Another polished portrayal of historical personality by Arliss against lavish background of 17th Century France. Lytton's play modernized to advantage. Certain liberties with history compensated by convincing roles and sustained interest of plot and dialog. Fine cast. 5-7-35
(A) Excellent (Y) Very good (C) Beyond them

Runaway Queen, The (British production) (UA) Lively mythical-kingdom romance of deposed queen and revolutionary leader, meeting when both are fleeing incognito. Tuneful music, smooth acting, continental-style comedy of mock formality in dialog and delicate burlesque. 4-16-35
(A) Good of kind (Y) Fair (C) No interest

Sing Sing Nights (Conway Tearle, Hardie Albright) (Monogram) Meaningless title for feeble hash about great globe-trotting reporter who lures women from home, is shot by three offended husbands who all confess the murder. Actual guilty one determined by lie detecting machine. 4-16-35
(A) Mediocre (Y) No (C) No

Spring Tonic (Lew Ayres, Claire Trevor) (Fox) Heroine, bored with prosy fiancé, runs away. After senseless complications—philandering Romeo, bootleggers, vacuous newspaper reporter, an escaped tiger—she is glad to come back. Even the actors seemed uneasy in the idiotic mess. 4-23-35
(A) Absurd (Y) Poor (C) Poor

Star of Midnight (Wm. Powell, Ginger Rogers) (RKO) Entertaining, mystifying murder story in same gay, lively mood as "The Thin Man." Powell a debonair lawyer with flair for solving crimes, between drinks with unconventional heroine. Sophisticated, amusing dialog, and smooth acting. 5-7-35
(A) Good of kind (Y) Better not (C) No

Ten Dollar Raise (E. E. Horton, Karen Morley) (Fox) Pleasing little picture about timid, pin-saving bookkeeper, without raise for 16 years. Hopelessly in love but unable to marry on salary, he falls into wealth and buys out his boss. Horton's customary skillful comedy. 5-7-35
(A) Amusing (Y) Good (C) Perhaps

Unfinished Symphony (Foreign cast) (British Gaumont) Tragic, thwarted love for his pupil as reason for Schubert's great unfinished work is largely fiction. But picture is notable for much continental charm, pictorial beauty, and especially for the playing of the great Schubert music throughout. 5-7-35
(A) Very good (Y) Excellent (C) Probably good

Unwelcome Stranger (Jack Holt, Mona Barrie) (Columb.) Losing heavy bets through race-track crooks, big racing addict ascribes his bad luck to appealing orphan boy brought home by his wife for adoption. Boy wins big race and melts big man. Sentimental, glamorous family life built on track profits. 4-30-35
(A) More or less good (Y) Perhaps (C) Doubtful

Wedding Night (Anna Sten, Gary Cooper) (U.A.) Gay life and a gay wife send once successful writer back to native Connecticut farm penniless. Re-inspiration in strong, convincing romance with Polish neighbors' charming daughter, already betrothed to father's choice. Artificial ending mars whole. 4-23-35
(A) Mostly good (Y) Very doubtful (C) No

Among the Magazines and Books

Conducted by MARION F. LANPHIER

The Instructor (March, '35) "School Budgets and Teaching Films," by P. R. Meinhard.

"Today, educators in general are convinced of the efficacy of motion pictures. It is evident that films will play an increasingly vital part in the education of the future, for their intrinsic pedagogic value has been proved again and again. Assuming that pictures are correctly used, they aid in speeding up, vitalizing, and making effective the brimful, complicated curricula of our up-to-date schools, and in so doing they substantially lighten the teacher's load. The accelerative power of motion pictures takes on surpassing importance" after the retardation of retrenchment. If the classroom film is a short-cut, scientific management demands that it be adopted. Since the type of films has been reduced in size, a comparatively smaller investment eliminates pupil repeaters who do not now react.

"The machine of education has everywhere been seriously slowed down. Might it not be advisable to consider whether we should ever go back to the old system and program? To many it seems that present conditions provide an excellent opportunity to revamp and modernize the educational machine—to bring methods and media more nearly up to the present level of scientific progress."

Intercine (February, '35) The entire issue is devoted to television which it is predicted will lead to complete success in color and stereoscopy, when reality and not fantasy will be screened. "The opportunity of seeing with what tenacious efforts each people seeks to overcome its daily difficulties" will serve the cause of peace far better than propaganda. Mr. Rudolph Arnheim compares the physiology of the senses of seeing and hearing in a most illuminating manner, incidentally alluding to the conception of time as the fourth dimension. Television does not need to be limited to the reception of images on a small mirror, as they can be reprojected on a screen of the desired size.

Giovanni Gallanti presents a review of television experimentation, and predicts telecinematography since films are more satisfactorily transmitted than direct pictures. News reels, made day by day, can be televised during the evening. "Direct transmission of actual happenings cannot at present be relied upon, apart from pictures sent from especially fitted-out studios." The Postmaster General of England has announced that a central television station is to be established in London during the present year, costing nearly a million dollars. Home television sets will cost about \$250. to \$300.

Benn Hall treats the mechanical and electrical scanning of images in a manner to bring romance into television. The research work of the Russian scientist, Zworykin, is simplified to the point of popular reading. Microscopic photo-electric cells, to the number of 3 million are placed in a 4 by 5 inch mica sheet, and perform the function of the 137 million rods and cones of the eye. The new process of electrical memory is described. Vision will be extended to include the ultra-violet and the infra-red wave lengths. Television in the theatre may be utilized for important "news flashes." The difficulties of cost, supply of entertainment material, and band width of frequencies are discussed. Dr. Kurtz of the University of Iowa has represented thirteen fields of knowledge in his programs during the past two years. Corrado Pavolini, of the staff of Intercine, predicts that journalism will be modified by television, which will handle the immediate news, and the press will deal with formulations and comment.

Hygeia (February, '35) "Health Education in Arizona," by Forrest E. Douchette.

The Arizona State Board of Health organized a division of health education in 1933. Any school, club, town or city of the state, which might wish to have a "health day" or "health week" program could be served by the State Board through a representative, who would bring films and a projector, and give talks. Notwithstanding a 30% reduction in operating funds, a projector was bought and paid for. The projector was of the 16 mm. type, the screen was 45 by 60 inches; and two extra lenses, 1 and 3 inches, were provided. For transportation, waterproof canvas was needed, and waterproof bags for films and several lengths of extension cord. One 16 mm. film was purchased, and four films were loaned by the New York Life Insurance Co. Programs were given in theaters, public and private schools, to luncheon and civic clubs, P. T. A.'s, the Indians of the Gila River and Navajo Reservations, and to men and boys "on the bum" from every state in the Union and now in transient camps. The audience at one time was 450 Navajo Indians; by traveling south 300 miles, 500 Pima Indians, sitting on the ground, out on the desert, marvelled at the movie miracle. Two more films have been purchased, and eight have been loaned, in some cases for the local program. The entire state has been traversed, over 7,000 miles being covered. "The original 500-watt lamp that came with the machine traveled more than 5,000 miles and was used showing films to more than 25,000 persons before it

burned out." The equipment is not rented or loaned to anyone. The total number of observers is 38,000 reached in five months. This is almost one-tenth of the total population of the state.

The High School Journal (March, '35) "Education in the Social Sciences and the New Deal", by Dr. Wallace E. Caldwell, University of North Carolina.

In an article dealing with the Report of the Committee on the Study of the Social Sciences, the writer makes some trenchant statements pertinent to visual methods. If the student is to have an actual experience which will enter into his own life, he must see the facts which he is acquiring as "pulsing and throbbing pieces of life . . . Visual education, the display and discussion of pictures, is one means in which I have personally a strong belief of giving life to facts. The handling of an Indian arrowhead or axe, with an attempt to reconstruct how it was made and how it was used, a visit to an Indian village site . . . or the study of Indian encampments made by artists of colonial times will do more to vitalize a study of the Indians than all the facts in the textbook."

Camera Craft (February, '35) "The Future of Amateur Talkies," by William A. Palmer.

The camera that will record sound is an improved tool for the movie maker, but sound movies have limitations that make it improbable that silent pictures will be displaced; just as color photography, although at times wonderfully successful, has limitations imposed by lighting conditions and by the suitability of the subject. Sound pictures require much more preparation and planning than do silent pictures. Cutting is greatly restricted, as one has to be mindful of the sound track. Talkies are primarily visual, and the techniques for the silent film cannot be suppressed. The amateur is apt to stress sound recording, and fall down on the essential, the picturization, which makes use of the shifting viewpoint of the camera. Another error is to think that sound must be a continuous accompaniment of action. Adding sound to an old silent picture is clearly explained, including the transferring of sound from a synchronizing phonograph to the film sound track. Any movie maker, except the truly professional, can surely profit from this clear exposition.

Building America, a new monthly magazine published by the American Society for Curriculum Study with the Assistance of Lincoln School of Teachers College, Columbia University, and the Federal and State Government through the Works Division of the Emergency Relief Bureau of New York City.

This new series of picture texts is designed for Junior and Senior high schools, colleges, educational groups sponsored by the Y. M. C. A. and the Y. W. C. A., CCC Camps, and other adult educational groups. Each unit is de-

voted to photographic studies of some modern social problem, and may be used as text or supplementary text material. The present status of our life will be described, and the inherent possibilities in our wealth, power, and skill, for improving the quality "of American living, both materially and culturally." The units "adapt themselves to all levels of maturity and intelligence. . . they bring subject matter into the experiences of the students."

Dr. Mendenhall, of Teachers College, who is the editor of the units, says, "*Building America* picture studies are an answer to the insistent and widespread demand of educators for a new type of classroom material that will give students a working knowledge of social and economic principles and institutions . . . The present trend toward closer integration of all agencies in our interdependent world points to a society that will demand the highest informed intelligence on the part of our citizens." Dr. Newlon, Director of Lincoln School, states, "The pictorial organization of student material in this series is a practical demonstration of the effectiveness of pictures as materials of instruction to supplement the inadequacy of language in dealing with social problems."

The first unit, *Housing*, has three-fourths of its 28 pages devoted to 58 photographs and three picture graphs, one-fourth being devoted to textual description. The latter shows the "relationship of one body of facts to other facts and the significance of all facts to human welfare." The photographs and text present a unified and comprehensive story. The causes and effects of bad housing are dealt with, the raw materials of construction, and the workers. "Planned" housing is represented by municipal improvement both in America and abroad. The Federal Housing Acts are also shown as they have operated. Subjects to be treated in subsequent issues are: Food, Men and Machines, Transportation, Health, Communication, Power, Recreation, and Youth Faces the World. A complete Teacher's Guide accompanies each unit with many suggestions for problems to be solved and activities to be performed.

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Department of Visual Instruction Notes

Conducted by ELLSWORTH C. DENT, Secretary

Summer Meeting of the Department

Women's Club Auditorium, Denver, Colorado, July 1-2

The 1935 meeting of the N. E. A. at Denver, officially scheduled for one short week in July, will, for thousands of teachers, become an all-summer, all-Colorado vacation, for Denver is the heart of the world's great vacation land. Two national parks are located in Colorado. The Rocky Mountain National Park, of which Estes Park is perhaps the best known spot, is only 90 miles from Denver. Seventy-five miles south of Denver is the Colorado Springs region, famous for Pike's Peak and the Garden of the Gods. From Colorado Springs, the motorist may drive by way of scenic Corley highway or Ute Pass to Cripple Creek, the one-time famous mining center of the state. If a longer motor trip is desired, the convention-goer may wish to drive to the Mesa Verde, land of the Aztecs, in southwestern Colorado. Here, the homes of the Cliff Dwellers of two thousand years ago may be entered.

There is a possibility of an outing of the members of the Department of Visual Instruction under the direction of Robert Collier, Jr., Denver, Colorado, Local Chairman for the Department of Visual Instruction Conference, Director of Science, South High School, Denver, and National Parks Guide. Plans for this outing are being made. If the outing materializes it will be held on July 5, 1935.

The sessions of the Department of Visual Instruction will be held in the Auditorium of the Women's Club on the afternoons of July 1st and 2nd in conformity with the practice of giving the morning and evening meetings to the N. E. A. general programs. The general theme of the discussions will be "Visual-Sensory Aids as a Coordinating Factor in the Integrated School."

The advance program of speakers, events and activities, received from Mr. Wilber Emmert, President of the Department and Presiding Officer, promises a real live Visual Education Center. On Monday afternoon Mr. L. K. Meola will tell what is being done at the John Hay High School in Cleveland with noon-day movies. A timely subject is to be discussed by Mr. Henry Klonower of the Pennsylvania State Department of Public Instruction, namely, "The Role of a Visual Aid and Sensory Technique Course in Teacher Preparation." The services of their Departments in the Visual Education programs of their states will be explained by Mr. H. L. Kooser of the University of Iowa, and Mr. Lowry Nelson of Brigham Young University.

Mr. Merrill Bishop, of the San Antonio Schools, will describe "A Course in the Correlation of the Arts." Mr. William H. Dudley will present a plan for "Systematic Visual Education in the Average School."

Tuesday afternoon will be devoted to discussions of visual materials and methods which have proved effective, including—"Characteristics in Still Pictures for Instructional Use in the Classroom", by Miss Lelia Trolinger of the University of Colorado: "The Use of Cartoons and the Chalk Talk in the Classroom," by George Ream of Albuquerque Senior High School; "The Adaptation of Art to Classroom Work," by Edna Melstern of Central Grade School, Pueblo. A report on a Science Night Program at the South High School, Denver, by Robert Collier, Jr., and a classroom demonstration on the use of the opaque projector by Miss Inez C. Larson of Alcott School, Denver, will complete the program.

A display of visual materials will be on exhibition in the Women's Club. This will feature pupil-made materials for the various school subjects. A number of the schools in Denver will have individual exhibits of work done by the pupils. If teachers have some materials they would like to contribute to the exhibit, Mr. Robert Collier, Jr. will be glad to receive them.

The complete program of the meetings of the Department of Visual Instruction will appear in the June issue of this magazine.

Chicago Branch Spring Meeting

The Metropolitan-Chicago Visual Education Association held its spring meeting Saturday, April 13th, at the Palmer House from 10:00 A. M. to 3:00 P. M. with President Dr. H. Ambrose Perrin, Superintendent of Joliet Schools, presiding. The morning program consisted of a fascinating "Teaching Demonstration of Reading with Slides", conducted by Mrs. Mary A. McGady with her pupils from the Hookway School. During the noon luncheon meeting J. Ritchie Patterson, in Charge of Visual Education, Chicago Public Library, projected some selections from the splendid White Collection of hand-colored slides. Miss S. Naomi Anderson, Englewood High School, demonstrated simple and inexpensive slide-making methods. Various types of projectors were exhibited by F. G. Roberts of the Bell & Howell Education Department.

At the business meeting following, there was a discussion of the number of meetings to be held each year. It was finally agreed to hold two meetings for the school year 1935-36, one of these meetings to be held in the fall and the other in the spring. They are to be well-planned, all day sessions, with some class demonstration, some instruc-

tion on the value of the visual education and a demonstration of new equipment. Dr. H. Ambrose Perrin of Joliet was re-elected President and Miss S. Naomi Anderson Secretary-Treasurer. Three members of the executive committee are to be appointed by these officers. About twenty-five new members were registered.

DeVry Summer School of Visual Education

June 24 to 28 inclusive, at Francis W. Parker School, Chicago

PROGRAM

Director, A. P. Hollis, M. S.,
Author "Motion Pictures for Instruction"

Monday, June 24, 1935

- Introductory Remarks—President H. A. DeVry.
*Educational and Industrial Film Showings with Explanations by producer representatives—
"Our Debt to Mother Earth"—Sales Promotion Angles, E. O. Gray, Advertising Department, American Steel and Wire Company.
"Rhapsody in Steel"—W. K. Edmunds, Ford Motor Company.
Address and Discussion—The American Library of Visual Education—Miss Pat Paige.
Lecture on Birds—with Motion Pictures—Cleveland P. Grant, formerly with Field Museum.
*Round Table Discussion—Led by Mrs. Charles R. Holton, Chairman Motion Picture Department, Illinois Federation of Women's Clubs.
Principles of Sound-On-Film Systems—W. N. Littlewood, Director of Education, DeForest Training, Inc.
Features and Operation of a 35mm Portable Sound-On-Film Unit—Mr. J. G. Black, Engineer, Herman A. DeVry, Inc.
Tour to Art Institute.

Tuesday, June 25, 1935

- *Educational and Industrial Film Showings, with explanations by producer representatives—
"Good Hospital Care"—In Sound—Dr. T. M. MacEarchern, American College of Surgeons.
"Conquering Desert and Jungle"—Mr. George Blake, Goodyear Tire & Rubber Co., Akron, Ohio.
Address—The Better Film Program of the National Parent-Teachers Association—Mrs. Robbins Gilman.
*Round Table Discussion—Led by Mrs. Elizabeth Richey Dessez—The Motion Picture Foundation of the United States of America.
Round Table Discussion—Led by Mr. Nelson Greene, Editor Educational Screen.
Features and Operation of a 16 mm. Sound-On-Film Unit—Instruction and Practice—Paul D. Hance, Jr., Engineering Staff, Herman A. DeVry, Inc.
Self-Liquidating Plans for Visual Education Equipment in Schools—W. E. Swartout, Emerson School, Maywood, Illinois.
Tour to Rosenwald Museum of Science and Industry.
Trips on Lake Michigan—The DeVry Yacht, "Typee".

Wednesday, June 26, 1935

- *Educational and Industrial Film Showings
"Through the Centuries" (Part Showing)—Missionary Work of the Catholic Church—E. G. Hancock.
"Romance of the Reaper"—Mr. L. A. Hawkins, International Harvester Company, Chicago.
Address—National Film Institute—Dr. Edgar Dale, Ohio

State University.

- *Round Table Discussion—Led by Mrs. Chester Holt Greene, State Motion Picture Chairman, Ill. Congress of Parents and Teachers.
Address—Development of Photo Play Appreciation in Schools—Speaker to be furnished by Mr. Will Hays, President Motion Picture Producers and Distributors of America.
Recording Sound-On-Film—Paul D. Hance, Jr.
Principles and Demonstration—Instruction.
Address—State Wide Film Distribution in Wisconsin—J. E. Hansen, Chief Bureau Visual Instruction, University of Wisconsin.
Address—"Bricks Without Straw"—Mr. George Zehrung, Director Motion Picture Bureau, National Council Y. M. C. A., New York.
Tours to Chicago Academy of Science and Chicago Historical Society—Mr. J. L. Dvorak.
Visual Education Dinner and Entertainment at Webster Hotel—\$1.25 per plate.

Thursday, June 27, 1935

- *Educational and Industrial Film Showings—
Erpi Educational "Sound" Films—Miss J. M. Carter, University of Chicago Press.
Firestone Film—Mr. A. G. Weitzel, Firestone Tire & Rubber Company.
Address and Demonstration—Television is "Just Around the Corner"—U. A. Sanabria.
*Round Table Discussion—Led by Paul G. Edwards, Director Bureau of Visual Education, Public Schools, Chicago.
Business Session.
Address and Demonstration—"Social Values in Motion Pictures"—Dr. LeSourd, Dean, Boston University Graduate School.
Trouble Shooting in Sound Systems—Mr. J. G. Black.
Tours to Field Museum and Shedd Aquarium.
Motion Picture Lecture—"Looking Through Great Telescopes" (Ruoy Sibley, Producer—Director) Scientific cooperation by Professor Lee—Northwestern University.
Lecture by Almond Fairfield, M. A.,
Comedy and a March of Time
(Admission by Membership cards)

Friday, June 28, 1935

- *Educational and Industrial Film Showings—
Culver School Film—Mr. Frank Balkin, Chicago Film Laboratory.
"Austin Roll-A-Plane"—Mr. H. F. Barrows, Advertising Manager, Western Road Machinery Co., Aurora, Ill.
Visual Education from the Museum Standpoint—Miss Amelia Meissner—Discussion.
Visual Education in Foreign Countries—C. O. Baptista, D. C. Beaulieu
(*It is not practical at this early date to assign a definite day and hour to the other speakers on the Film Showings and Round Table Conferences—These will be announced later.)

Summer Courses In Visual Instruction

Every effort has been made to secure from every State a complete listing of its institutions where visual instruction courses for teachers will be given this summer, together with instructors and titles of the courses.

| Institution | Title of Course | Instructor |
|--|--|---|
| Alabama | | |
| State Teachers College, Florence | Visual Aids in Geography | F. F. Cunningham |
| State Teachers College, Jacksonville | In connection with Geography classes | |
| State Teachers College, Troy | Visual Aids in Intermediate Geography | Loraine E. Hamil |
| Arizona | | |
| University of Arizona, Tucson | Visual Education and Illustrative Technique | L. D. Klemmedson |
| California | | |
| University of Southern California, Los Angeles | Fundamentals of Motion Picture Production | B. V. Morkovin |
| | Social and Psychological Aspects of Motion Pictures | B. V. Morkovin |
| State Teachers College, San Francisco | Visual Instruction | Anna V. Dorris |
| Colorado | | |
| University of Colorado, Boulder | Visual Aids | Lelia Trolinger |
| University of Denver, Denver | Vitalizing Instruction through Visual Aids | E. H. Herrington |
| | Techniques in the Use of Visual Aids | W. H. Steele |
| Illinois | | |
| Loyola University, Chicago | Visual Education | W. H. Johnson |
| Indiana | | |
| State Teachers College, Terre Haute | Visual Education | H. A. Henderson |
| Kansas | | |
| State Teachers College, Emporia | Visual Education | J. P. Drake |
| State Teachers College, Pittsburg | In connection with course on Biology Methods | J. A. Trent |
| Massachusetts | | |
| Boston College, Chestnut Hill | Visual Instruction | J. A. Hennessey |
| Minnesota | | |
| State Teachers College, Moorhead | Supervision Through Visual Aids | C. P. Archer |
| Missouri | | |
| Teachers College, Kansas City | Methods in the Use of Visual Aids | Rupert Peters |
| New Jersey | | |
| State Teachers College, Montclair | Visual Education in the Secondary Schools | E. W. Crawford |
| State Normal School, Newark | Visual Education in the Elementary Schools | E. W. Crawford |
| Rutgers University, New Brunswick | Visual Education | L. R. Winchell |
| Teachers College, Trenton | Visual Instruction | George Wright |
| New York | | |
| State Normal School, New Paltz | Visual Education | J. J. Jenkins |
| Hunter College, New York City | Methods in Visual Instruction | Rita Hochheimer |
| Teachers College, Columbia University, New York City | Materials and Methods in Visual and Auditory Education | Fannie W. Dunn V. C. Arnsperger Cline M. Koon |
| | Research in Visual and Auditory Education | Fannie W. Dunn V. C. Arnsperger Cline M. Koon D. C. Knowlton |
| New York University, New York City | Making Social Studies Graphic Laboratory Course in Visual Aids | John H. Shaver |
| | Practical Applications of Visual Aids | John H. Shaver |
| North Carolina | | |
| Duke University, Durham | Visual Education | C. F. Hoban, Jr. |
| Ohio | | |
| Western Reserve University, Cleveland | Technics of Geography Instruction (Use of maps, pictures, films, etc.) | Villa B. Smith |
| Utah | | |
| Brigham Young University, Provo | Visual Instruction Motion Picture Appreciation | F. Wilcken Fox F. Wilcken Fox |
| Pennsylvania | | |
| An extraordinarily large number of institutions in this state are to offer courses in "Techniques for Visual-Sensory Aids" during the coming summer. As the complete list of instructors was not available in time for this issue, we present merely the list of colleges where these courses are to be given. | | |
| Albright College, Reading | | Rosemont College, Rosemont |
| Allegheny College, Meadville | | Seton Hill College, Greensburg |
| Beaver College, Jenkintown | | St. Thomas College, Scranton |
| Bucknell University, Lewisburg | | State Teachers Colleges at Bloomsburg |
| College Misericordia, Dallas | | California |
| Drexel Institute, Philadelphia | | Clarion |
| Duquesne University, Pittsburgh | | East Stroudsburg |
| Elizabethtown College, Elizabethtown | | Edinboro |
| Geneva College, Beaver Falls | | Indiana |
| Gettysburg College, Gettysburg | | Kutztown |
| Grove City College, Grove City | | Lock Haven |
| Immaculate College, Immaculate | | Mansfield |
| LaSalle College, Philadelphia | | Millersville |
| Lehigh College, Bethlehem | | Shippensburg |
| Marywood College, Scranton | | Slippery Rock |
| Mount Mercy College, Pittsburgh | | West Chester |
| Muhlenberg College, Allentown | | Susquehanna University, Selinsgrove |
| Penna. College for Women, Pittsburgh | | Temple University, Philadelphia |
| Pennsylvania State College, State College | | Thiel College, Greenville |
| | | University of Pennsylvania, Philadelphia |
| | | University of Pittsburgh, Pittsburgh |
| | | Villanova College, Villanova |
| | | Washington and Jefferson, Washington |
| | | Waynesburg College, Waynesburg |

Course of Study in Visual Education

Mimeographed copies of the Pennsylvania revised course of study in Visual Education for teacher-training institutions have just come from the press. "A Summary of the Techniques of Visual-Sensory Aids for Teachers in Service and Teachers in Training" was developed to meet the requirements called for in the resolution of the State Council of Education last October making visual education a mandatory course before a permanent certificate to teach in the public schools of the commonwealth will be granted.

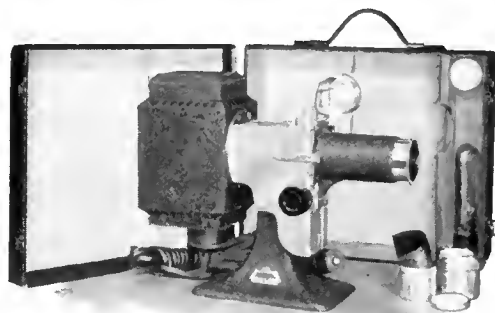
The revision committee consisted of Dr. C. F. Hoban, Director State Museum, Harrisburg; Dr. Henry Klonower, Chief of Teacher Training Bureau, Harrisburg; Leslie C. Krebs, State Teachers College, Shippensburg; Herbert L. Spencer, University of Pittsburgh; Wilber Emmert, State Teachers College, Indiana; L. Paul Miller, Scranton High School; R. G. Walters, Grove City College.

The outline has been in use for a number of years in the approved institutions offering courses in Visual Education but with the rapidly developing philosophy that is included within the course, the committee felt that this course should be broadened to include all those sensory techniques essential to meaningful teaching. The document has been enlarged to sixty-five pages, with twenty-five lessons and extended appendices. The following unit headings give some idea as to the completeness of the course.

- | | |
|------------|---|
| Unit I | Background |
| Unit II | Verbalism |
| Unit III | Values of Visual-Sensory Aids as Revealed by Use |
| Unit IV | Values of Visual-Sensory Aids as Revealed by Investigations |
| Unit V | The Psychological Background of Visual-Sensory Aids |
| Unit VI | Types of Visual-Sensory Aids |
| Unit VII | The School Journey or Field Trip |
| Unit VIII | The Object-Specimen-Model |
| Unit IX | Apparatus and Equipment |
| Unit X | Projection—Lenses, Mirrors, Screens, etc. |
| Unit XI | Still Projectors |
| Unit XII | Making Lantern Slides |
| Unit XIII | Motion Picture Projectors |
| Unit XIV | Still and Motion Picture Cameras |
| Unit XV | Pictorial Materials and Representations |
| Unit XVI | Textbook Illustrations, Photograph, Print, Cut-Out, Stereograph |
| Unit XVII | Lantern Slides |
| Unit XVIII | Representation Materials |
| Unit XIX | Miscellaneous Aids |
| Unit XX | Blackboard and Bulletin Board |
| Unit XXI | Radio and Radio Vision |
| Unit XXII | Integrating Visual-Sensory Aids |
| Unit XXIII | Standard Visual-Sensory Equipment |
| Unit XXIV | Bibliography |
| Unit XXV | Administration of a Visual-Sensory Aids Program |

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| U. S. GEOGRAPHY | PHYSICAL EDUCATION |
| FOREIGN GEOGRAPHY | PHYSICS |
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The Church Field

A Worship Service Using Still and Motion Pictures

By ELMER K. ESSER

Editor, North District Epworth League, Philadelphia Conference

Suggestions for Opening Service

This may be published in the Church Bulletin.

Order of Service:

1. Organ Prelude, "Largo".....Handel
2. Opening Hymn, "In the Cross of Christ I Glory."
Hymn No. 6
3. Opening Prayer.
4. Anthem—Choir, "For God So Loved the
World"Stainer
5. Scripture, John 13:1-30.
6. Announcements.
7. Offertory.
8. Message, "In the Hours of Trial," a Worship
Service, using Visual Aids.

Instructions

Lights: A person should be assigned to the lights. This is very important as there is nothing more disturbing as to have an inexperienced person fumbling and pushing the wrong buttons or switches. Lights should be put out without delay or any announcement, immediately after the offering is lifted and proper ceremony of this part of the service is brought to an end. If lights are in sets they should be put out slowly while the organist continues to play softly—eventually swinging into the Meditation as arranged.

Meditation—The Cross

For the Organist

1. On a Hill Far Away—Verse and chorus (The Old Rugged Cross).
2. When I Survey the Wondrous Cross.
3. May I Be Willing, Lord to Bear (Lead Me to Calvary).
4. Jesus, Keep Me Near the Cross (Near the Cross).
5. Must Jesus Bear the Cross Alone.
6. In the Cross of Christ I Glory.
7. I'll Exchange My Cross for a Starry Crown.
8. The Way of the Cross Leads Home.
9. So, I Cherish the Old Rugged Cross.

Note: With a little practice the organist can connect the above, forming a medley. By using variations and different stops, combined with playing with deep feeling, a very beautiful impression can be made. Much of the success of the service depends on the worship atmosphere created by the playing of this meditation.

Suggested Prayer

Slide—"Let Us Pray."

O Almighty God, when our vision fails and our un-

derstanding is darkened, when the ways of life seem hard and the brightness of life is gone, grant to us the wisdom that deepens faith and enlarges trust. And whensoever Thy ways in nature or in the soul are hard to understand, then may our quiet confidence, our patient trust, our loving faith in Thee be great; and as children, knowing that they are loved and cared for, may we with a quiet mind and at all times put our trust in Thee. So shall we face life without fear, and death without faltering; and whatsoever may await us in the life to come, give us the confident hope that whatsoever is best for us, both here and hereafter, is Thy good pleasure and will be Thy law. Amen.

Announcements: Be sure to include in the announcements "after the lights go out we will make no further announcements. You are asked to follow the screen and sing when the words of hymns are shown thereon."

Song Leader: It is advisable not to have a song leader for this type of program. Keeping the eye on the screen helps to concentrate on the line of thought.

Visual Aids Program

(No Announcements to be made)

(Do not print in Church Bulletin)

1. Slide Meditation—The Cross. Organist will play suggested hymns.
2. Slide Hymn—In the Hours of Trial.
3. Slide—"Let Us Pray." Pastor.
Organist will please turn light out at organ.
4. Reel No. 1.
5. Slide—Peter's Denial.
6. Slide—Christ Before Pilate.
7. Reel No. 2.
8. Slide—The Shadow of the Cross.
Organist will prepare for closing hymn. Light organ lamp—when ready, look at screen.
9. Slide Hymn—When I Survey the Wondrous Cross.

Ending Number 1:

If Opening Service is used, organist will continue to play softly. Slide "Come Unto Me," will be placed on the screen and the Pastor will pronounce the Benediction. Lights and Postlude—Adoration (The Holy City—Gaul, or Abide With Me).

Ending Number 2:

If no Opening Service is used, organist will continue to play softly as house lights are being turned on.

Announcements, Offering, Benediction, Postlude—Adoration—The Holy City—Gaul.

Geography Lives

"In India, irrigation systems are still primitive. Here is shown what is known in India as a "joara", with bullocks hauling water for nearby fields."



Dull lessons become vivid reality when shown in talking movies!

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It is a highly simplified adaptation of the RCA Photophone equipment used in the country's finest theatres.

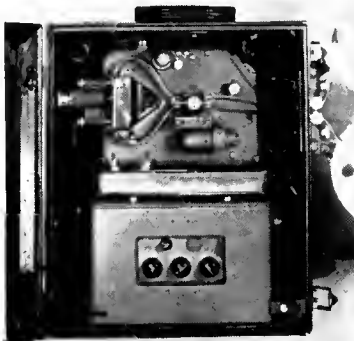
Sound and picture are on the same film—keeps synchronization automatically perfect.

Can be set up in a few minutes—no classroom disturbance.

Costs no more to operate than silent projector!

Microphone can be attached to give sound to silent movies by carrying operator's voice to the screen.

Projects both sound and silent film



OVER 2000 16mm. sound films are now available—covering many educational subjects. More are constantly being made! They—with the new RCA 16mm. Sound-on-Film Projector—offer the most valuable teaching tool to be introduced in years!

Authorities are learning that often the size of the class can be multiplied several times without loss to the individual student when talking pictures are used.

The new RCA 16mm. Sound-on-Film Projector is so simple that no technical knowledge of any sort is required to thread and operate it. It is as easy to set up and operate as any silent projector. It can be set up wherever there is an ordinary electrical outlet. It can easily be carried.

Write for full information about the RCA 16mm. Sound-on-Film Projector, the Slide Film Sound Projector, and other uses of sound in modern education.

Over 2000 16mm. Sound Films Now Available for Rent or Purchase

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School Department

"America, the Land of Opportunity"

A series of fifteen wall panels executed by the seventh and eighth year pupils of Public School 80, Brooklyn from December through January in connection with their work in Fine Arts.

The general topic "America, the Land of Opportunity" was selected with the character of the district in mind. The classes consist almost entirely of the children of immigrants. The topic was divided into fifteen parts, one of which was assigned to each class. The topics were selected so as to trace the immigrant's life from the land of his birth to America, to show the steps he would probably take before reaching the American ideal of "owning one's own home," and then enjoying all the privileges of his adopted land. Seven double periods, each of eighty minutes for each class. Much after-school work had to be done by the "background committee" of each class. The children are constantly induced to urge their parents to take advantage of the Evening School privileges, later to be-

Conducted by DR. F. DEAN McCLUSKY
Director, Scarborough School, Scarborough-on-Hudson, N. Y.

come citizens, and then to live an ideal American life. To what degree the teachers have thus far succeeded is evidenced by an enthusiastic and intelligent Parent-Teacher's Association, cooperation from the home and Community interest in school events.

Correlation

In the departmental grades, it is not easy to provide for subject correlation because of the four or five different teachers that supervise the varied subjects. With this point in mind, the following note, bearing the principal's approval, was sent to the teachers of every subject.

"All the classes from 7A1 to 8B4 are working out in their Art Class a wall painting depicting the general topic, 'America, the Land of Opportunity.' To carry out more completely the modern idea of the inter-relationship existing among all the subjects of the curriculum, could you contrive in some manner to incorporate into your lessons of the coming weeks general information and specific references to the topic a particular class is considering? The following is a list of the classes you may have and their assigned topics:

- 7A1—Homes in America.
- 7A2—Arrival at Ellis Island.
- 7A3—Citizen's First Vote.
- 7B1—Free Hospital Service in Schools.
- 7B2—Scene in Court Naturalization.
- 7B3—Life at Home in Italy.
- 7B4—Public Beaches, Coney Island.
- 8A1—Free Evening Schools.
- 8A2—Free Parks and Playgrounds.
- 8A3—Life at Home in Russia.
- 8A4—On Board Steamer Entering N. Y. Harbor.
- 8B1—First Job.
- 8B2—Free Public Libraries.
- 8B3—Leaving Wharf for America.
- 8B4—Free Camping Privileges, Bear Mountain.

"Some suggested methods are, compositions, poems, oral and written reports, spelling words, general discussion periods, etc."

The method generally followed in each class with each topic was as follows:

- (1) Discussion and initial sketch.
- (2) Manikin drawing. Background Committee selected by class with approval of teacher.
- (3) Figure-drawing in costume—a sketch.
- (4) Sketch of related parts of project.
- (5) Figures and parts painted.
- (6) Cut out figures and parts.
- (7) Finishing touches to project. Group discussion of things learned while at work during preceding lessons.

Here follows a brief discussion of some of the class topics and how each was handled.

(Continued on page 140)

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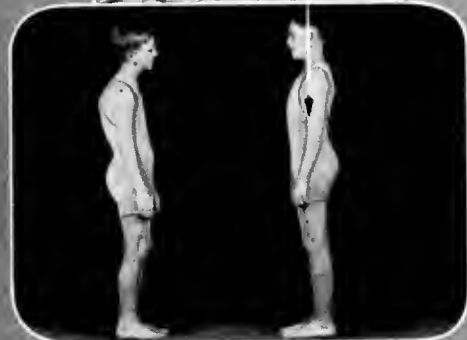
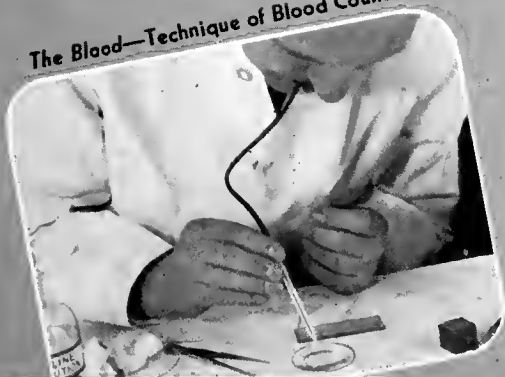
NEW YORK, N. Y.

R_x For Good Health

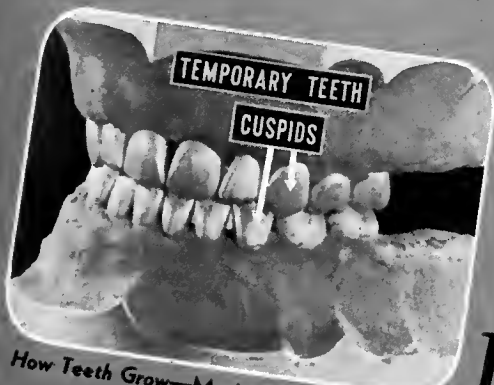
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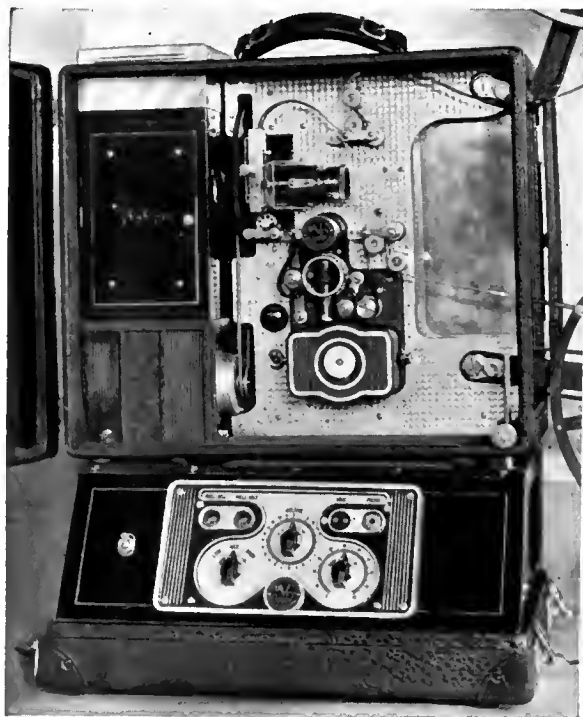
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Topic: "Life at Home in Russia" (Class: 8A3).

We discussed Russian life at the present time; we compared it with life before the revolution. We talked about its tremendous size, compared it with the United States, read about it from our geography books, discussed its principal industries and the concurring reasons for the important seaports. In general, we conducted a socialized recitation on the past, present and probable future of Russia or the U. S. S. R. When costumes were to be drawn, the children brought in authentic pictures of Russian life and used pictures from the Children's Museum. In drawing barns, houses and buildings, they learned the principles of perspective. In this topic, I felt the attendant learnings far exceeded the final end result.

Topic: "Life at Home in Italy." (Class: 7B3).

Most of the children in this class happened to be of Italian background which made our discussions very authentic. We discussed the climate, most important industries, principle seaports and the Italian exports we used in this country. In talking of Venice, we spoke of its past glories and the present lure it has for the tourist. A parallel was drawn between the canals of Venice and the avenues here; the gondolas of Venice and the automobiles of this country. Then it was decided that a picture of the Grand Canal in Venice with a bridge in the background would make a pretty wall picture demonstrative of an Italian scene. Principles of perspective were discussed in the drawings of figures, gondolas and buildings.

Topic: "Leaving the Wharf for America." (Class: 8B3).

We discussed the idea of a wharf upon which we would place people coming from all countries. The costumes of these people would be representative of their nationalities. We talked of the probable home conditions they were leaving; the thoughts and dreams in their minds of the New World. The children decided what they would have different people do—some children would be playing in a carefree manner, adults would be waving "good-by" to friends on the wharf, some inspectors might be checking their baggage—a variety of activities would be taking place. The end result shows a huge liner moored to the wharf—people are standing about in groups on the dock and others are marching up the gang plank.

Topic: "On Board the Steamer Entering New York Harbor" (Class: 8A4).

This problem dealt not with humans but with inanimate objects such as all kinds of boats, the skyscrapers of lower New York City, the Brooklyn Bridge and the Statue of Liberty. We found that by looking out from our classroom windows we could get a very good picture of harbor craft as tugboats, barges and smaller boats. A longer view brought us realistic pictures of the ocean vessels entering the Bay and in the distance the tops of skyscrapers. This class, I believe was about

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the only one that did most of their sketching from life. I always feel the final picture never shows the day by day learnings that really transpire in a work of this type.

Topic: "Arrival at Ellis Island." (Class: 7A2).

This topic lent itself admirably to class discussion. Room 301, situated as it is at the beginning of Gravesend Bay, has a box seat in which to inspect the ocean vessels as they come into the harbor. In this class we discussed the New York City pilot going aboard the newly arrived liner to guide it into port. We talked of the reasons for the existence of Ellis Island. We saw pictures from postcards, pamphlets and booklets of the inside and outside of Ellis Island. We talked of health inspectors at the Island who indirectly took care of our health. In drawing the costumes of the people we studied the garbs worn by every nationality that comes to our shores.

Topic: "First Job." (Class: 8B1).

Before sketching our initial drawing in this particular work we spoke of the varied fields the different nationalities went into in this country. Jewish people into selling clothing, dry goods, etc.; Italians into shoe repairing, fish stores, etc.; Greeks into the restaurants; Germans into the butcher shops, etc. The class decided that to show a city street with the varied stores representative of the nationalities would be a more general cross-section of American life than just picturing one job as perhaps paving a street. We again made our special study of human figures by manikin sketching. Some children sketched lamp posts and hydrants from our classroom windows.

Topic: "Court Scene—Naturalization." (Class: 7B2).

Our preparatory sketch for this study brought us into the realms of civics. We reviewed the life of the Immigrant as he came from his native land, his first idea being to secure employment and after a steady wage was assured his family he would start educating himself. The end in view we hoped would be becoming a citizen of the United States. We decided what the varied articles most common to a court room were. We discussed reasons for the presence of a Bible, a mallet, a witness chair. In drawing most of these articles we used the principles of correct alignment and perspective. Here again the end results did not consider the points involved.

Topic: "Citizen's First Vote." (Class: 7A3).

The children decided that the very first thing that a newly made citizen would be likely to desire would be to exercise the privilege of voting. We learned about the reason for registering—we discussed the place selected for the voting machines. First-hand information was secured here because the basement of our school is used as a voting center for our district. The children brought in pictures of the levers that are used in the modern voting machine. We looked at pictures of

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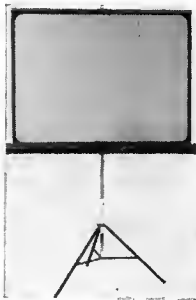
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SCREENS



people voting. Again we studied manikin drawings, action figures, perspective in the drawing of voting machines and clerks' desks. In the summary talk of this piece of work, it was surprising to note some of the things the children declared they had learned.

Topic: "Free Camping Privilege—Bear Mountain." (Class: 8B4).

Here indeed we were talking to the boy, the "American Boy" in a language that he understood. The benefits of summer camping become more apparent yearly. That children derive untold physical and spiritual advantages from them is unquestioned. We discussed the proximity of the Palisade Interstate Park to New York City. The numerous scout, Y. M. C. A. and similar organization camps in this park (that is commonly owned by every New Yorker and Jerseyite) attest the popularity of this method of spending a summer vacation. The many scouts in the class talked of the camping program, told us of the clothes the scouts wore in the various occupations of the day. We spent many an enjoyable period drawing camp scenes and figures and recalling past pleasant experiences.

Topic: "Free Public Beaches—Coney Island." (Class: 7B4).

With the modern trend in education going toward activity programs, we got off to a flying start in this wall painting. We went on outside private excursions to personally inspect a tall electric light that helps keep the boardwalk bright at night. From the boardwalk, the children sketched ferris wheels, the appearance of the school and other tall buildings about. From our classroom window, we drew pictures of the Half Moon Hotel. Our sketches of the beach comprised all kinds of bathing suit poses, running, jumping, reclining, walking, etc. All preceded by a plan—that of stick—then manikin figures. This piece of work came second to being the nearest to home; the first being the classroom picture.

Topic: "Free Parks and Playgrounds." (Class: —8A2).

Again we tried not to wander far afield for our topic of research. To be sure, the nearest park is eight blocks away, but what child has not walked the eight blocks to be made happy for hours on the swings and see-saws? We talked of the coming project of the P. W. A. C., a park near Neptune Avenue and 23rd Street. We decided what the various things would be in this new park if we had complete charge of it. There would be a barrier of trees to prevent balls from gamboling helplessly into the Bay; there would be a large area set aside for baseball and football; there would be a playground for the younger children equipped with swings and slides and see-saws. The problems confronting the children were many, but they handled them as best they could.

Topic: "Owning Your Own Home." (Class:—7A1).

We again traced the progress of a foreigner thru the trials of starting life here, becoming naturalized, later achieving economic independence and now owning his own home. This privilege we noted was denied to "the masses" in a great many countries. The children decided on a typical home scene—a pretty house in the center, surrounded by trees, children playing on the lawn, passers-by noting the friendly atmosphere of genial warmth emanating from the happy home and perhaps the father returning home from work being greeted by his wife and children. Surely, a topic to conjure with in this day and age of loosely binding home-ties. Here, too, were taught primary art principles in simple form.

MARGARET M. GREENE
Teacher of Drawing
Public School 80, Brooklyn, New York

Third Dimension Picture-Books

THE ANIMAL KINGDOM; THE BIRD KINGDOM; FOOT PRINT SERIES. Published by Orthovis Printing Company, Chicago, in cooperation with the Field Museum of Natural History.

Pictures of almost unbelievable reality, with true stereoscopic effect, are produced in these books as single cuts without duplication of space needed to print the conventional stereograph. They no longer deserve the term, "flat pictures." The third dimension is there. Simple light-weight pasteboard "spectacles," with one celluloid eye-piece red, one blue, is held to the eyes. The pictures are printed in blue and red tones, accurately off-register. Absorption of color by the eye-pieces produces a blended stereo without color. This most clever application of the color filter is not only interesting but educationally valuable.

An orthoscope is furnished with each book, an optional type having an extension which rests on the ear and supports the frame. Two cloth-bound books, 10 by 12 inches, have a picture and a paragraph description on each page. One deals with *The Animal Kingdom*; the other with the *Bird Kingdom*. The *Foot-print Series* is issued in four smaller paper-bound booklets with more descriptive matter with each view. They are devoted to, *The Lion, The Deer, The Bear, and Wild Sheep and Goats*.

The subjects pictured are stereoscopically photographed from habitat groups in the Field Museum, affording an excellent correlation of aids to learning by means of the library and the museum. The plant kingdom and a description of the earth's structure, with the evolution of life, are to be treated later. The Melvina Hoffman anthropological bronzes, recently placed in the Field Museum, are to be illustrated and described in another book during the summer. The manuscript has been written by Mr. H. B. Harte of the Museum

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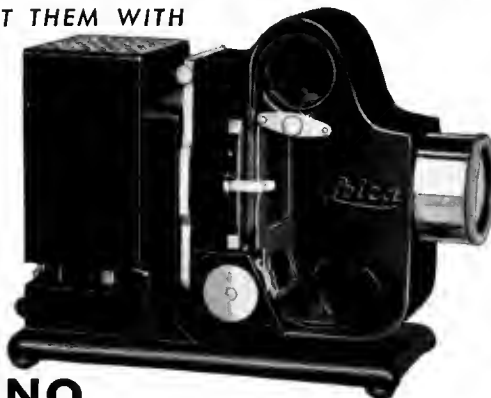
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Staff, who also writes the text for the Foot Print Series. Research is being carried on for a publication on the American Indian, using the third dimensional effect, in illustrating appropriate exhibits in the Peabody Museum of Harvard, the Buffalo Museum, and the Milwaukee Museum.

Visual Education on Nebraska Teachers Program

The Saturday afternoon meeting of the Nebraska State Teachers Association Department of Superintendents and Principals two-day conference, March 29-30 at Lincoln, was devoted to a "panel discussion of the relation of visual aids and materials to the learning process." Dr. K. O. Broady, University of Nebraska, presided. An exhibit of visual materials was also held.

Among the Producers

BY DR. C. E. KENNETH MEES

In the Kodacolor process, the color separation is obtained optically. In the lens of the camera is placed a multiple color filter composed of the red, green and blue units and the tiny lenses embossed on the film make multiple images of the three units on the film emulsion. In projection, the same three filters are placed on the lens and a color picture is obtained on the screen. A multi-color image in the form of microscopic colored strips is projected and reproduces the colors of the original.



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 process is the invention of Mr. Leopold Mannes and Mr. Leo Godowsky, Jr. As a result of collaboration between them and the Kodak research laboratories for a number of years, a task which at first appeared impossible was achieved and the Kodachrome process is the result. Previously, color in photography has involved sacrifice; more light was needed for taking the photographs, it was difficult to get sufficient depth of focus, some definition was lost, it was only possible to project pictures on a small screen because of the loss of light in projection. In spite of these disadvantages, motion pictures in color have been very much appreciated, but their use has always been limited. The ordinary amateur motion picture has been in black and white, and only when taking conditions were favorable and when projecting conditions were not too exacting could color pictures be used. With the coming of the new process, amateur motion pictures will be in color. There is no need any longer for us to pretend that the world is in monochrome and to represent the glorious colored world in which we live by a gray ghost on the screen.

New Department Created by RCA

Mr. G. K. Throckmorton, Executive Vice President of the RCA Manufacturing Company, announced the creation of a new Visual Sound Products Department, headed by John K. West, as Manager, to handle the sales activities in connection with 16 millimeter sound-on-film amateur motion picture cameras, 16 millimeter sound projectors, for school, home and industrial use, slide-film mechanisms, and sound advertising trucks. At the same time, announcement was made of the establishment of branch district offices for the promotion and sale of visual sound products in New York, Chicago and Hollywood. Mr. E. F. Kerns is in charge of the New York District, with headquarters at 411 Fifth Avenue; Mr. C. S. Kernaghan is in charge of the Chicago district, with headquarters at 111 North Canal St.; and Mr. Mark Smith, is in charge of West Coast activities in this field.

Bell & Howell Equipment Catalog

Bell & Howell Company has just issued a 16 mm. projector catalog which is of especial interest to all concerned with motion picture projection because of the astounding progress in projection equipment which is reflected in its pages. Illustrated and described is the new, powerful Filmo Auditorium Projector, the first and thus far the only 16 mm. projector to employ a 1000-watt lamp. It takes 1600-foot reels, and thus has sufficient film capacity for giving a one-hour program without rethreading. Also presented are the new 750-watt projector, moderately priced, but also offering 1600-foot film capacity, the Filmo JS, fully gear driven, even to feed and take-up spindles, with 400-foot film capacity and 750-watt illumination. The Filmo S 750- and 500-watt projectors, priced remarkably low for machines of Bell & Howell quality, are also included, to say nothing of the Bell & Howell 16 mm. sound-on-film reproducer, and the B&H Continuous Projection Attachments, used commercially with both silent and sound projectors.

This compact 16 page catalog will be sent free of charge on request to Bell & Howell Company.

Activities of Visual Education Agencies

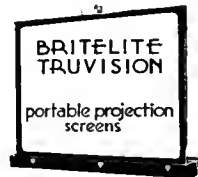
(Concluded from page 127)

High School, any school desirous of affiliating itself with the project, purchases and deposits a 16mm. film in the Visual Aids library and pays a service fee of \$5.00 per year. This entitles the school to unlimited use of the 16mm. films and glass slides during the year. Inasmuch as the average life of a film which is booked once a week is approximately two years, schools are asked to deposit a film every two years. Excellent classroom films may be purchased at \$24.00 per reel, and therefore the total yearly cost to a school is approximately \$17.00 per year. With the beginning of the second year of the plan there are available to member schools more than 150 reels of 16mm. film. This service is in addition to unlimited use of glass slides, while a small additional fee entitles the member school to 35mm. films also.

Kansas and Colorado Plan

Kansas and Colorado have pooled their resources and extended their service to other states as well. The Universities of these two states has each its own film library. A joint catalog lists all the films in both, indicating in each case the University in which it is stored. For a flat fee, which ranges according to the extent of the service to be rendered, schools in any nearby state may avail themselves of the materials of both libraries. Schools in Kansas, and in states north, south, and east of it enroll with the University of Kansas, while those in Colorado, and north, south, or west of that state, enroll with the University of Colorado.

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Rochester, N. Y.
(See advertisement on page 139)
- Edited Pictures System, Inc.** (1, 4)
330 W. 42nd St., New York City
- Erpi Picture Consultants, Inc.** (2, 4, 5, 6)
250 W. 57th St., New York City
(See advertisement on page 117)
- Walter O. Gutlohn, Inc.** (5)
35 W. 45th St., New York City
(See advertisement on page 142)
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7901 Santa Monica Blvd., Hollywood,
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130 W. 46th St., New York City
- International Cinema League** (3, 5)
11 W. 42nd St., New York City
(See advertisement on page 147)
- International Educational Pictures, Inc.**
40 Mt. Vernon St., Boston, Mass.
(See advertisement on page 147)
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Rock Island, Ill.
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228 Franklin St., Buffalo, N. Y.
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Rockefeller Center, New York City
(See advertisement on page 120)
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723 Seventh Ave., New York City
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1600 Broadway, New York City
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228 Franklin St., Buffalo, N. Y.
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SCREENS

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2721 N. Crawford Ave., Chicago
(See advertisement on page 144)
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130 W. 46th St., New York City
- Mogull Bros., Inc.**
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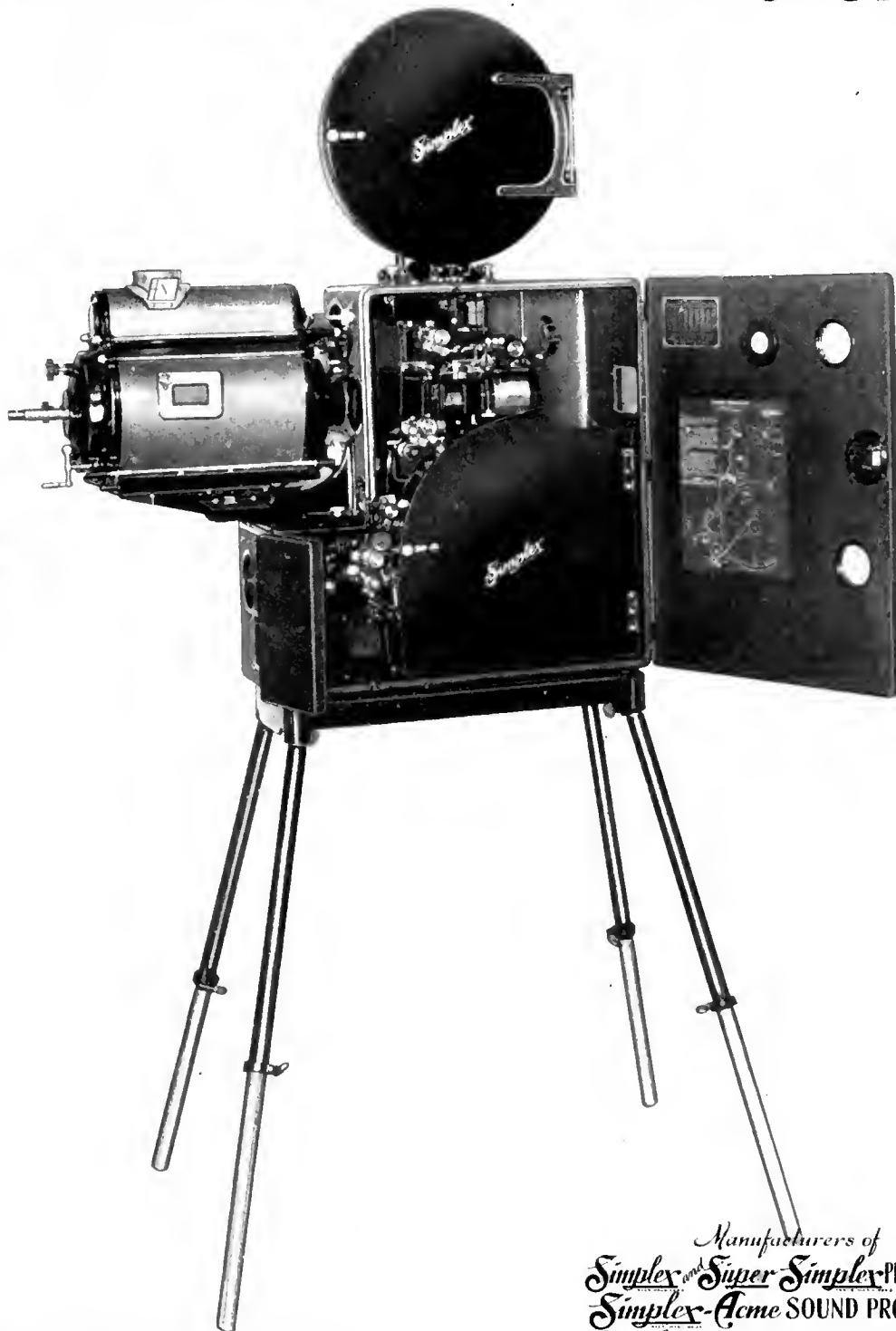
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JUNE, 1935

VOLUME XIV

NUMBER 6

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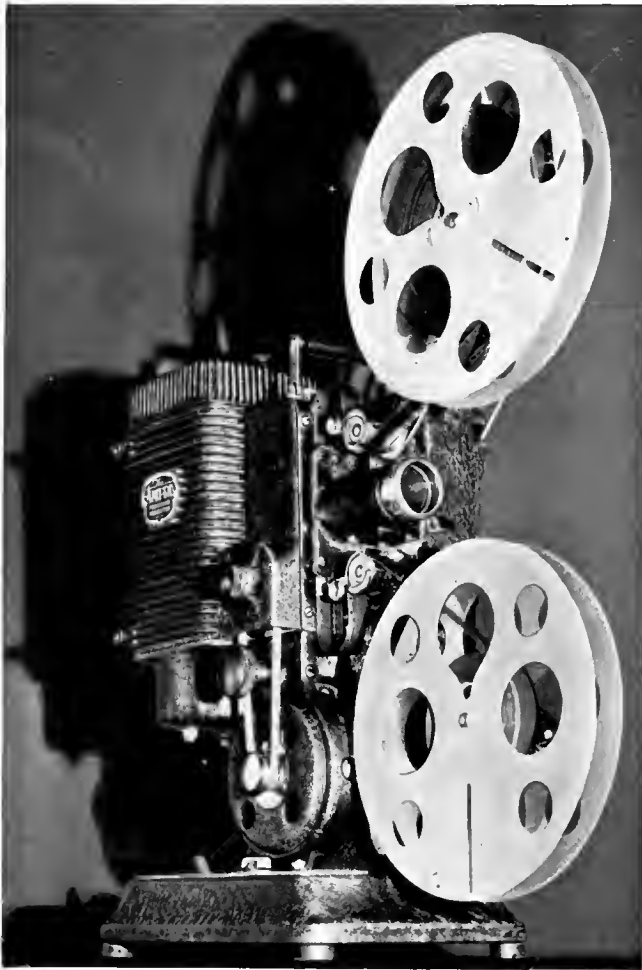
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Chart Intelligence for All

By MARGUERITE E. SCHWARZMAN

Teachers College, Columbia University
New York City, New York

THE PICTOGRAPH from Vienna has started a real vogue for pictorial charts in this country. This vogue promises to engulf the public and the educator with a deluge of "Americanized" pictographs produced by the trial and error method. Little figurines simulating men have been rubber-stamped in monotonous rows and labelled charts. Such attempts catch the eye only because of the oddity of the technique, not because of chart-content. A chart should be simple, clear and accurate—not a picture puzzle.

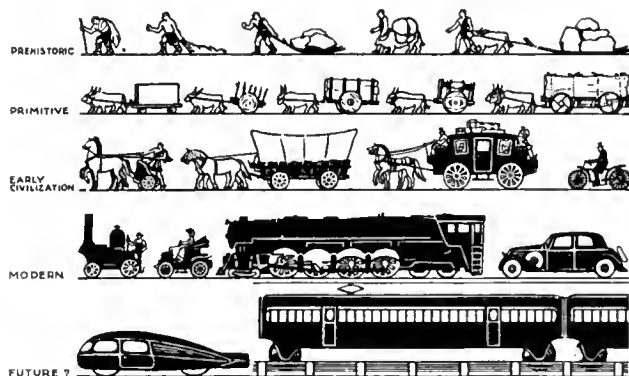
Why depart from the simple, clean-cut pictographs made with so much restraint by Doctor Neurath of Vienna? Neurath, in his manner of illustrating social trends, has rendered a service to education. He has done this not so much by perfecting one type of chart—the pictograph—but by dramatically focusing attention on the chart form as an effective medium in education. It remains for all educators to intensify their interest in chart types and, by experimentation, to determine audience perception of charts. Countless charts are being produced in this country but do they really fit the specific need of the educator in subject matter and technique?

An analysis of chart needs in education has been undertaken by the Graphic Standards Project at Teachers College, Columbia University,⁽¹⁾ as a necessary introduction to an extensive experimental program to grade the chart-reading ability on different ages. This analysis has guided the group constantly in their preliminary experimentation and in the production of educational charts.

"Machine-made" charts or "artistic" creations are useless in education. Charts should be built around the audience requirements and the character of the data. In fact, we believe that a chart for educational purposes should never be produced unless the final chart portrays the essentials more exactly and more effectively than any other medium can portray them.

The Graphic Standards Project set up tentative standards for the production of all types of charts. As our experience with school groups broadened, these standards were revised slightly from time to time. Certain fundamental methods of procedure were always followed however. Since charts need

to be built around definite projects widely used in education, our first step was to decide on a number of such projects on different levels. A transportation project has wide appeal on elementary school level. Because of this we made a preliminary survey of various approaches and techniques generally followed in working with classroom groups. Any number of pamphlets, colorful readers, posters, activity suggestions, etc., are available to schools on this subject but we discovered much important developmental and statistical data which might serve to cement many vivid experiences and point out significant trends. Little of this sort is available. Many words, or a host of spotty pictorial flashes, could not do what a well-constructed chart might accomplish. When a chart seemed the one medium which could best give the desired information in impressive form the production of the chart was started. The required data was hunted for and found sometimes with much difficulty. Unless this data could be obtained from a reliable source, the chart was abandoned. Correct information should be the primary requirement. With the project limits and the data in hand, the next step was to consider the age and approximate "chart intelligence" of the prospective audience. Determin-



Origin and Development of the Wheel
A developmental chart useful in a transportation project, on lower elementary level

ing chart intelligence is of necessity largely a matter of conjecture as yet, although we did test certain techniques in typical school situations at regular intervals.

Generally it may be stated that young and immature audiences need to have a chart "dressed up". Formal bar, line or pie charts don't register, many feel, because the method of presentation is unfamiliar to the audience or the human element is

(1) A department of Public Works project of the City of New York, sponsored by Doctor Ralph Spence and Doctor Helen M. Walker of the Teachers College staff.

lacking. It has been found that most educated adults, unless their training has required the constant reading of charts, are as unmoved by the formal chart as are children. Certain economists have claimed that if the average layman had been able to read and interpret charted data, the stress of this period of economic change might not have caught so many unaware. A consistent, carefully-planned and graded chart-reading program in education might assist in making our future citizens recognize the interdependence of present events, their direct bearing upon the future and their association with the past. This can only be accomplished after much experimentation with charts of various types and a long-span research program to determine chart needs and standards of production. The present educational system provides for the study of chart types in the Junior High School algebra course. Little or nothing is done prior to

Each unit represents 100 miles traveled per day



1775



1850



1900



1933

Postal Deliveries in the United States

A simplification of comparative data for communication project, on higher elementary level

this to lay a foundation for the better understanding for, or application of, this material and little practical use is made of charts in subsequent school years. Charts need to be made for educational projects on all levels so that a well-ordered and sequential training in chart reading may eventuate.

It is equally important however to understand different types of charts which can be used on different levels. Human knowledge is becoming more complex and the abstract learning of isolated details is no longer a part of good teaching. The Graphic Standards Project recognized this and created summary or developmental charts which shall serve to tie together isolated details, present the highlights of a broad field of information and serve to integrate scattered learning experiences. In the progressive school where undue emphasis often is placed on a certain project and on definite aspects of this project material by means of a summary chart may be important. Perspective and a complete unification of disjointed experiences may be gained by the timely use of such a chart. Furthermore the linking of the unknown to the known by

a developmental chart, as well as the picturization of this material should assist the memory. Charts on elementary level must not only be attractive but contain factors within the comprehension of young children. Few definite quantitative, or exact, time concepts can be introduced.

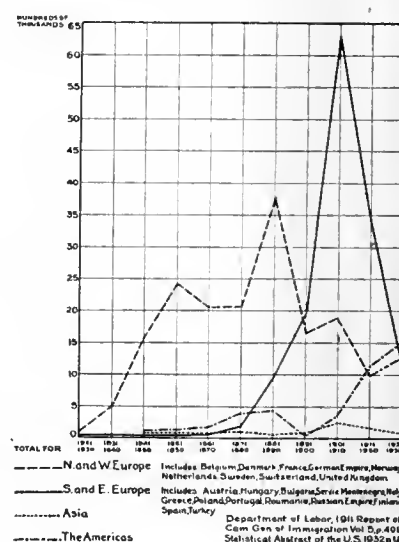
Charts can stimulate analysis of facts and accurate thinking and can motivate intelligent group discussion. Difficult statistics, when simplified and vitalized, serve to enlarge the horizons of 9 and 10 year old children. Commonplace events and inventions become important in the development of a broader human understanding. Education on all levels, we are told, must keep in closer touch with life.

The present upheaval in social and industrial conditions calls for some objective medium of interpretation which shall give a clear overview and stress the highlights and principal trends of world happenings. Carefully planned charts can do this. When students in Junior High School merely talk of current events as presented in the daily or weekly papers little opportunity is offered to understand these day by day happenings in terms of what has gone before. The social significance of human trends and their consequences require increased emphasis. As already stated, a chart can motivate group discussions and, with supplementary research, lead to an objective and constructive analysis of modern society.

With emphasis placed on the reading, understanding and construction of charts on all school levels, chart intelligence will ultimately lead to the ferreting out of comparative data from formally constructed charts.

It is conceivable that the average high school senior and adult will be able to do this in time — and like it. With increased maturity, abstract data not only may be presented in complicated chart form but difficult and intricate details may be transformed into a chart by the student himself for his own clarification.

A project in American industrialism in high school might well result in an abstract discussion on the effect of our



The Origin of our Immigrants

A summary chart for a project in American industrialism, on senior high school level

(Concluded on page 157)

The Opaque Projector Demonstrates Its Worth

By INEZ C. LARSON
Grade 2B, Alcott School, Denver, Colorado

THE opaque projector is a most versatile machine. It is an invaluable aid to progressive teaching. It will enrich subject matter in any field, inspire creative thought and permit us to share our ideas with others. The "film" which will be described here was produced by a 2B class in Alcott School, Denver. It is based on a study of that community. A project in social science was planned and executed by the making of a picture map. The "film," which the children made, was a culminating activity and was used for an auditorium program. The making of the map and the making of the film covered a period of eight weeks.

Children always enjoy the showing of pictures with the opaque projector because they can do the work themselves and share their work with others. The other children of the school are better able to see what has been done. Heretofore, the opaque projector was used merely to enlarge separate pictures, such as snapshots, or to enlarge an illustration in a book. After experimenting for some time to avoid this separate handling, our experience led us to paste the pictures on a strip of kraft paper (wrapping paper) six inches wide and as long as required. We refer to this strip of pasted pictures as our "film."

Our principal has devised attachment rollers to be placed on the sides of the machine. The roller frames are made of cast-aluminum and fit into the sides of the holder carriage. The film is thus rolled through the machine from one roller to the other. While these rollers facilitate the use of the film they are not essential to its use. The film can be made and pulled through by hand. The pictures of our film were made five and one-half inches wide and six inches long. They may be smaller but not larger, as the film must roll through the machine with ease. The finished pictures are pasted, in order, one inch apart on the strip of kraft paper. The ends of the film are then thumb tacked to the rollers and the film is ready for use. Our 2B film includes one hundred and three separate illustrations, all drawn with crayon by the children. Some of these are titles to explain succeeding pictures or to maintain the continuity.

When the project in social science was complete and when the film was assembled the class composed the sentences and paragraphs necessary to explain the activity. We feel this gives us an excellent opportunity to help children to judge their own work and become

conscious of language. After the parts had been assigned and memorized, every child in the class participated in the auditorium program. Throughout the various phases of the activity all of the children cooperated.

I felt that this particular study of the community was well adapted to a large group of children. The children so organized themselves, under the direction of the teacher, that no time was wasted and everyone felt that he had learned a great deal. The Kindergarten-Primary Course of Study in Social Studies used in the Denver Public Schools served as a background for this unit.

In order to understand the work covered and the learning involved it is necessary to read the syllabus which follows. It is self explanatory but I wish to stress the fact that this is a 2B project. Bear in mind that seven year old children are trying to give you their interpretation of these life situations. It was my purpose to draw from the children the ideas they had gathered from this study. I wished also to correlate social science with arithmetic, language and art.

Here are the spoken parts which correspond with the film pictures. (Space permits only a partial selection from the 103 pictures.)

Program

1. This film is about Alcott Community.
3. We talked about the frieze we made last year in 1A when we studied about our homes.
5. We looked up the word community in the dictionary. The dictionary said a community is "A group of people living in the same place under the same conditions."
7. We decided to make a picture map of the Alcott School District. This is Opal's idea of a picture map.
8. To make a map we had to learn the names of the streets. Here they are:.....
10. Before we could order wood for the frame we had to figure the size of the map. Alcott District is 16 blocks long. On our map we decided to make each block 4 inches long from east to west. Our teacher helped us figure how long our map should be. Four sixteens make 64 inches. 17 streets were needed and each was to be 1 inch wide. We added 17 inches to 64 inches and got 81 inches. Next, we added 3 inches for margins to 81 inches and got 84 inches. We learned that 84 inches are 7 feet. So our map had to be 7 feet long.
11. From south to north there were 8 blocks in Alcott District. We decided to make each block six inches wide. Our teacher told us that 6 eights are 48. We needed nine streets each 1 inch wide so we added 9 inches to 48 inches and got 57 inches. Then, we added 3 inches for margins and got 60 inches. We learned that 60 inches make 5 feet.

12. The wood was ordered. Here you see it has arrived. There were 4 boards tied together. We untied them and measured them with a yardstick. They were each 7 feet long, 2 inches wide and a half inch thick.

13. When the wood arrived we started our arithmetic lessons. With these 4 boards, we learned these combinations.

| | | | | |
|---|---|---|---|---|
| 2 | 3 | 4 | 1 | 0 |
| 2 | 1 | 0 | 3 | 4 |
| — | — | — | — | — |
| 4 | 4 | 4 | 4 | 4 |

14. Two boards were already 7 feet long. We used them for the long sides of our map. The other two boards we had to cut. We measured five feet for the short sides of the map. Two feet had to be cut off. We learned that 5 feet and 2 feet make 7 feet.

15. These are the new combinations we learned.

| Addition | | | | Subtraction | |
|----------|---|---|---|-------------|---|
| 5 | 2 | 7 | 0 | 7 | 7 |
| 2 | 5 | 0 | 7 | 2 | 0 |
| — | — | — | — | — | — |
| 7 | 7 | 7 | 7 | 5 | 7 |

16. Jimmie Cope sawed off 2 feet. Odell was his assistant. Assistant means helper.

17. After working on the map we studied more arithmetic. Here are some of the problems. Two pencils and two pencils make four pencils. One book and one book make two books. Five pencils and five pencils make ten pencils.

18. (a) We are using tools. (b) We used the hammer. We used the saw. We used fasteners at the corners. We used the workbench. We used the ruler and the yardstick.

19. These children are putting the frame together.

20. When Gloria saw the frame she said, "I did not realize that 5 feet by 7 feet would be so large."

When the wrapping paper arrived it was 15 feet long and 3 feet wide. We cut it in half and made 2 strips each 7½ feet long. This we thumb tacked to the frame.

21. When we began to measure our map, we realized that we must measure exactly right. So we all practiced measuring. (a) First, we measured 1" squares. (b) Next, we measured 2"x2". (c) Next, we measured 3"x3". (d) Next, we measured 4"x4". (e) Next, we measured 5"x5".

22. Charles said, "I learned something by all this measuring. I learned that you must make the line go through the dots if your measuring is to be correct." Here you see one line drawn right and one made wrong.

25. Eugene printed the names of the streets on strips of wrapping paper. Lucille cut the strips apart. Dorothy and Jacqueline pasted them on the map.

27. This is to show how we measured the green paper. This paper is 18"x24". A large committee measured these blocks. They learned how to measure each block 4" one way and 6" the other way.

30. We are pasting the green blocks on the black. Pasting must be neatly done.

31. All of our blocks were not alike. LeDora made this block. It is located at Tennyson and W. 41st Ave. The tramway tracks turn at this corner.

33. The color chart helped us to choose our colors. We chose yellow and violet because they go together. We used green because it is a friend to all colors. We used black to make the colors stand out. We used orange to brighten our map. We needed another color, so we chose brown to go with the orange. We chose blue for Berkeley Lake because we thought the lake should be blue.

34. A group of children are cutting buildings out of practice paper. They carefully folded the paper into small squares. They cut buildings out of the square.

35. (a) The buildings were cut out of colored paper. Then they were mounted on black paper. After we trimmed around them we pasted them on the map where they belonged. We asked our teacher to write the house numbers on our homes. Here you see the colors we used. We made the home, the store, the school, and the church.

(b) The filling station, the Old Ladies' Home, the theater, and the orphanage.

36. Jacqueline lives at 3842 Zenobia St. She found W. 38th Ave. and then she found Zenobia St. She pasted her house on Zenobia near W. 38th Ave. We all did the same.



An interested group at work. The rollers carrying the film strip appear on each side of the lantern

38. Aubrey has a little brother in 1B. One 'day, he came in to our room and said, "Is my house on the map? My brother said he put it on and now I want to see it."

39. All of us went out to look at our school. Then we drew pictures of the school. We also made the school for the map. By this visit, we learned that we had never really looked at our school before. We saw many new things.

40. Over the week-end we looked at churches. When we came to school we drew pictures of churches. Then we made churches for our map.

41. The coal yard is two blocks from our school. We put a coal yard on our map. The coal comes straight from the coal mines to our coal yard.

42. This boy is making stop signs. Stop signs are placed on school corners so that children may cross the streets safely. West 38th Ave. is a stop street. It is a very busy street. All cars must stop when they come to a stop sign.

43. This is a stop light. When it is red it signals you to stop. When it is amber it signals you to get ready. This is the caution light. When it is green it signals you to go. A stop signal is located at W. 38th Ave. and Tennyson St.

44. All maps have a direction sign. North is usually toward the top. South is usually toward the bottom. East is usually toward the right. West is usually toward the left. Jimmie Cope made the letters and the arrows for this sign on our map.

45. Charles made a boat for Berkeley Lake. Other things made for the maps were cars, fences, trees, mail boxes, people, the library, tracks, street cars, the lake, and flowers.

46. Each of us learned to measure our film papers at 5½". You may find 5½" on the ruler halfway between the number 5 and number 6.

48. If we run out of gas the filling station attendant gives us as many gallons of gas as we want. He cleans the windshield. He gives us oil. He gives us water. He puts air in our tires. He greases our cars. We appreciate everything he does for us.

49. The policemen helps us to cross the street. He blows his whistle when the lights change. He helps people when they have accidents. He will stop a speeder to give him a certificate. The speeder must then pay a fine for breaking the law. The policeman is our friend. He helps children who are lost. The policeman takes burglars to jail. He protects our community.

51. The milkman is one of our best friends. He brings us good health. We appreciate his kindness. He brings us milk very early in the morning while we are sleeping.

52. The coalman works hard. We like him because he brings us coal. Coal keeps us warm.

53. The vegetable man is a helper because he brings us fruits and vegetables. He keeps them fresh and clean so people will buy. When he comes to the door he says, "Do you want any vegetables today?"

54. If we do not have cars of our own, the motorman helps us to get around. If you can't find a place to park your own car downtown, you can take the street car. The conductor takes the money from people who wish to ride on the street car. Sometimes he helps old people to get on the car.

55. The postman brings our mail. If you write a letter to your grandmother she will answer it. Then the mailman will bring her letter to you.

A postman must be honest.

A postman must be a good citizen.

A postman must be able to read.

A postman must be on time.

A postman must not open other people's letters.

Sometimes he brings good news.

Sometimes he brings bad news, but we think he is very good.

56. It is a snowy day. The wires have fallen down. The electricians have come to put up new wires.

57. The farmer grows food for us. He raises wheat, corn, and vegetables. He takes care of cows, pigs, horses, chickens, sheep, and other animals. The farmer gets up with the sun when he hears the rooster crow. When the sun goes down he goes to bed. The farmer sells his food to the vegetable man. The vegetable man sells the food to us.

58. When the breadman comes he blows a whistle. He brings fresh bakery goods every day.

59. The carpenter builds homes for us. Some carpenters make furniture. The carpenter needs machinery to help him make inside trimmings. The carpenter uses many tools. He keeps them in a tool chest. The carpenter is a good worker.

60. The taxi takes you anywhere you want to go. The driver keeps his cab clean and makes it shine. He drives carefully because he is responsible for other people.

61. Jack's father is in the storage business. He moves furniture from one house to another. He takes freight from the depot and delivers it to the stores.

62. Firemen put out fires. Firemen save people's lives. Firemen are brave. Firemen are strong. Firemen are quick. Firemen must be ready at all times to answer the alarm.

63. The plumber puts pipes in houses. The plumber fixes leaks. When a pipe breaks the landlord calls the plumber. The plumber comes just as soon as he can.

64. The nurse helps the doctor to make people well. The doctor studies very hard so that he knows what he is doing.

65. In autumn the leaves fall. The street sweeper cleans up all the leaves. The sweeper also takes up other trash. Then the streets and alleys look neat. The man who runs this machine is a good helper.

66. The street sprinkling department sprinkles water on the streets so that the dust will not fly. This man goes up one street and down another. Sometimes he has to fill the tank with water.

70. This is Robert Warling's grocery store. Robert is in our class. He helps his mother and father in this store. He knows how to wait on customers.

72. We have many Red and White stores in our community.

74. There are several shoe shops in our district.

75. There is a boy in Alcott School whose father owns this hardware store. This is Clark's Hardware Store.

76. The O. K. Cleaners are just across the street from our school.

78. We studied public buildings in our community. This is the Alcott School. It is located at Tenyson St. and W. 41st Ave. Mr. Eugene H. Herrington is the principal.

80. St. Vincent's Orphanage takes care of boys who do not have mothers and fathers.

82. The Smiley Public Library is used by many people in this part of the city. It is in Berkeley Park.

83. This is a branch of the big post office. This saves us a trip to town. It is within walking distance of our homes.

84. This is the Old Ladies' Home. Old ladies who do not have homes of their own live here. They like to be together.

85. New words were learned while we studied the community. We asked the teacher to put these words on the board so we would know how to spell them.

Here are some of them: Piggly Wiggly, Miller's, Prince Market, Berkeley Grocery, Oriental, U. S. Post Office, Alcott, St. James, subtraction, map, blocks, houses, tracks, add, addition, sign, nickel, white, arithmetic, community, grocery, policeman, station, postman, margin, measure, church, stores.

89. The next pictures will show what fun we have in our community. We play tennis together in Berkeley Park. We go swimming in Berkeley Lake. Before we can go swimming again, Eugene says: "The water must be purified because there are germs in it." We like to have picnics in Berkeley Park.

92. We go to the theater. Children should not go to the show on school nights. Why? Because they would be too tired to do their work in school the next day.

94. Elitch's is open only in the summer. It is across from our district on W. 38th Ave. We like to go on the Derby.

97. On the playground we play games. We learn how to play together. We learn to play fair. We learn to do right in all things.

98. This is our community

'Tis one we love

And you should see.

When you come to the convention of the National Education Association this summer, you will, of course, be interested in the meetings of the Visual Education section. This film will be on display or shown at one of the meetings. We hope to see you there.

Chart Intelligence for All

(Concluded from page 154)

immigration policies. A line chart, produced to show the periodic racial influxes which have affected the changing American scene, might lead to a more detailed study of the cultural backgrounds of some of these racial types and explain in part their occupational limitations.

Education can use charts, but a hit-or-miss chart-making program would tend to make us chart-muddled, not chart-minded.

Activities of State Visual Education Agencies In the United States

(Concluded from May Issue)

By FANNIE W. DUNN
ETTA SCHNEIDER

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FINANCIAL limitation appears to affect not only the proportion of advertising material circulated by Visual Departments, but also expense of the service. Fees or other charges to borrowers vary somewhat from state to state, as well as among different types of materials within the same state. In practically all cases, films definitely made for school use are rented, whereas those financed by advertising are loaned free or at a small service charge.

Costs to Borrower

Charges for the rental of films vary among the departments. In some there is no service fee, the sole cost being for transportation, which is almost universally borne by the borrower. Wisconsin and California Departments of Visual Education include the transportation charges to the borrower in their rental fee. Return shipment, however, is paid for by the user.

The University of Florida and the New York State Department of Visual Education, whose loan collections are entirely devoted to slides and prints, make no charge for their circulation to schools of their state. The New Jersey State Museum distributes its visual aids, which include slides, 16mm. and 35mm. motion pictures, stereographs, charts, and exhibits, free to schools of their state. These are the only departments whose service is wholly free. Some Departments make a very nominal charge for films which they secure free from government departments or industrial firms. Such films are termed, "non-rental," as contrasted with "rental" films, which will be described shortly. The University of Kentucky distributes industrial films free, but the regular rental rates are quoted for other films. The University of Minnesota loans only government films without charge, but makes a charge for all others. The transportation costs are paid by the user, except where specifically stated to the contrary.

The University of Texas offers for an annual registration fee of \$1.00, the loan of 16mm. and 35mm. silent and sound non-rental films. For each of the other visual aids in their department a \$1.00 annual registration fee is stipulated, with the exception of the non-rental lantern slides, for which

the charge is \$5.00 a year. There is also a "per service" provision, whereby the borrower pays for each non-rental film or slide each time he uses it. The Oregon State Department quotes only a "per service" rental. Rates range from 5c per single slide to 25c per set; 25c per film of either size; 10c per roll of film slides. For schools desiring to use the service extensively, an annual fee will be quoted. Such service does not, however, include rental films. The University of Oklahoma charges 25c per reel for non-rental films, but all other visual aids are covered in the annual service fee regulations. The University of Missouri quotes an annual service fee for their non-rental films, but single films are loaned for 35c per reel. Other visual aids are 35c per shipment for those schools not registered with the service.

Iowa State College charges 50c per reel for non-rental films, 35c per set for stereopticon slides, 25c per set for mounted prints. The University of Iowa reverses these charges to read, 35c per reel and 50c per set for slides, unless the annual registration fee is paid. North Dakota charges 25c to 50c per service. The University of Arizona charges 25c per service for its non-rental films, glass slides, and filmstrips. The University of South Dakota permits the borrower to retain each of the items loaned for one week, and requires that material be returned within nine days. Slides rent for 50c per set, filmstrips for 15c, prints for 10c per set, 16mm. and 35mm. motion pictures for about 50c; these rates are for one week's use, as distinguished from other rates quoted above, which cover cost for only one day.

These very nominal rates apply only to industrial and government films, as has been said. The educational merit of such films has been considered elsewhere in this article. The cost of films produced primarily for educational purposes, must be defrayed in one way or another. They cannot be donated gratis as are the industrial films. It is necessary for departments of Visual Education, which have invested in the purchase of these films, to make a proportional charge to teachers for their use in the classroom.

Among films termed, "rental", there are several

types:

- (a) Those industrial films which have had to be procured by purchase, rather than by donation.
- (b) Theatrical films which have been edited and transposed to 16mm. size for school use.
- (c) Strictly educational films, such as the Yale Chronicles, Eastman Classroom Films, DeVry School Films, and others. These are usually accompanied by guides.

Even though they cannot be distributed without charge, the rates for purchasing or renting such films are usually quite reasonable. The charge for films of the first two categories ranges from \$1.00 to \$2.00 per reel per day. Those of the last classification, having no outlet for distribution other than schools, must of necessity rent for a larger sum. They are all excellent classroom films and are in the film libraries of most departments. Some motion pictures of this type, and their average rental charge, are:

| | |
|--|------------------------|
| Metropolitan Museum of Art Films 35mm..... | \$4.00 per day |
| DeVry School Films, 35mm..... | 3.50 per day |
| Yale Chronicles, 35mm..... | 11.00 to 12.00 per day |
| 16mm., 6.00 to 7.50 per day | |

The Yale Chronicles of America Photoplays are fifteen films based on episodes in the early history of our country and are available to schools throughout the nation. The Yale University Press, which publishes them, maintains agencies for the distribution of these films in State universities in various parts of the United States. Such agencies, for example, are the Universities of Texas, Kentucky,

**Flat
Annual
Charges**

Kansas, Minnesota, Colorado, South Dakota, Iowa State College, etc. There is widespread use of some form of flat annual charges for visual education service. Each institution has its own stipulations. The University of Illinois, in connection with its co-operative plan, requires an annual fee of \$5.00 for member schools who have contributed a film. Other schools pay \$7.50 per year for unlimited use of specified 16mm. films and glass slides, and an additional \$2.50 for unlimited use of all visual aids.

The Universities of Kansas and Colorado have a combined service, permitting subscribers of one department to avail themselves of the 16mm. films owned by the other. Their group service plan for users of 16mm. film only, are:

- I. \$47.50 per year—Unlimited use of industrial and scenic subjects; any 25 of the \$1.50 rental subjects; and any 25 of the 50c rental subjects.
- II. \$30.00 per year—Unlimited use of industrial and scenic subjects; any 15 of the \$1.50 rental subjects; any 10 of the 50c rental subjects.

The University of Colorado, which distributes other visual aids as well, has an annual registration fee of \$10.00 for lantern slides, and \$10.00 for 35mm. films in the 50c category (industrial and scenic).

The University of Minnesota does not provide

for an annual registration fee with respect to motion pictures. It does, however, charge \$10.00 per year for the film slide and glass slide service. The University of Indiana has a number of enrollment arrangements to suit any user. Each of the services may be subscribed to separately, or a combination of the slides, 16mm., and 35mm. films service may be reserved for \$32.00 per year.

The University of Missouri quotes a rate of \$10.00 a year each for their film service and \$5.00 a year for the film or glass slide service.

In short, all but three of the departments make some charge for their service. Two more departments make no charge for industrial films; eleven departments make annual enrollment stipulations, some of which consider single service applications as well; seven departments require payment per service for each item borrowed.

Sound films are distributed by five of the departments. The number of such films is small. Those in the catalogs of the University of California and Texas are industrial and rent for 50c per reel. They

**Availability
of
Sound
Films**

are all sound-on-disc. Iowa State College and Indiana University rent out some of the University of Chicago sound-on-film Physical Science pictures, which have been made with the assistance of Erpi Picture Consultants,

Inc. The last Iowa State College announcement states that its new sound-on-film list replaces all sound-on-disc subjects heretofore offered. The University of Iowa distributes all the University of Chicago films available, and intends to add to the list as the films are completed. All 16mm. sound-on-film educational subjects rent for approximately \$2.00 per reel per day.

Section IV Services Other Than the Distribution of Visual Aids

Although financial competence is a major factor in the nature and amount of visual aids which may be made available, other types of services seem to be possible with small additional expense.

Seventeen Departments of Visual Education, insofar as information has been made available to us, issue only catalogs of visual aids to the schools of their state. The organization of catalogs varies materially in usefulness to the borrower. These catalogs are either organized alphabetically, or classified as to source or subject matter.

Some catalogs mention an advisory service which will assist teachers in the selection of equipment, in the purchase of films, and in the handling of equipment. In some cases printed manuals are sent together with the motion pictures or slide sets to

**Helpful
Catalog
Arrange-
ments**

**Advisory
Service**

guide the teacher in presenting the visual aid. These manuals are usually those which the producer of the film has compiled. Such films,

Classroom Guides for example, as the Eastman Classroom Films, DeVry School Films, Yale Chronicles are always accompanied by supplementary literature. It has been noted that the distribution of glass slides more often includes classroom guides than does that of motion pictures.

Some Departments, such as Indiana University, issue a printed synopsis of each film, in addition to the teaching manuals, which are available for only a few. The University of Kansas sends lesson plans with each set of glass slides or filmstrips. The University of California loans printed manuals with many of its films, but recommends that for greatest benefit, teachers should study such films well in advance, and so offers the manuals for sale at low cost (from five to fifteen cents).

Six of the State Departments of Visual Education issue handbooks on the various visual aids. These are: Iowa State College of Agriculture and Mechanical Arts, New York State Visual Instruction Division, Ohio State Visual Instruction Exchange, Pennsylvania Visual Instruction Division, University of Wisconsin, and Brigham Young University.

Teachers' Handbooks The last-named has published, 1934, its handbook for the use of teachers throughout the country. It is entitled, "Handbook of Visual Instruction," by Ellsworth C. Dent, and sells for \$1.50. All of the handbooks discuss the advantages and disadvantages of each type of visual aid, describe the projection equipment, and make recommendations for selection under varying conditions. The Pennsylvania and Ohio handbooks contain sample lesson plans, each of which shows the effective use of some one type of visual aid, such as the school journey, or the stereograph.

The Commonwealth of Pennsylvania Department of Public Instruction has undertaken the publication of a series of monographs on visual aids. To date, two of these have been completed. The material was assembled by visual education committees of the State Teachers Colleges, Normal Schools, and the State Director of Visual Education. The first treats of "Visual Education and the School Journey," and the second describes "Object-Specimen-Model and a Blackboard Technique". Type lesson plans are suggested for the use of each of these visual aids for various school grades. The Department of Visual Education offers to teachers from time to time, circulars which list the names and addresses of distributors of visual aids. There are directories for geography, history, and science, as well as for visual aids in general.

New York State in addition to a small handbook, issues pamphlets based on specific lesson units in

the syllabus, and lists the slides which may be borrowed to enrich the teaching of each unit. These pamphlets include complete lesson plans for the units specified. For example, there are several topical outlines for Fifth Grade Geography. The one on Mexico states that, since only about ten periods have been allotted in the New York State syllabus for the teaching of the geography of that country, slides will assist the teacher in conveying a maximum of information in a minimum of time. For each of the 162 slides listed, a paragraph or two explains the salient facts that may be gained and the questions or activities that may result. From such assistance as is rendered by these pamphlets, it is clear that for each school in the State it is possible that the most important facts for each unit in geography may be gleaned by the students, and follow-up work stimulated. The degree of effectiveness is, of course, dependent upon the resourcefulness of the individual teacher. For the same grade there are issued pamphlets on Central America, Panama Canal Zone, Canada, Alaska, and the United States.

Iowa State College offers additional service to users of visual aids by means of mimeographs issued from time to time. There are twenty-four such publications, which include instructions on the care of equipment, a directory of distributors, a bibliography, recent developments, and lesson units. The University of Wisconsin, in addition to its handbook which contains an excellent bibliography, affords supplementary information to teachers concerning sources of pictures and other illustrative material.

Courses in visual education have been reported by the Indiana University and the University of Colorado. Iowa State College is planning to organize such a course. The State of Pennsylvania¹ has made it compulsory for teachers to complete a given number of hours' work in the use of visual aids before they can receive a teaching certificate.

¹*Public Education Bulletin*, December, 1934. Published by the Pennsylvania Department of Public Instruction.

Summary

The outline which follows is based on the material received from 24 of the 26 states reported as having Departments of Visual Education. Those states are:

- | | |
|---------------|-----------------------|
| 1. Arizona | 7. Iowa State College |
| 2. California | 8. Iowa |
| 3. Colorado | 9. Kansas |
| 4. Florida | 10. Kentucky |
| 5. Illinois | 11. Massachusetts |
| 6. Indiana | 12. Minnesota |

- | | |
|------------------|------------------|
| 13. Missouri | 19. Oregon |
| 14. New Jersey | 20. Pennsylvania |
| 15. New York | 21. South Dakota |
| 16. North Dakota | 22. Texas |
| 17. Ohio | 23. Utah |
| 18. Oklahoma | 24. Wisconsin |

I. MATERIALS DISTRIBUTED: TOTAL

- A. Depts. which distribute 16mm. films.....(19)
*1, 2, 3, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 17, 19, 21, 23, 24.
- B. Depts. which distribute 35mm. films.....(17)
1, 2, 3, 5, 6, 7, 10, 11, 12, 13, 14, 16, 17, 18, 19, 21, 22.
- C. Depts. which distribute *only* 16mm. films.....(4)
8, 23, 24, 9.
- D. Depts. which distribute *only* 35mm. films.....(2)
16, 18.
- E. Depts. which distribute sound films.....(5)
2, 6, 7, 8, 22.
- F. Depts. which distribute stereographs.....(2)
13, 18.
- G. Depts. which distribute art prints.....(5)
4, 6, 7, 8, 21.
- H. Depts. which distribute mounted pictures.....(2)
4, 7.
- I. Depts. which distribute filmstrips.....(9)
1, 7, 9, 12, 16, 17, 21, 22, 23.
- J. Depts. which distribute slides.....(22)
All except 10 (Penn. does not distribute any material.)
- K. Depts. which include a pictorial history of the State in their circulating collection.....(6)
2, 7, 15, 21, 22, 24.

II. EQUIPMENT DISTRIBUTED:

- A. Depts. which loan machines with their visual aids (5)
4, 8, 11, 21, 24.
- B. Depts. which offer an equipment recommendation service(12)
3, 5, 6, 7, 9, 10, 12, 15, 19, 20, 21, 23.

III. SUPPLEMENTARY SERVICES:

- A. Depts. which issue handbooks of visual instruction. (6)
7, 15, 17, 19, 23, 24.
- B. Depts. which distribute type lesson units.....(4)
7, 15, 17, 20.
- C. Depts. which issue classroom guides with slide sets or films.....(9)
1, 2, 6, 8, 9, 13, 15, 18, 20.
- D. Depts. which provide courses in teacher-training in visual education(3)
6, 7, 3.
- E. Depts. which issue directories of distributors of visual aids(4)
7, 19, 20, 24.

IV. COSTS TO BORROWERS:

- A. Depts. which make no charge for their service...(3)
4, 14, 15.
- B. Depts. which charge only an annual fee.....(5)
3, 5, 6, 9, 13.
- C. Depts. which charge "per service".....(8)
1, 7, 11, 16, 17, 21, 22, 23.
- D. Depts. which provide an annual fee *or* a per service fee(7)
2, 8, 10, 12, 13, 18, 19.

*Figures refer to index numbers of states, above.

Films in the College Classroom

By JOHN S. ALLEN

Colgate University, Hamilton, New York

THE Physical Science Survey course at Colgate University is designed to orient freshmen in the fields of astronomy, chemistry, geology and physics. Through an introduction to these sciences, it aims to give a definite conception of the physical world, some appreciation of the scientific method and the part it has had in the intellectual life of the race, and the contribution of the physical sciences to the solution of some contemporary problems. It is not, as its name may imply to some, an attempt to survey the entire domain of the physical sciences. It is a logically developed course in the physical sciences rather than a "cut-down" version of the elementary courses in the departments represented.

Class discussion in small groups of less than twenty students is emphasized when possible. Questions, lectures, demonstrations, conducted visits to the geological museum, astronomical observatory and a geological field trip over the college campus are regular parts of the course. One period a week is reserved for this course so that all sections may be brought together in an auditorium where talking movies, lecture-demonstrations or examinations are given.

The development of modern motion picture methods and the advent of talking films has increased the value of movies as a teaching device by several hundred per cent. Our experience with laboratory demonstrations has indicated that too often the student carries away an impression of gadgets, tubes, wires, measuring instruments, etc., and the principle that is being illustrated is lost in the maze of apparatus that makes an interesting show. Talking films, where the lecture can call the students' attention to important points as the demonstration is being carried on before them by someone else than the lecturer, improve on this. The fact that "close-up shots" and telephoto shots can be shown on a large screen eliminate the difficulties involved in having a class in a large room and indoors. Animated drawings and stop-motion photography are

(Concluded on page 175)

V. MISCELLANEOUS:

- A. Depts. which distribute *only* catalogs of visual aids, with no supplementary material.....(17)
1, 2, 4, 5, 6, 8, 9, 10, 11, 12, 13, 14, 16, 18, 19, 21, 22.
- B. Depts. which render additional service.....(7)
3, 7, 15, 17, 20, 23, 24.
- C. Depts. whose catalogs are very well annotated....(5)
5, 6, 12, 22, 24.
- D. Depts. whose catalogs are very well classified....(9)
1, 3, 4, 6, 9, 13, 15, 23, 24.

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)

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

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

Baby Face Harrington (C. Butterworth, Una Merkel) (MGM) Dumb, timid clerk, ambitious for gay life, becomes linked incredibly with gangland. Blunders into capture of gang and emerges hero. Absurd plot made hilarious by hero's solemn stupidity and Merkel's breezy comedy as his wife. 6-4-35
(A) Amusing (Y) Prob. good (C) Little interest

Behind the Green Lights (N. Foster, Judith Allen) (Mascot) Inane, unconvincing stuff. Detective-hero works hard to bring known murderer to trial, but lawyer-fiancee, supposed dupe of shyster, wins acquittal by ludicrous methods. When criminal almost kills her father she repents in time. 5-21-35
(A) Stupid (Y) Worthless (C) No

Black Fury (Paul Muni, Karen Morley) (Warner) Powerful picture, with incredible moments, of struggle between miners, tricked into strike, and mine-owners tricked into brutal resistance. Muni splendid as lowly strike-leader risking all to right wrong and win strike single-handed. 5-14-35
(A) Fine of kind (Y) Grim (C) By no means

Break of Hearts (Katharine Hepburn, Chas. Boyer) (RKO) Humble-music-student heroine and symphony-conducting, philandering hero meet, succumb, marry, and divorce. Hero then disintegrates so heroine rushes back for remarriage. Excellent acting and strong dramatic values greatly atone for trite story. 5-28-35
(A) Entertaining (Y) Better not (C) No

Captain Hurricane (James Barton, Helen Westley) (RKO) Labored character comedy concerned with elementary folk and a middle-aged love affair. Well-meaning and harmless, but hardly convincing as "Cape Cod life." Uninspired dialog and mediocre acting cannot redeem so feeble a story. 5-28-35
(A) Stupid (Y) Poor (C) No

Casino Murder Case, The (The Paul Lukas) (MGM) Typical Van Dine thriller, with a new Philo Vance, whose speech and personality hardly fit. Very complex story involving phony confession, misleading clues, and hint of the new "heavy water." Police unimaginably stupid, as usual. Vance never fails. 5-28-35
(A) Good of kind (Y) Passable (C) Too strong

Devil Is A Woman, The (The Marlene Dietrich) (Para) Supposedly "artistic" production of tawdry tale against hectic background of carnival Spain, about contemptible but "irresistible" heroine who makes incredible asses of strong men, including hero. Artificial, false, pictorially cluttered. 5-21-35
(A) Depends on taste (Y) By no means (C) No

Dinky (Jackie Cooper, Mary Astor) (Warner) Simple, wholesome little story. Manly young hero is cadet in military academy till mother's misfortune lands him in nearby orphanage temporarily. Shows convincingly that character, not mere possession, is the important thing in life. 5-14-35
(A) Pleasing (Y) Very good (C) Very good

Divorce Racket, The (The Olive Borden, Jas. Rennie) (Paradise) Mediocre murder-mystery in which suave district attorney combines romantic pursuit of heroine with leisurely detection of murderer of the shyster-villain. Action consists largely in endless dialing of telephones. Poorly done in all respects. 5-28-35
(A) Dull (Y) Poor (C) No

Dog of Flanders (Frankie Thomas, O. P. Heggie) (RKO) Softened version, fairly well acted, of Ouida's poignant story of Dutch boy's struggle between poverty and ambition to become a Rubens. Unconvincing spots, but human appeal is there and the dog is adorable. Very sad at times. 5-14-35
(A) Fair (Y) Good (C) Probably good

Doubling Thomas (Will Rogers, Billie Burke) (Fox) Sausage-making hero fights small-town amateur theatricals which are upsetting his stage-struck wife and daughter-in-law-to-be. He tricks them out of it by hilarious methods and wins limelight for himself. Typical Rogers picture. 6-4-35
(A) Good of kind (Y) Amusing (C) Good

Escape Me Never (Elizabeth Bergner) (British) (U.A.) Highly artificial plot built merely to make dramatic moments for Bergner as waif-mother, unmarried, gay in adversity, fighting wealth and society to hold her worthless lover, and winning a pitiful success. Notable only for Bergner role. 6-4-35
(A) Unusual (Y) Decidedly not (C) No

Girl from 10th Avenue (Bette Davis, Jan Hunter) (1st Nat.) Cheap heroine saves aristocrat hero as he is drowning romantic sorrows. They marry in drunken orgy, but she holds him despite waverings toward his former flame. Heavily spiced with unconventionality and fast-and-loose marriage. 6-4-35
(A) Good of kind (Y) Unwholesome (C) No

Goin' to Town (Mae West) (Para) Back to old type Mae West film, with heroine as brazen vulgarian, mumbling risqué wisecracks, rolling in wealth, using her one method to climb from rough Western town to high society and marriage to English Earl. Fast, clever, hilarious bad taste. 5-21-35
(A) Depends on taste (Y) Unwholesome (C) No

Hei Tiki (Maori cast) (First Division) Presents legend of the love charm, with all-Maori cast, in picturesque New Zealand settings. Interesting for tribal life, beliefs, customs and costumes, with violent and primitive battles between rival tribes for climax. Voice accompaniment. 5-14-35
(A) Novel (Y) Different (C) Little interest

Hoosier Schoolmaster (Norman Foster, Charlotte Henry) (Monogram) Uninspired version of Eggleston's post-Civil-War story. Ex-soldier becomes schoolmaster in Indiana village. His romance with "bound girl" brings conflict with citizenry, but melodramatic ending brings happiness to both. 5-14-35
(A) Dull (Y) Dull (C) No interest

Informer, The (V. McLaglen, Heather Angel) (RKO) Strong, expertly acted film of underworld events in Irish Rebellion. Huge, brawling, gin-soaked hero, penniless, betrays pal to death for gold. Pursued, he turns cringing coward and dies by law's guns at absurd climax. Sympathy misdirected. 5-14-35
(A) Powerful of kind (Y) No (C) By no means

Les Misérables (Fredric March, Charles Laughton) (U.A.) The great story greatly filmed, with all leading roles notably acted. March fine as pitiful victim of brutal injustice. Laughton superb as implacable, merciless Javert. Hard to imagine finer dramatizing of great novel within two hours. 5-14-35
(A) Notable (Y) Excellent (C) Mature

Let 'Em Have It (R. Arlen, Bruce Cabot) (U.A.) Another exciting, fast-moving story of three fine young "G Men" and ruthless criminal gang. Chiefly interesting for skillful methods of detection by government experts. Restrained treatment, minimum killings, credible action. 5-21-35
(A) Good of kind (Y) Probably good (C) No

Mark of the Vampire (Lionel Barrymore) (MGM) Another horror tale about supposed depredations of group of vampires, aiming solely to shock, chill, terrify throughout, with "surprise" ending. Stupid as drama, needlessly gruesome, pointlessly prolonged till even the horror becomes dull. 5-21-35
(A) Gruesome (Y) Certainly not (C) By no means

McFadden's Flats (Walter Kelly, Andy Clyde) (Para) An enjoyable, slow-moving farce-comedy of lower New York with Irish bricklayer and Scotch barber chief characters. Much homely humor, real human interest and pathos, and good dialog make antique theme thoroughly amusing caricature. 5-21-35
(A) Amusing (Y) Amusing (C) Funny

Mystery Man, The (Robt. Armstrong) (Monogram) Another impossible "live wire" newspaper man who goes out single-handed to catch a killer, meets endless obstacles, but wins

case, girl and job. Pure hokum, but lively enough in action and tempo to rank as entertaining mediocrity. 5-28-35
(A) Fair (Y) Perhaps (C) No

No Ransom (Leila Hyams, Phillips Holmes) (Liberty) Mediocre effort, poorly acted, to illustrate madness of younger generation and secret of happy family life. Millionaire pays gangster to kill him, gangster kidnaps him instead, falls for daughter so nobly gives up money, father and daughter. 5-28-35
(A) Impossible (Y) Stupid (C) No

One Frightened Night (Wallace Ford) (Mascot) Mediocre detective thriller about rich uncle assembling his heirs to hand out his wealth. One fake heir, sliding doors, scare devices, murder, dumb detective suspecting everybody in turn, etc. Largely a thorough waste of time. 6-4-35
(A) Crude (Y) Harmless (C) Hardly

Our Little Girl (Shirley Temple) (Fox) Shirley delights, as always, but story trite and thin. Happy couple drift apart for no very convincing reason and are re-united by their adorable child. Of value for little star's acting and for showing unfortunate effect of parental friction on children. 5-28-35
(A) Fair (Y) Yes, if it interests (C) Mature theme

People Will Talk (Charles Ruggles, Mary Boland) (Para.) Amusing farce with principals in typical roles. Devoted couple decide to quarrel in order to reconcile their wrangling daughter and son-in-law. In the attempt they become estranged themselves and humorous complications ensue. 6-4-35
(A) Fair of kind (Y) Amusing (C) No

Strangers All (May Robson, Preston Foster) (RKO) Harmless but crude domestic comedy. The fine old actress does her usual best, but cannot save such a mixture of exaggerated character, false motivation, and painful over-acting. Largely unintelligent and unconvincing throughout. 5-21-35
(A) Absurd (Y) Poor (C) No

Swell Head (Wallace Ford, Dickie Moore) (Fox) Despite some crudities and inadequate acting, this baseball yarn achieves genuine realism. Ford plays the braggart hero so deftly as to win sympathy, in spite of his blatant conceit and uncouth conduct. Mostly laughable, appealing and human. 5-28-35
(A) Passable (Y) Very good (C) Good

Under the Pampas Moon (Warner Baxter, Ketti Gallian) (Fox) Swashbuckling, engaging, Argentine gaucho hero loves and leaves women, loves and keeps horses. Airplane drops heroine and villain to make exciting complications ending in swanky Buenos Aires cafe. Romantic-dance-melodrama. 6-4-35
(A) Depends on taste (Y) Doubtful (C) No

Waltz Time in Vienna (German production and cast) Lively, colorful musical comedy, rich in famous melodies, but tries too hard and overdoes fast-tempo photography. Plot concerns authorship of waltz composed for English queen. German dialog, but complete English titles. Acting fair. 5-14-35
(A) Novel (Y) Probably good (C) Little interest

Werewolf of London (Henry Hull, Warner Oland) (Univ) Mere scare-shudder-horror stuff built on ancient superstition, with two werewolves, lest one be not enough. Their struggle for flower that is sole antidote to their madness brings grim tragedy to them, and relief to the audience. 5-21-35
(A) Hardly (Y) No (C) Certainly not

What Price Crime (Charles Starrett) (RKO) Just another detective-versus-gangster concoction, laid in Hollywood, with heroine the sister of arch-gangster, who is outwitted and run to earth by hero after endless auto-chase over selected vacant streets. Hero wins heroine! 6-4-35
(A) Twaddle (Y) No (C) No

Department of Visual Instruction

Meeting of the Department of Visual Instruction The National Education Association

Denver, Colorado, July 1-2, 1935

Auditorium of the Women's Club, Between 14th and 15th
on Glenarm Street

General Theme: *Visual-Sensory Aids As a Coordinating Factor in the Integrated School.*

Presiding Officer: Wilber Emmert, Director of Visual Instruction, State Teachers College, Indiana, Pennsylvania, and President of the Department of Visual Instruction of the National Education Association.

First Session, Monday Afternoon, July 1

- 1:30-1:50 The Noon-Day Movies, Education's New Tool—L. K. Meola, Visual Education Chairman, John Hay High School, Cleveland, Ohio.
- 1:50-2:15 The Role of a Visual Aid and Sensory Technique Course in Teacher Preparation for the New Day—Henry Klonower, Chief, Teacher Division, State Department of Public Instruction, Harrisburg, Pennsylvania.
- 2:15-2:40 The Place of an Extension Service Bureau in the Visual Education Program of a State — H. L. Kooser, Director of Visual Instruction Service, University of Iowa, Ames, Iowa.
- 2:40-3:05 A Large Area Visual Instruction Service—Lowry Nelson, Extension Service, Brigham Young University, Provo, Utah.
- 3:05-3:25 Systematic Visual Education in the Average School—William H. Dudley, The William H. Dudley Visual Education Service, Chicago, Illinois.
- 3:25-3:45 A Course in the Correlation of the Arts—Merrill Bishop, Director of Education, Secondary Division, San Antonio Schools, San Antonio, Texas.

Conducted by ELLSWORTH C. DENT, Secretary

3:45-4:00 Discussion, Announcements, Appointments.

Second Session, Tuesday Noon, July 2

- 12:00-1:20 Luncheon Meeting. Held in the Brown Palace Hotel. C. F. Hoban, State Director of Visual Education, Department of Public Instruction, Harrisburg, Pennsylvania.
- 1:00-1:20 Making the Rocky Mountains a part of a School Program—Lloyd Shaw, Superintendent, Cheyenne Mountain Schools, Colorado Springs, Colorado.

Third Session, Tuesday Afternoon, July 2

- 1:30-2:00 How to Prepare and Present a Science Night Program—Robert Collier, Jr., Science Department, South High School, Denver, Colorado.
- 2:00-2:25 Characteristics in Still Pictures for Instructional Use in the Classroom — Lelia Trolinger, Bureau of Visual Instruction, University of Colorado, Boulder, Colorado.
- 2:25-2:45 The Use of Cartoons and the Chalk Talk in the Classroom—George Ream, Principal of the Senior High School, Albuquerque, New Mexico.
- 2:45-3:10 Classroom Demonstration: Culminating Activity in Visual Education Using the Opaque Projector—Inez C. Larson, Alcott School, Denver, Colorado.
- 3:10-3:30 The Adaptation of Art to Classroom Work — Edna Helstern, Central Grade School, Pueblo, Colorado.
- 3:30-3:45 Report of The Secretary-Treasurer, Ellsworth C. Dent, Washington, D. C.
- 3:45-4:00 Reports of Committees; Election of Officers; Appointment of Committees; Plans for the year 1935-1936.

Annual Spring Meeting of New Jersey Group

The New Jersey Visual Education Association exhibit and demonstration, held in the Log Cabin room of the Hotel Douglas, Friday evening, May 24th, attracted visitors from far and near.

At the dinner-meeting which preceded the display of mechanical devices, A. G. Balcom, president of the Association, made mention of the fact that it was the fourth annual spring meeting, and very briefly outlined a history of the organization. As is the custom at these meetings, each guest arose, and volunteered his name, occupation and affiliation with visual instruction activities.

Much of the mechanical equipment and material on display were shown through the courtesy of J. C. Reiss,

local dealer. The projection of talking and color pictures were the highlights of the demonstration. Their possibilities were discussed and great interest was aroused in the Kodachrome process of photographing nature in natural colors.

G. P. Fonte demonstrated a new type of rubber screen, and criticized teachers using indifferent tools. "Tremendous progress has been made in the selection of visual aids for classroom instruction," he declared.

The teaching of reading was illustrated by a home-made film, produced by the Newark Board of Education with the cooperation of the Webster Street School faculty. The camera work was done by Arthur J. Peck, a nephew and close associate of Mr. Balcom in visual instruction work.

News and Notes

Conducted by JOSEPHINE HOFFMAN

Pupils Discuss Character Education Film

A recent experimental showing of the first of a series of Character Education films to a selected group of New York City public school children, was arranged by Dr. Harold G. Campbell, Superintendent of Schools, and Will Hays, President of the Motion Picture Producers and Distributors of America. 4,500 fifth and sixth grade pupils from seven schools saw a one-reel cutting from *Sooky* and afterwards discussed the moral and ethical problems presented.

The program was a prelude to the showing in New York City of a series of twenty-one films prepared by the Committee on Social Values in Motion Pictures, of which Dr. Howard M. LeSourd, dean of the Graduate School of Boston University, is chairman. The pictures have been edited and arranged to a point a lesson. They are designed not only to teach children the fundamental virtues, but also to give parents a technique for dealing with child problems. Other films from which such one-reel condensations have been made are: *Huckleberry Finn*, *Tom Sawyer*, *Tom Brown of Culver*, *Wednesday's Child*, *Young America*, *Cradle Song*, *Skippy*, and *Alias the Doctor*.

The films will be given national distribution following their showing to New York schools. Their use for any other purpose than educational is forbidden.

Eight centers of distribution and supervision have been established. They are—Boston: Dr. Howard LeSourd, Boston University; Chicago: Prof. Frank N. Freeman, University of Chicago; Indianapolis: Prof. Edward Bartlett, Depauw University; Los Angeles: Prof. Harold Jones, University of California, Berkeley; New Haven: Dr. Mark A. May, Yale University; New York City: for schools, Miss Rita Hochheimer, Department of Visual Education; for churches, Prof. Harrison S. Elliott, Union Theological Seminary, and for social agencies, George J. Zehrung, Y. M. C. A. Film Exchange, 347 Madison Ave.

Department of the N. E. A. Sponsors Study Guides

The new study guide on *Les Miserables* is the first to be issued under the sponsorship of the Department of Secondary Education of the National Education Association. Carefully planned study guides for selected photoplays have been compiled by educational authorities and endorsed by the Association and are being forwarded to the heads of the 18,000 high schools and to many of the private and parochial schools of the nation. The plan, announced by Ernest D. Lewis, president of the Department of Secondary Education and chairman of the Department of Social Studies of

the Evander Childs High School, New York City, marks the approval and extension of the pioneering work done by the National Council of Teachers of English which for the last two years has published study guides on outstanding motion pictures for use in classrooms only.

Four teachers of social science, history, French and English respectively, have collaborated in preparing the *Les Miserables* guide which will be adapted for use in each of these subjects. Specific classroom discussions before and after seeing the photoplay are outlined and there is a 15-minute radio dramatization. Studies are now being planned for *Call of the Wild*, *Midsummer Night's Dream* and *The Crusades*. Dr. William Lewin will be managing editor.

Another College Offers Visual Course

The May issue of THE EDUCATIONAL SCREEN carried a list of colleges offering Courses in Visual Instruction this summer. Since then we have received a report of a course in Visual Education to be given during the summer session by Paul C. Nelson at Stout Institute, Menomonie, Wisconsin. This course is also given during each of the two semesters. There are no other courses offered in the state except brief two or three day courses conducted by members of the staff of the Bureau of Visual Instruction, The University at Wisconsin, at teachers' colleges in the state. Mr. J. E. Hansen, Chief of the Bureau, is broadcasting a series of programs for teachers on Visual Education in the Modern School System each Thursday.

World Federation of Education Associations

The 1935 meeting of the World Federation of Education Associations will be held, August 10-17, in Oxford, England. The meeting will be in conjunction with two other strong international organizations, the International Federation of Teachers Associations (elementary) and the International Federation of Associations of Teachers in Secondary Schools, which guarantees representation from most of the countries.

The program of subjects to be discussed at the various meetings will be very comprehensive, and cover most of the problems connected with teaching and education generally. The British Film Institute is arranging the program of the visual section which has been given an important place in the conference.

The British Committee is preparing for various sorts of entertainment and special tours under the

direction of local committees. There will also be an exhibit of work of children of the English schools. Persons who are interested in sailing dates, cost of travel, accommodations, etc., should write to the headquarters office of the World Federation, 1201 Sixteenth Street, N. W., Washington, D. C.

Students Exhibit Visual Aids

The students in Mrs. Edna Richmond's Education classes at State Teachers College, Fairmont, West Virginia, are finding out for themselves the effectiveness of visual aids in their student teaching. On a table in the college library they have arranged a weekly exhibit in visual education and are compiling a list of questions asked by interested visitors. A comprehensive bibliography has been prepared to help students who wish to read more about the subject.

Ohio Bill Provides Visual Funds

The Ohio Legislature has unanimously passed an amendment to House Bill 158 giving a portion of the film censorship revenue for a state owned collection of visual aids. The measure reads: "Fifty per cent of all moneys received from the motion picture license fees collected . . . in excess of such amount as shall be necessary to pay the operating expenses, including salaries, of the division of film censorship shall be paid into a fund to be used by the director of education for disseminating information relative to the history, scenic beauties, natural resources, and industries of Ohio through the office of the director of visual education of the division of public instruction, and for the creation, maintenance, administration and regulation of a suitable collection of visual aids for loan to the educational institutions of Ohio . . ."

All those who made this legislation possible are to be greatly congratulated on the success of their persistent efforts.

Test Value of Films for CCC Use

An experiment to discover what educational films are best for CCC camp use, is announced in *Happy Days*, weekly paper of the CCC. Fred E. Kelly, Educational Adviser of Company 385, Gettysburg, Pennsylvania, is conducting the experiment under the direction of E. C. Dent, supervisor of visual instruction, National Park Service. Members of three camps will take part in the study and their reactions will be carefully recorded. Mr. Kelly has booked a hundred films from the National Park Service for use in classes in health and hygiene, first aid, American history, nature study and forestry.

The films will be rated according to the educational response of the enrollees. For instance, if a

(Continued on page 175)

Film Activities

Foreign Film Programs Arranged by International House, The University of Chicago*

Since 1932, foreign talking films have been a regular part of the educational program of International House at the University of Chicago. During this three year period, a program comprised of more than 70 different foreign films in English, French, German, Hungarian, Italian, Russian and Yiddish, has been presented under the joint sponsorship of International House and the Renaissance Society of the University of Chicago.

The objectives of the program have been (1) to aid in teaching languages by providing background and illustrations for readings, by affording examples of proper diction and pronunciation, and by stimulating interest in further study of language and literature; (2) to increase understanding of contemporary problems of foreign peoples; (3) to stimulate interest in the study of foreign literature and culture; and (4) to afford to students and faculty of educational institutions entertainment of a cultural level and kind not ordinarily obtainable.

In choosing pictures for the program, the Selection Committees have approved for showing only those films which are satisfactory media for realizing these four objectives and which are regarded by foreign citizens as fair treatments of the problems of their countries or worthwhile representations of their literature.

Finding pictures suitable from both points of view has not been easy. To secure enough pictures for weekly showings throughout each year, it has been necessary to repeat the best films several times and this year it became necessary to assist in importing and distributing pictures in order to improve the standard set in the past.

During March and April of this year, International House arranged showings in 24 educational institutions for several French feature pictures imported by the French Talking Films Committee of Cambridge, Mass.

The necessity of obtaining pictures for our own program from sources in addition to those now open, supplemented by requests from fifty or more educational institutions for aid in finding suitable pictures, influenced us to make the following plans

**Editor's Note*—We are privileged to announce the appearance in the September issue of an extended article on the film activities of International House, written by Wesley Greene, Assistant Director of Educational Activities. The notable expansion of International House activities in the serious film field, starting from very modest beginnings, will make interesting reading.

for the summer and next academic year;

(1) International House has arranged a nine-week program of French, German, Russian, and Spanish features, and Erpi instructional pictures available to educational institutions in 1935-36.

(2) A committee of American language instructors will meet in Paris this summer to select pictures for importation into the United States for educational showings. Representatives of language departments in all parts of the United States are being invited to communicate with International House, Chicago, before July 15 for information as to the time and place of this meeting.

(3) To demonstrate the significance of the talking picture for instructional purposes, International House is arranging a tour of the United States for several scholars prepared to give illustrated lectures on the history and geography of various parts of the world. From June to November of this year, Dr. James Wellard, English lecturer and writer who received his doctor's degree from the University of Chicago as the holder of a Rockefeller Fellowship, will be available to speak on some phase of English literature or geography. His lectures, which will be illustrated with 16mm. sound films and slides, should be excellent laboratory material for courses in the use of visual aids in education.

During the three years since International House and the Renaissance Society of the University of Chicago organized a program for foreign films, objectives have been clarified, criteria for judging pictures determined, hundreds of films previewed and more than 70 selected and presented. The results of this initial period are now to be made available to other educational institutions.

Gutlohn Library Agencies

Harry A. Kapit, vice-president of W. O. Gutlohn Inc., announces additional agencies who will handle their 16mm. sound-on-film releases, namely, Ideal Pictures Corporation, 30 East Eighth Street, Chicago, Illinois; Bass Camera Company, Inc., 179 West Madison Street, Chicago, Illinois; Erker Brothers Optical Company, 610 Olive Street, St. Louis, Missouri; Kaufmann Department Stores, Inc., Fifth Avenue, Pittsburgh, Pennsylvania.

Mogull 16mm. Film Catalog

The 48-page catalog of 16mm. silent motion pictures issued by Mogull Brothers, New York City, contains a complete variety of subjects suitable for exhibition in home, school, church and other non-theatrical groups. The films are classified under such headings as Entertainment, Sports, Travel and Customs, Nature, Science, Industries, Sociology, Transportation, History, Biography, World War,

and Religion. Besides the rental library, information is given on short subjects for sale.

A 2-page supplement lists the 16mm. sound-on-film product also offered by this company, including many entertainment features, the Music Masters series, Sports and Travelogs, Organologues, Cartoons and Comedies.

Film on Child Development

Erpi Picture Consultants announces the completion of a seven reel talking motion picture entitled *Life Begins* produced in collaboration with Dr. Arnold Gesell, Director of the Yale University Clinic of Child Development. The film is the result of a quarter of a century of research on the part of Dr. Gesell and his associates. For the past decade he has used the motion picture camera to record his tests carried on in a unique nursery-laboratory at the Yale Clinic. The film marks the first broad attempt to record all the human behavior patterns of babies during the first year of existence as a means of charting normal growth.

The nursery-laboratory at the Yale Clinic proved an ideal setting for the study of these significant baby actions. In a specially designed photographic dome and in a screened studio the enchanting miniature stars carried on their simple activities, while hidden cameras recorded their every movement and Dr. Gesell and his associates pursued their investigations.

The film is divided into seven parts, each presenting a different phase of infancy. The first, *The Growth of Infant Behavior, Early Stages* demonstrates the rapid growth during the first year of life. The increasing ability of the infant to use his hands in manipulating objects is emphasized in *The Development of Infant Behavior, Later Stages. Posture and Locomotion* deals with the stages by which the baby grows from his helpless condition of early infancy to the period when he is able to change his position, pivot, creep, crawl, cruise around his crib and finally walk unaided. How a baby spends his day is shown in *A Baby's Day at Twelve Weeks*.

"As the baby grows older the schedule of his daily care and the cycle of his daily behavior undergo interesting changes," Dr. Gesell explains. In *A Thirty-Six Weeks' Behavior Day* these changes are shown. Does a baby's learning depend upon exercise or natural growth? What are the possibilities and limitations of training? *Learning and Growth* gives the answers. The section *Early Social Behavior* shows the amazingly early age at which babies display their social instincts, and how these instincts may be wisely nurtured.

Bookings are now being made for the film with all types of organizations interested in child welfare work. When desired, Erpi will furnish sound equipment and handle all details of the showing.

Among the Magazines and Books

Conducted by MARION F. LANPHIER

School Executives Magazine (March, '35) "Training in Visual Education," by E. E. Macy.

Compulsory education and the truant officer are rapidly disappearing because of the use of modern methods. "Visual education is one of the newest and most successful of these methods." The consensus of opinion now is that training in the principles and technics for the use of visual and other sensory aids should be an essential part of the equipment of every elementary, secondary and special teacher. Visual instruction is, at the same time, more economical and more effective than the usual methods. "In a recent investigation in Chicago, an average gain in achievement of 24% was shown as a direct result from the use of visual aids. This means a saving of about \$8,000,000 yearly in the educational budget." Teachers must be trained so that they will be able to make wise selection of visual materials, to correlate the content with the units of instruction, and to be able to handle the physical equipment properly. They must also know the best method of presenting each particular aid, and must have a profound knowledge of the philosophy that underlies learning through the senses," as Klonower says. The Bucknell plan of teacher instruction in visual methods is briefly described, and highly rated.

The Modern Language Journal (March, '35) "Foreign Talking Pictures in Modern Language Instruction," by Edward B. Ginsburg.

The development of the use of foreign films by schools and colleges in the United States is briefly surveyed by the author who has been in close contact with such development since its beginning about four years ago. In that time some two hundred German, seventy-five French, and a dozen Spanish talking films have been circulated to approximately three hundred institutions.

The films thus far used consist exclusively of theatrical feature films selected as of special interest or value to schools. A very few travel films have been combined with these and the French version of the "Three Little Pigs" has enjoyed considerable popularity. The value of such foreign entertainment pictures is analyzed. As a rule the filming of the foreign classics has not been marked by great success. The author believes, in the light of his experience, that "only a considerably abridged film of a classical story would be practical for school use in correlation with instruction."

A plan for the development of educational films of the most valuable type is outlined. "The potential pedagogical value of sound films lies chiefly

in their ability to serve as models for pronunciation and to supply, as a background for study, actual and thorough pictures of a foreign country, its people and their customs. . . . The film of the near future will be so constructed as to combine with utmost efficiency the various methods of language instruction. The visual background will be accompanied by a spoken description which will make the former serve as a visible illustration of the language and grammar."

Parent-Teacher Magazine (April, '35) "School Movies Projected by the P. T. A.," by Catheryne Cooke Gilman.

From conferences in fifty-seven cities have come questions as to the means for providing motion pictures for the schools. A frequent query is, "How can you convince the local boards of the importance of this work?" The summaries of the nine volume study of the Payne Fund made by Charters and Forman should be consulted by all parents. "We must not let anyone forget that children learn faster from motion pictures, and remember what they see longer and in greater detail than what they hear or read. We must not let others forget that with motion pictures teachers can teach large classes even more effectively than they can teach small classes without it. Failures and repeaters in grades, known to add greatly to the expense of education, can be materially reduced by giving them another teaching medium which is effective with the 'eye-minded'."

Educational Method (March, '35) "How the Museum Contributes to Leisure-Time Interests," by Jane A. White, Ass't Curator of Education, Carnegie Museum, Pittsburgh.

The study of nature and an appreciation of the arts are more and more commending themselves for leisure hours. The Board of Education in Pittsburgh, realising this truth, has appropriated \$15,000 annually for extending the work of the Carnegie Institute among school children. The classroom instruction is frequently supplemented by a field trip to the Museum. Sometimes the visit is followed by a school exhibit prepared by the pupils. Junior Naturalists Clubs are formed and meet during the fall and winter on Saturday mornings from ten to twelve. In the summer, they meet daily except Saturday. For these clubs, there are no set subjects, no courses of study, no specified objects to observe on field trips before others can be seen. The

club members preserve their collection for an exhibition held at the end of the summer. Plays are presented to children spectators who thus become interested in zoological, horticultural, or ethnological subjects. A nature-study calendar is now being planned when the children will give talks with slides.

School Arts (April, '35) "Opportunities and Dangers in Construction Work", by Frederica Beard. A helpful article with splendid educational spirit.

"The Art Exhibit", by Marion A. Miller. The writer gives clear and complete instruction for displaying pictures or objects in an exhibit so that their worth is not discounted as is frequently the case. If instructions are followed, there will be no cluttered displays in which the arrangement defeats the objective.

"Paraffin Prints" by Edith L. Manchester. The whole procedure of printing with paraffin blocks is made clear and three excellent prints, speaking in loud praise of the method, are reproduced.

American Childhood (April, '35) "Shadow Puppets in School" by Pauline Benton. Here is a detailed description of the preparation and manipulation of puppets made from pasteboard for the purpose of throwing shadows on a transparent screen. The figures are manipulated from below and are more easily produced than marionettes. Shadow puppets originated in China and a court performance was given in 121 B. C. The early figures were from fish skin, but now they are made from donkey skin and are colored with transparent dyes. The article is delightfully illustrated.

The Journal of Geography (March, '35) "An Experimental Evaluation of the Ability of Children to Interpret the Pictures Used in Elementary Text-books in Geography", by Floyd A. Cropper.

A carefully prepared scientific experiment is reported. The problem concerned itself with the effect of instruction upon the interpretation which children give to geographic pictures. Twenty seventh grade pupils were tested upon twenty pictures carefully rated by experienced geography teachers. Ten pictures were used in the initial testing, and after seven weeks of picture instruction a second test was given upon the other ten pictures. In each case, the pupil asked five questions on the picture presented to him. All the questions were classified as factual or those based on relationships. An actual classroom discussion upon one of the pictures used for the training is given in full in the article. Six important conclusions are reached, among which are the following points:

Teachers vary greatly as to what constitutes high pictorial quality for teaching purposes. Without

definite instruction in the study of pictures, children think of them chiefly in terms of geographic facts. After instruction in picture interpretation, they think in terms of relationships. Before instruction, the children thought mostly in terms of the natural environment. Following instruction, human behavior became a more important factor, also its relation to the environment. As usual, intelligence had little to do with the improvement in the ability to interpret pictures, that is, the weak pupils were helped proportionately more than bright ones. The study indicated that pictures should do more than merely supplement the text, or make it more interesting. They should be used as special study material.

Photo-Art Monthly (March and April, '35) "Lantern Slides in Color," by Prof. Harold F. Schaeffer.

Color plates for slides being rather expensive for a set, the writer tried dye toning and chemical toning. The time required and the uncertainty led him to try a combination of certain methods. By modifying some of the steps and by adding to or subtracting from a few formulas he worked out the procedure which is given very fully. "There is no pretense to originality. There is no claim that this is the only method or that it is the best method, (but) any one can be reasonably sure of presentable results."

Parents (March, '35) "How to Take Indoor Movies," by Carl L. Oswald.

Detailed instructions for photoflood lighting, type of film to be used, and lens settings are given. Lights should be turned on before the children are introduced into the scene.

Intercine (March, '35) "The Encyclopedia of the Cinema." It seems impossible to think of any phase of film projection that is not covered by the extensive outline of "The great Encyclopedia of the Cinema," which is given on the first page of this issue. The work is alluded to as a huge compilation of many volumes. "The idea behind our work was to mirror the multiform aspects and the complicated structure of the motion picture. The compilers were also anxious not to fall into the fault of aridity, but to offer a work that should be as full of life and character as possible since it deals with a theme of eminently practical application." Aesthetics, mechanics, and optics are given a general treatment, the history of the film is exhaustively developed, stereoscopic and coloured films are described, and production is given a readable and scientific elucidation. Other subjects are, distribution, projection halls and programmes, projection, legislation (social and political aspects), institutes and organizations.

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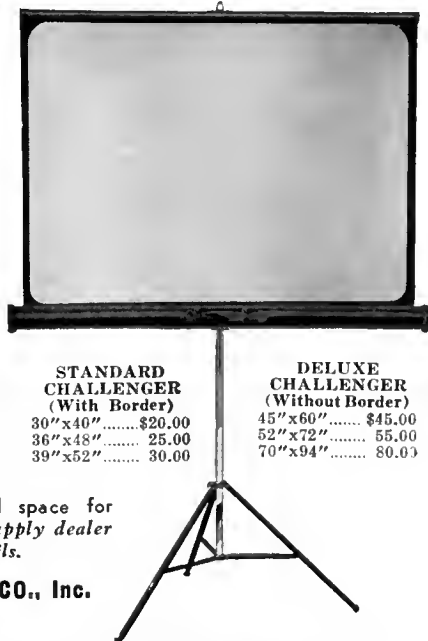
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School Department

Visual Aids in the Social Studies

By JOHN J. JENKINS

Director of Visual Instruction
Bronxville, New York, Public Schools

BEFORE considering the uses and sources of those visual aids which make the social studies more vital and interesting, it is essential that the distinction between visual instruction and "other instruction" be made clear. The main distinction is one of emphasis. Visual instruction emphasizes concrete imagery in the learning process. "Other instruction" stresses the importance of verbal imagery. Both have important roles to play. They supplement one another and neither can be dispensed with.

The blackboard is the most common of visual aids to be found in the classrooms of the country. Providing, as it does, an opportunity for collective thinking through group concentration, pupil and teacher suggestions may be utilized to an unusual degree in arriving at a thorough understanding and more complete knowledge of the material under consideration. In the social studies it may be used for outlines, slogans, quotations, rough map sketches driving home geographic concepts, diagrams, time lines, and dot, column, bar, line, block and circle graphs.

Maps usually taken for granted as a necessary part of a well equipped social studies classroom present the problem of the projection to be used. Those who are at loss in the matter will find the discussion of the Mercator, Sinusoidal, Lambert's Azimuthal, Conic, Modified Conic, Polyconic, Homolographic, Interrupted Homolographic and the Homosoline Equal Area projections distributed by Rand McNally and Company, worthwhile reading.

In the pictorial map field an excellent opportunity is provided for the correlation of social studies and art. Facts and locations can be determined by reference reading and research; the size of the map, the form of graphic representation, use of colors, type of lettering and actual accomplishment forms a worthwhile art project. Other art projects that can be correlated with the social studies are the making of masks, busts, block prints, charcoal drawings, sketches, pastels, friezes and murals. Professional pictorial maps useful in improving classroom decoration and atmosphere as well as factual interest may be purchased from John Day Company, R. R. Bowker & Company, Frederick A. Stokes Company, and Rand McNally and Company, all of New York City. Two pictorial map

Conducted by DR. F. DEAN McCLUSKY
Director, Scarborough School, Scarborough-on-Hudson, N. Y.

books, having for their topic the United States are: "Picture Map Geography of the United States," by Vernon Quinn and Paul S. Johst, published by Frederick A. Stokes; and a "Picture Book of the United States," by Berta and Elmer Hader, published by the Junior Literary Guild, New York City.

Pictures serving as they do to create atmosphere, arouse interest, provide vicarious experience, and bring definite facts before the pupils have a place in social studies instruction. Among the sources of such pictures are the magazines: Art and Archeology, Asia, Fortune, Home Geographic, National Geographic, Survey Graphic, The Literary Digest, Time, Travel. Other sources are newspapers and postcards.

Models made of paper pulp, wood, metal, clay, plasticene, soap, plaster paris, paraffin, wire and cloth, provide excellent media for pupil activity and correlation with other subjects. Woodwork, metal craft, and sewing are a few subjects through which children can be brought to the realization that each is not in a separate compartment having no relation to the rest of the school world, but part of an integrated, closely knit whole. In the making of models accuracy and authenticity are essential. The value of this type of activity does not lie in the beauty of design and appearance of the finished product, but rather in the vicarious learning gained through the information necessary to successful achievement. "Creative Teaching" published by the Davis Press, Worcester, Massachusetts will be found to contain interesting suggestions and technique.

Many commercial companies distribute free illustrative and descriptive materials such as exhibits, charts, bulletins, pamphlets, and booklets. These materials although of value in illustrating points under consideration, stimulating interest, providing a survey of a complete process, or creating a desire for information beyond textual information, have the disadvantage of being agents of propaganda. Source books for such materials are listed in McClusky, Jenkins, Knowlton, and Merton, "The Place of Visual Instruction in the Modern School," a syllabus for teacher training institutions, published by Ellsworth C. Dent, Bureau of Visual Instruction, University of Kansas, Lawrence, Kansas.

Should the reader desire to ascertain the uses and sources of visual aids involving equipment it is suggested that he consult A. V. Dorris, "Visual In-

cut costs of *Illustrative Material*

for VISUAL INSTRUCTION



WRITE FOR NEW CATALOG — Catalog No. 78 gives complete description of Model VA and other Delineascopes for classroom projection. Address Dept. R-6.

ONE of the definite advantages of opaque projection is that you can use pictures from books, catalogs, magazines, etc. as illustrative material for your lectures.

The Spencer Model VA Delineascope projects both glass slides and opaque material interchangeably. You can use standard glass slides to illustrate the subject you are teaching and supplement these slides with pictures from current magazines. The change from opaque to glass slide projection is made simply by the turn of a handle.

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Has ample volume for large auditorium yet equally adaptable to class room use.

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The latest in 16mm. sound projection.

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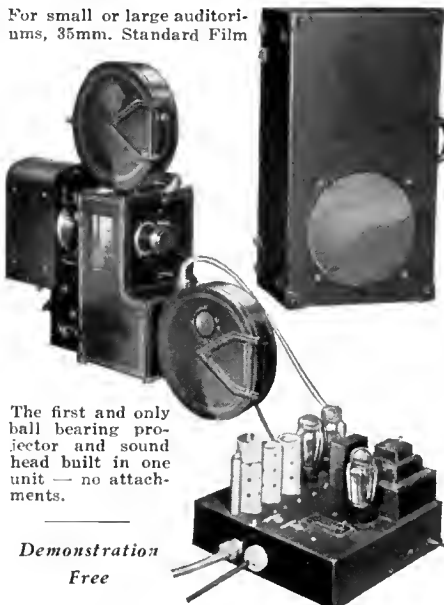
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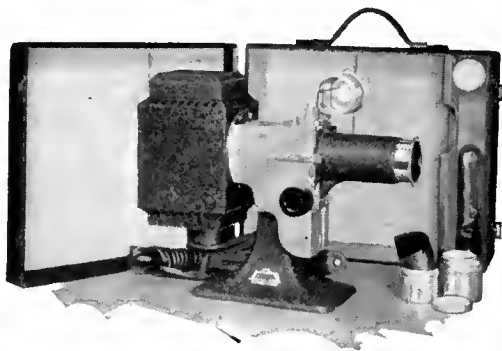
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| FOREIGN GEOGRAPHY | PHYSICS |
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SOCIETY for VISUAL EDUCATION, Inc.

 Manufacturers, Producers, and Distributors of Visual Aids 
327 SO. LA SALLE ST. CHICAGO, ILL.

struction in the Public Schools," Ginn and Company, Boston; F. N. Freeman, "Visual Education," University of Chicago Press; Johnson, "Fundamentals in Visual Education," Educational Screen, Chicago; McClusky, Jenkins, Knowlton and Merton referred to above; and Wood and Freeman, "Motion Pictures in the Classroom."

Measuring the Value of Six Slides in Teaching a Unit on "Paper"

MY ROOM has 36 pupils in the fifth grade. The basis for this study was Marion Wheeler's unit study book on "The Story of Paper."

The entire room worked together on the unit for four days, using twenty minutes each day for the instruction period. As a motivation we talked about all the uses of paper in the school, at home, in business and in pleasure so the children would realize what an important part paper plays in our lives.

For our spelling we made a list of words which we might use in talking and writing about paper. for our language each child made up a list of as many words as he could think of things made out of paper and used both at home and school. On the fourth day each child wrote a story about paper which would tell what he had gotten out of the discussion. This much we all did together. The room as a whole saw three pictures. One of these I made to explain papyrus.

On the third day I divided the room into two sections with as equal I,Q's as possible. One of these sections was kept after school for 20 minutes on the third and fourth days of the study, and during each evening looked at three lantern slides.

The test was given on the fifth day consisting of 12 false and true statements and 13 statements in which the last part of the statements were placed out of order, and the children were to put the number of the sentence in front of the right answer.

The results show that the *Visual Aided* group made an average score of 85.5, while the regular group made an average score of 79.7. Showing that the use of six slides raised the class average 5.8%.

VIRGINIA H. CHANDLER
Michigan City, Indiana

Enriched Teaching of English in the Junior and Senior High School, by Woodring, Jewett and Benson (1934) "A source book for teachers of English, school librarians, and directors of extra-curricular activities, listing chiefly free and low cost illustrative and supplementary materials." Five and one-half pages are devoted to visual materials, both free and rental films, and equipment. Marionettes and puppet shows have a bibliography of two and one-half pages. The book is published by Teachers College, Columbia University.

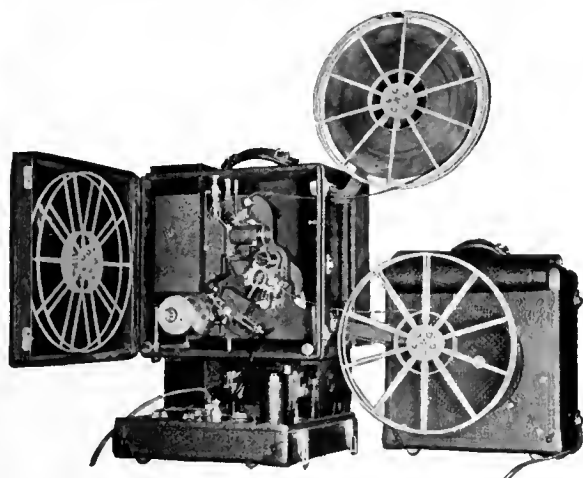
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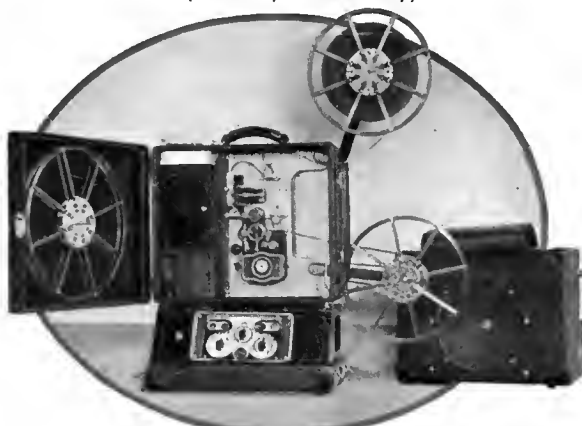
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Best of all claw movement projectors.



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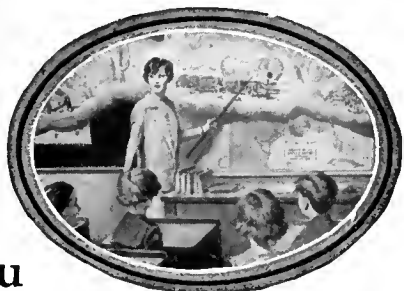
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Among the Producers

Bell & Howell 8mm. Camera

The Bell & Howell Company has announced that it will have an 8mm. motion picture camera in production within a few weeks. The new camera is known as the Filmo Straight Eight. It uses a new film, Bell & Howell Filmopan, a fine-grain reversible panchromatic film which is pre-split and packed for daylight loading on spools containing 30 feet of usable film plus 2 feet for loading and unloading. This film costs only \$1.45 per spool.

Small size, light weight, provisions for extremely simple loading and operating, and the scientific design are other advantages emphasized. The weight is only 24 ounces; the size is $1\frac{3}{8}$ by 3 by 5 inches. The camera is easily and quickly loaded. There are no sprockets to thread, no film loops to form. The film spools are placed on the spindles and the camera is loaded! When the permanently-attached hinged door of the camera is opened, the film gate springs open, ready to receive the film. The gate is closed by the shutting of the door. The footage dial is automatically reset to 0 when 30 feet of

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.

film have been exposed, and, as it is inoperative when the camera door is open, need never be reset by hand.

A $12\frac{1}{2}$ mm. F 2.5 anastigmat lens in universal focus mount is standard equipment. Extra lenses including Filmo 70 and 75 Camera lenses will later be adaptable to the 8mm. camera. There are four speeds—8, 16, 24, and 32 frames per second. Spy-glass viewfinder and built-in exposure calculator are also provided.

Cine-Kodak, Model K, Reduced

The list price of the Cine-Kodak, Model K, with the ultra fast f. 1.9 lens, formerly selling at \$152.50, has been reduced to \$112.50 without a carrying case and \$125.00 with the case. This \$27.50 price reduction, according to advice from the Eastman Kodak Company, has been made possible as the result of increased sales, with its attendant manufacturing economies. Model K, with the f. 3.5 lens will no longer be supplied, as the new price of the f. 1.9 is practically the same as the f. 3.5 model.

Cine-Kodak, Model K, justly deserves its great popularity in the 16mm. field for its versatility, its adaptability to other lenses—wide angle and telephoto.

The DeVry Free Summer School

Although sponsored by an equipment manufacturer, this unique enterprise embraces many phases of visual education practice, and includes many leading names in the field. It is fortunate that it occurs just the week before the Denver N. E. A. Convention, so that eastern members can stop off at Chicago on the way. The program was printed in the May EDUCATIONAL SCREEN.

Among the new names this year one notices especially Mrs. Robbins Gilman of The National Parent-Teachers Congress, Mrs. Elizabeth Richey Dessez, so long connected with non-theatrical films, Dr. Edgar Dale, associated with Dr. Zook in The National Film Institute, Dr. LeSourd of Boston University, who will present a new series of character building films. Miss Carter of the Chicago University, will exhibit and describe some of the new Erpi educational talkies. A representative of the Will Hays organization will speak for the industry.

A feature of the sessions will be the exhibition of outstanding industrial films, by leading business firms. There will be, also, technical instruction on the operation of sound projectors and cameras throughout the sessions.

SILENT PROJECTORS:

We have the finest 500 watt 16mm., silent projectors manufactured, priced from \$85.00 up; write to us! Also 200 watt projectors as low as \$29.50 . . . every one a brand new model!

SOUND-ON-FILM PROJECTORS:

The very best 500 watt and 750 watt 16mm. Sound-on-film projectors priced from \$285.00 up—write to us—also Sound-on-film 16mm. projectors as low as \$195.00 . . . every one a brand new model!

CAMERAS, SCREENS, ETC.:

CAMERAS: All makes and all prices from \$35.00 up to several hundred dollars—both new and also slightly used!

SCREENS: We have all makes in glass beaded, etc., from \$7.20 for the 30"x40", up to \$80.00 for the largest auditorium size glass-beaded screens.

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National Brokers Cinemachinery & Photographic Equipment
407 W. WASHINGTON FORT WAYNE, INDIANA

Films in the College Classroom

(Concluded from page 161)

particularly useful in getting at the principal involved rather than making a show of the apparatus.

We have found a few talking films that cover some topics adequately enough for our purposes so that we need to take very little class time for these topics. Other topics are illustrated and expanded nicely by the films so that the course is definitely enriched by their use. When films are not available or adequate for our purposes we return to our former methods of lecture-demonstrations with apparatus and lantern slides. It is hoped that more talking motion pictures that are modern in subject matter and in technique will be developed for use by college classes in science.

The following are the sources of films used in the Physical Science Survey course at Colgate:

University of Chicago Press Erpi Picture Consultants, Harvard Films Service, U. S. Bureau of Mines, American Museum of Natural History, Araneff Film Associates.

News and Notes

(Concluded from page 165)

Civil War film creates interest which is reflected in the history class of the camps, and attendance in the history classes increases, the film will receive a good rating. Or if enrollees drop in at the camp library after seeing the film and draw out books on the subject, the film will be rated accordingly. Films which are too simple, or too technical, or merely uninteresting, will be weeded out.

On the basis of this rating, the National Parks Service will amend and revise the list of films now being offered CCC camps throughout the country.

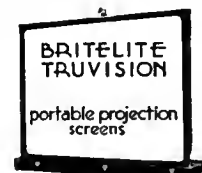
Exhibition of Education in the USSR

Educational methods and progress in the Soviet Union were recently on display at International House, University of Chicago. This enlightening exhibition, which remained at the Museum of Natural History, New York City, for five weeks, demonstrated the work of the Russian cultural-polytechnic schools by use of photographs, charts, models, books, samples, albums, and other concrete and pictorial materials. All the excellent photographs are of some worthwhile activity in industry or art. There are no pictures of formal seating in a schoolroom. Children are shown learning agriculture as well as the industries. Music is greatly magnified, along with the other fine arts for the culture of the spirit which it affords. There are over 150 different languages in which instruction is offered. Extensive field trips are stressed for "concretizing" the pupils' study.

The PERFECT SCREEN for MOVIES in KODACHROME

★ EXACT COLOR REGISTRATION
★ DEPTH ★ DEFINITION
★ BRILLIANCE ★ ILLUMINATION
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Universally recognized as the ultimate word in projection performance for the movie maker's "black-and-white" work, Britelite-Truvision screens are equally adapted for the more difficult requirements of color. They will project his Kodachrome shots with undeviating accuracy in color registration—for in these scientifically constructed screens, the beads are minute and closely placed so that color distortion can be totally avoided. . . . A wide variety of styles include "Rigid Frame", Easel Roller, Metal Tube and De Luxe "A" automatically closing and opening model.



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Other sizes in proportion.

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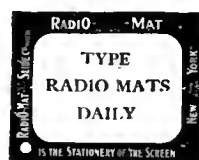
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White, Amber, Green
Accept no substitute.

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The 1935 educational film handbook lists 2,000 films thoroughly classified and indexed. 400 of these are loaned free to subscribers. Send 35c (stamps) for handbook. This will also register you for film service until Mar. 1, 1936.

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A Trade Directory for the Visual Field

FILMS

- Bray Pictures Corporation** (3, 6)
729 Seventh Ave., New York City
- Eastin Feature Films** (6)
(Rental Library) Galesburg, Ill.
- Eastman Kodak Co.** (4)
Rochester, N. Y.
(See advertisement on outside back cover)
- Eastman Kodak Co.** (1, 4)
Teaching Films Division
Rochester, N. Y.
- Edited Pictures System, Inc.** (1, 4)
330 W. 42nd St., New York City
- Erpi Picture Consultants, Inc.** (2, 4, 5, 6)
250 W. 57th St., New York City
(See advertisement on page 149)
- Walter O. Gutlohn, Inc.** (5)
35 W. 45th St., New York City
(See advertisement on page 173)
- Guy D. Haselton's TRAVELETTES**
7901 Santa Monica Blvd., Hollywood,
Cal. (1, 4)
- Ideal Pictures Corp.** (3, 6)
30 E. Eighth St., Chicago, Ill.
- Institutional Cinema Service, Inc.** (3, 6)
130 W. 46th St., New York City
- International Cinema League** (3, 5)
11 W. 42nd St., New York City
- International Educational Pictures, Inc.**
40 Mt. Vernon St., Boston, Mass.
(See advertisement on page 175)
- Pinkney Film Service Co.** (1, 4)
1028 Forbes St., Pittsburgh, Pa.
- Ray Bell Films, Inc.** (3, 6)
2269 Ford Road., St. Paul, Minn.
- 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 152)
- Wholesome Films Service, Inc.** (3, 4)
48 Melrose St., Boston, Mass.
- Williams, Brown and Earle, Inc.** (3, 6)
918 Chestnut St., Philadelphia, Pa.

MOTION PICTURE MACHINES and SUPPLIES

- The Ampro Corporation** (6)
2839 N. Western Ave., Chicago.
(See advertisement on page 152)
- 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, 4, 5, 6)
(Western Electric Sound System)
250 W. 57th St., New York City
(See advertisement on page 149)

Herman A. DeVry, Inc. (3, 6)
1111 Center St., Chicago
(See advertisement on page 173)

Holmes Projector Co. (3)
1813 Orchard St., Chicago
(See advertisement on page 171)

Ideal Pictures Corp. (3, 6)
30 E. Eighth St., Chicago, Ill.

Institutional Cinema Service, Inc. (3, 6)
130 W. 46th St., New York City

International Projector Corp. (3, 6)
90 Gold St., New York City
(See advertisement on inside front cover)

Motion Picture Camera Supply, Inc. (3, 6)
723 Seventh Ave., New York City
(See advertisement on page 169)

Motion Picture Accessories Co. (3, 6)
43-47 W. 24th St., New York City.
(See advertisement on page 175)

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

S. O. S. Corporation (3, 6)
1600 Broadway, New York City

Sunny Schick, National Brokers (3, 6)
407 W. Washington Blvd.,
Fort Wayne, Ind.
(See advertisement on page 174)

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

Victor Animatograph Corp. (6)
Davenport, Iowa
(See advertisement on page 150)

Weber Machine Corp. (2, 5)
59 Rutter St., Rochester, N. Y.
(See advertisement on page 171)

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 169)

Institutional Cinema Service, Inc.
130 W. 46th St., New York City

Motion Picture Accessories Co.
43-47 W. 24th St., New York City.
(See advertisement on page 175)

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 169)

Radio-Mat Slide Co., Inc.
1819 Broadway, New York City
(See advertisement on page 175)

Society for Visual Education
327 S. La Salle St., Chicago.
(See advertisement on page 172)

Spencer Lens Co.
19 Doat St., Buffalo, N. Y.
(See advertisement on page 171)

Victor Animatograph Corp.
Davenport, Iowa
(See advertisement on page 150)

Visual Sciences
Suffern, New York.
(See advertisement on page 175)

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 173)

Keystone View Co.
Meadville, Pa.
(See advertisement on page 169)

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.
(See advertisement on page 171)

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- (2) indicates firm supplies 35 mm. sound.
- (3) indicates firm supplies 35 mm. sound and silent.
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- (5) indicates firm supplies 16 mm. sound-on-film.
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Educational SCREEN

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Visual Instruction News

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SEPTEMBER 1935

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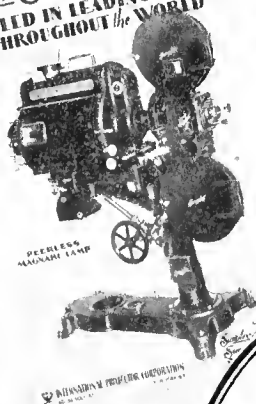
TRADE MARK REG'D and

Simplex Pockette

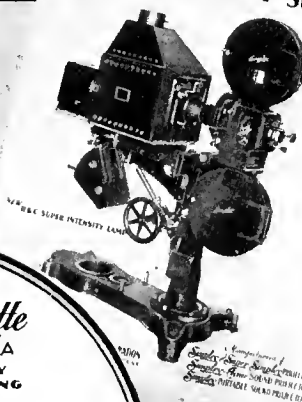
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16 M.M. MOVIE CAMERA
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AND LARGEST MANUFACTURERS
STANDARD PROFESSIONAL of MOTION PICTURE EQUIPMENT

Super Simplex Projector
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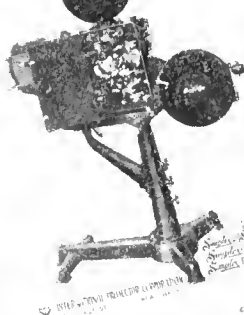
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Visual Instruction News

SEPTEMBER, 1935

VOLUME XIV

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THE EDUCATIONAL SCREEN, Inc.

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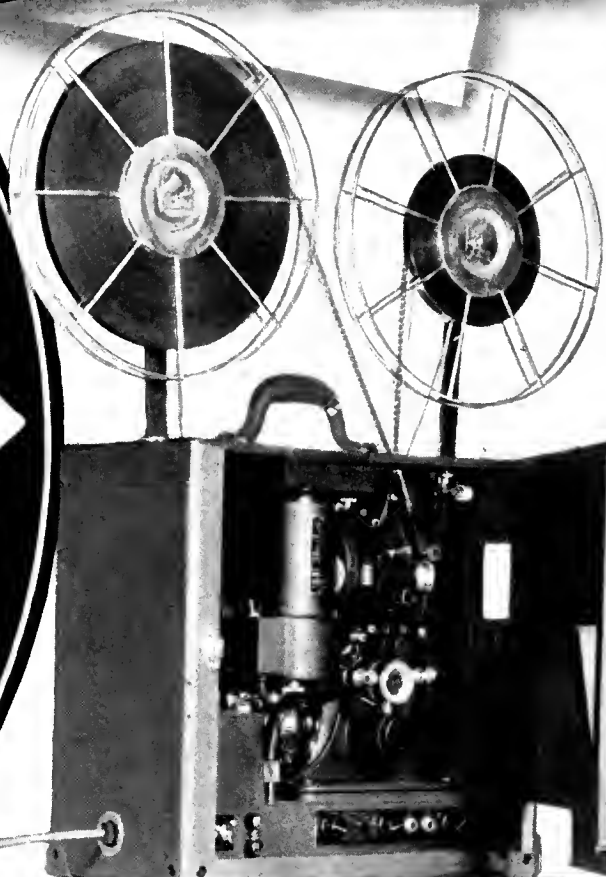
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Editorial

THE EDITOR of THE EDUCATIONAL SCREEN has been signally honored by election to the Presidency of the department of Visual Instruction of the National Education Association for the current year. The action was taken at the recent summer meeting at Denver, was reported to the writer on a date peculiarly appropriate for startling reports, July 4th, and the recipient admits being startled. Not only had he not been consulted in advance but was given not even a whispered hint of what impended. With so many candidates available in the national field far more logical for the position than one who is no longer an active member of the teaching profession, there was room for speculation on the "why and wherefore" of it all. Having now completed his speculation, and having been cordially urged to acceptance from many significant quarters of the field, he accepts. He has, however, no illusions as to what is really involved.

The acceptance of the honor would be an empty gesture without acceptance of the task that it entails, a task that is not easy and is crying for performance. It is a perennial task. Many have labored at it for years, yet it is hardly more than started and must go on for indefinite years ahead. Nothing can be accomplished by any President alone, save wearing himself down in the fruitless grind. The Department's progress, stagnation or retrogression will depend utterly on the degree to which the great semi-somnolent field can be roused to self-consciousness, to an appreciation of its own magnitude. Then it can be moved to action. Without you of the field, any President must fail. With you, the present incumbent believes that genuine progress for the Department can be made this year. Believing this, he does not propose to let you let him fail. You will be hearing more from him anon to this effect.

IT IS no news to state that there is a widespread conviction among the best thinkers and doers of the visual field that the total significant achievement for a decade past by the "national organization"—whatever its name—has been dangerously close to nil. Meetings have been held annually, to be sure, excellent programs have been presented, but always with a larger or smaller handful of the same old friends of the cause to listen. The veritable army of teachers throughout the country, daily and matter-of-factly using visual materials and methods, has remained blandly unaware of the proceedings of the national organization or even of its existence. A field with thousands of workers—rather, tens of thousands—and a national organization with two or three hundred members, spell complete absurdity. We should grow or get out of the garden.

To give up the rich possibilities of the right kind of national organization is unthinkable. Hence we must grow. And how?

It would be very comfortable indeed if from some proper source could come substantial funds for our use. But could our total past achievements encourage the loosening of any purse-strings, however philanthropic? If we have any potential life it can be proved by growth. When we can talk membership by thousands instead of dozens, we shall have an argument that we can carry, with heads up, to the powers that preside over appropriations. To look for an appropriation to pay membership dues would be novel indeed. As an experiment, why not pay our own dues for a while? With even two thousand members—2,000 out of 200,000 faculties, one member from each hundred schools—we can have more working funds than the national organization has had in total for the last fifteen years. It will be time then to talk of appropriation for bigger things.

WE PROPOSE to devote the next issue (October) to printing as many as possible of the excellent papers read at the last July meeting of the Department at Denver. The October issue, then, will serve in some degree as the "printed proceedings" so often promised to Department members but never supplied. By that time we expect also to be able to present a somewhat detailed scheme of campaign for Department memberships. For pushing this campaign through the school year, we shall go after the closest possible cooperation from every interested individual and organization. Advice and suggestion for this campaign are hereby cordially invited from any and all of our readers.

THE EDUCATIONAL SCREEN will place itself at the service of this effort in every possible way that it can be logically and legitimately used. Such action is in no way foreign to the past or present policy of the magazine. To aid progress in the visual field has been the sole and undivided aim of every issue since the day we put into the mails, with considerable fear and trembling, the diminutive "EDUCATIONAL SCREEN, Volume 1, Number 1" in January, 1922. At various times since the editor has enjoyed still more violent fears and tremblings, and his hands may still be considered fairly full. To undertake the additional burden of the Presidency of the Department would be rash indeed, did he not feel that there is an element in the situation that gives special promise for successful growth, namely, a magazine that can be made to bridge the gap between the Department and the field and serve as a medium of contact and exchange for all concerned. If we can meet and reach each other, there should be a chance of getting together in a Department of Visual Instruction worthy of the name and of the cause.

NELSON L. GREENE

Vitalizing the Curriculum by Homemade Slides

By MRS. MARY A. MCGADY
Hookway School, Chicago

THE necessity of adapting the curriculum to the needs of the individual child has never been felt so much as today. Through enriched and varied experiences the school is seeking to provide a background which will prepare the pupil for a mastery of the tools of learning and at the same time help him to become a useful member of the social group. Through excursions, games, and stories the teacher strives to reach the interests of the child. The pictorial and the typewritten slides for use in the stereopticon have for years proved very effective in recording the direct experiences of the children for the purposes of reading. Because of the appeal that images have for the young learner, the pictorial slide arouses great interest.

Experience has shown that by visualizing and motivating the curriculum, visual aids have prevented retardation of many pupils in the elementary school. Vicarious experiences through the medium of such aids compensate for the serious deficiencies of many pupils. The use of visual aids thus make for economy in the teaching process.

The lesson appearing herewith, presented at the recent meeting of the Chicago Metropolitan Section of the Visual Instruction Department of the N. E. A., brings together a number of learning situations which have appeal for the primary child. An attempt has been made to introduce varied and valuable social situations, as well as worthwhile health lessons, for the benefit of the children taking part in the class discussions. Because the normal healthy child lives much of the time in a land of make-believe a reading program involving play, dramatics, and strongly vitalized experiences becomes most effective. The lesson of courtesy is made to live by the reading of the typewritten slide shown on the screen.

Courtesy

Good morning!
Good afternoon!
How do you do?
How is your mother?
Isn't this a wonderful day?
Who is your friend?

The class is instructed to read silently and be prepared to answer and act when called upon. Bar-

bara Ann points to the first, greeting Richard.

Barbara Ann: Good morning, Richard.

Richard: Good morning, Barbara Ann.

Richard: (After silently reading the third asks): How do you do, Jean?

Jean: I am well thank you, Richard.

Jean: How is your mother, Carter?

Carter: She is much better today, thank you.

Carter: Isn't this a beautiful day, Betty?

After some deliberation Betty glancing out of the window doubtfully replied: "It is not a beautiful day, Carter."

Betty: Who is your friend, Leo?

Leo: (Taking Peggy from the class proceeds with an introduction) Betty have you met my friend Peggy?

Peggy: I am pleased to meet you, Betty.

The use of greetings furnishes a means of closely relating reading symbols to the experiences and interests of children; it also gives many children with limited social experiences an opportunity to become accustomed to usual conventions of life. The dramatization makes the example far more comprehensive than telling the instructions orally.



Courtesy of The MacMillan Company

Isabella is called upon to tell a story about this picture.

Isabella: This little girl was sent to the store to buy groceries and carry them home in a big basket. A little boy coming down the street saw her and was sorry that she had to carry it alone. He tipped his hat and said "Can I help you?" I think she thanked him. I think she was glad he came down the street in time to help her.

Free expression is a natural activity and all children in the primary grades should be allotted a time for oral discussions. The benefits of the varied experiences pay well for the time involved.

Safety

Repeated repetitions given regularly help to strengthen their memories. A pictorial slide is discussed by Shirley:

Shirley: These children have two other places to play on, the sidewalk and their yards, while the



Courtesy of Ginn and Company

driver has only the street. If we stay off the street we will not have any accidents. My father drives around the city in his automobile and every night, nearly, tells about the careless children who run in the street and don't stop at the crossing. He says it makes the drivers wrecks.

A typewritten slide with Safety questions socializes the recitation. A typewritten slide with the following questions is introduced:

What do you do before you cross the street?
Where do you always play?
How do you carry scissors and sharp knives?
Where do you throw banana skins?
Do you play near deep water?
Do you play in or around new buildings?

This is the procedure.

Adeline reads aloud the first question and calls upon Robert to reply.

Robert: I look to the left and to the right. Then I go quickly across. I never run because I might fall down and the driver could not stop his car fast enough to save me from getting killed.

Robert reads aloud the next question and calls upon Joan.

Joan: I always play on the sidewalk and on the backyard. I do this so I will not have any accidents. My mother says I must give the streets to the drivers because they can only drive in that one place.

Joan: (reading the next question) How do you carry scissors and knives, Charles?

Charles: I carry them by the handles because the sharp points can cut you quickly.

Charles: Where do you throw your banana skins, Catherine?

Catherine: I wrap them up in a piece of paper. Then I throw them in the garbage. I do this because they are so slippery to throw on the sidewalk. If somebody should fall on them he would maybe die or maybe be lame after that.

Joan: Do you play near deep water, Peter Francis?

Peter Francis: I never play near deep water because the mud around the water is wet and mushy and my feet could slide fast and I could fall in.

Peter Francis: Do you play in or around new buildings, Jack?

Jack: I never play in or around new buildings because the iron or wood might be loose and fall on me and knock me down.

Health

Hygiene in the form of better health habits has a close relationship to the study of their community life, nature study, and language in the various individual and group projects. Every child of the primary school age is still in a period of development, learning through his senses. School activities such as the study of milk, visiting the dairy, making a dairy, beginning with the farm life and branching out into the development of their own grocery store with its study of fruits and vegetables and cereals teach habits that will carry over all through their lives.

A pictorial slide shows three healthy children in the yard with their pets, a large brown dog and a little white kitten. The children have a yellow dish and a quart bottle of milk. They are feeding the kitten milk. The children are instructed to study this picture. Then a typewritten word slide is projected:

| | |
|------------|----------|
| vegetables | cereal |
| exercise | milk |
| sleep | fruit |
| work | water |
| clothing | sunshine |
| rubbers | play |
| galoshes | teeth |

Over this slide projection (directly on the blackboard, as is often desirable) the teacher writes, "Ask a question about these words." Jean pointing to the word fruit asks, "Why do you think these children eat fruit, Bobby?"

Bobby: They eat fruit because it makes their blood good. Good blood makes strong bodies; that is what my mother told me anyhow.

Bobby: Why do you think these children play in the sunshine, Richard?

Richard: They play in the sunshine to get rosy cheeks and big bodies. Children who play in the house are white and they get lots of infection because their skin did not get brown from the sun, wind and fresh air.

Richard: Why do these children eat vegetables, Shirley?

Shirley: They eat vegetables because they give their cheeks color. Even the babies eat carrots to make their cheeks pink. My mama cooks them and puts lots of butter and cream sauces. They puff out

your cheeks. Then she chops lots of raw ones and puts dressing on them. I love vegetable salads.

Shirley: Why do they need exercise, Tommy?

Tommy: They need exercise like jumping, running, skipping, hopping, and playing ball to make their arms and legs fatter and their muscles hard and tough. Beside it makes your blood jump around and you have so much color when you get through with it.

Mathematics

The teacher's aim should be to develop the habit



Courtesy of The MacMillan Company

of using quantitative numbers whenever relationships are involved. Beside this picture is written on the blackboard "Give me a number story about the puppies. Then prove it."

The first child ready gives the combination 3 plus 3 equal 6. Then he proceeds with his proof by drawing a line through three puppies and another line through the remaining three. The next child gives 4 plus 2 equal 6 proving his statement as above. The lesson proceeds with all the combinations that make six. Speech vocabulary is strengthened through number lessons as well as through dramatization and story telling.

Citizenship

This subject is discussed freely with three pictorial slides, Helping Themselves, The Patrol Box, Writing on the Sidewalk.



Courtesy of Lyons and Carnahan

Shirley discusses the first illustration.

Shirley: These children are getting ready for school. They do not let their mothers dress them and when

they go to school they will help themselves in their school work. They can get ready quick in fire drills.

Tom is called upon to give his expression for the second illustration.

Tom: This is a patrol boy. He stands at the crossings in all kinds of weather. He does this so none of us will get hit by careless drivers. We should watch him and not cross the street until he puts up his hand. He must be a good boy or he would not get a job to watch us. I want to be a patrol boy some day.

Writing on the sidewalk is told by Jean.



Courtesy of J. B. Lippincott Company

Jean: This boy does not know that the sidewalk is no place to write on. If all the children in Chicago did that, we would have a terrible looking city. He can find better things to write on—paper and a blackboard.

English

A typewritten word slide with three columns of words.

| | | |
|----------|---------|----------|
| cow | horse | sheep |
| pig | bear | robin |
| hen | camel | goat |
| duck | dog | turkey |
| rat | rabbit | mouse |
| lion | fox | elephant |
| squirrel | rooster | tiger |

The teacher's instruction was written over this typewritten slide.

"Give me a riddle." Then the class was told to give the number of the column that the answer was in; second to call upon another one in the group to underline the right word.

Procedure:

Ernest: The answer to my riddle is in column one.

It has a big bushy tail.

It stores its nuts for the winter.

The nuts are acorns.

Find the name and draw a line under it, Betty.

Betty: Is it a squirrel?

Ernest: Yes, it is a squirrel.

Betty: The answer to my riddle is in the third row.

I have stripes.
I am a wild animal.
I wore Sambo's shoes on my ears.
I live in the jungle.
What am I.

Can you find my name, Dick?

Dick: Is it a tiger?

Betty: Yes, it is a tiger.

Dick: My riddle is in the third row, too.

I am awful heavy
I have a long trunk
I walk so slow

Sometimes I carry people on my back.
Can you find it, Barbara Ann?

Barbara Ann: Is it an elephant?

Dick: Yes, it is an elephant.

Barbara Ann: My answer is in the third row.

I am hung up in the butcher shop.
I am larger than a chicken.
I come from the farm.
I said Gobble Gobble
People eat me for holiday parties.

What is it, Leo?

Leo: Is it a turkey?

Barbara Ann: Yes, it is a turkey, some people call them gobblers, too.

Foreign Films at International House, Chicago

By WESLEY GREENE

Assistant in Educational Activities,
International House, Chicago

A SUMMARY of the experience of International House in showing some 75 foreign films during the last three years and suggestions growing out of this experience may be helpful to other educational organizations interested in presenting similar programs.

Organization

In October 1932, at the suggestion of Mr. Donald P. Bean, Manager of the University of Chicago Press, International House and the Renaissance Society of the University of Chicago appointed a joint committee to arrange presentations of foreign films not being shown commercially in Chicago. This committee under the chairmanship of Mr. Bean selected a program of films in five languages for showings on Tuesdays from November 1932 to August 1933. From October 1933 to the present films chosen by the general committee and the committees growing out of it have been shown on Mondays and Tuesdays except for a three month period when the University of Chicago was not in session or when satisfactory films could not be obtained. During this two year period since October 1933 a three-fold organization developed. The general committee divided itself into an executive committee of five members and a panel of judges, and a program manager was appointed.

The Executive Committee, of which Mr. Bean is chairman and Mr. Clifton M. Utley, Director of the Chicago Council on Foreign Relations, secretary, has the responsibility of outlining the objectives to be aimed at, of approving films recommended by the judges, of determining financial policies, and of deciding upon publicity methods. This committee exercises full authority over the foreign film programs sponsored by International House and the Renaissance Society; and, subject to the ap-

proval of Dr. Ernest B. Price, Director of International House, its decisions are final.

A panel of judges, expert in languages, literatures, social studies and education, has been constituted by the Executive Committee. From this panel committees of three are chosen by the program manager to screen or otherwise pass upon films suggested. The recommendations of the judges and the decisions of the Executive Committee are given effect by a program manager. This officer secures pictures for screening, obtains information on films, reserves the International House assembly hall for the showings, secures the operator, sees that the equipment is checked and the hall ready, rents films, has them censored by the Chicago Censor Board whenever necessary, sees that governmental fire and health regulations are observed, writes publicity and supervises its distribution, instructs the doorman and other attendants, and holds himself in readiness at every showing for any eventuality. These duties of management are performed by the assistant in educational activities at International House.

With modifications to meet special conditions the organization sketched above, which is being effectively used by International House and the Renaissance Society, should be satisfactory for other educational institutions with film programs. However, if cinema groups feel that a large general committee should be appointed to represent community and school organizations whose support is desired, it is recommended that the real authority to make all decisions of consequence be retained by a small committee of three or five members. It is likely that groups starting out with large com-

mittees will have the same experience we had at International House. Our large committee became a small one when we put it to work. Our Executive Committee is for the larger part made up of those members of the general committee appointed in 1932 who have been glad to attend meetings called on short notice, who have been willing to make decisions on short notice and at whatever odd hours the program manager could reach them by phone or wire, and who have viewed foreign films enough to acquire considerable knowledge of the field.

Practically all the work in connection with our film programs last year was done by a half dozen or so committee members and judges though fifty or more persons assisted on one or two occasions in selecting films. Of great value has been the work of three committee members—Mr. Donald P. Bean, Manager of the University of Chicago Press, who approaches the field of foreign films from the point of view of the educator; Mr. Otto F. Bond, Chairman of the Department of Romance Languages in the College of the University of Chicago and General Editor of the French Readers in the Heath-Chicago Language Series, who views foreign films with the eyes of the educator, language instructor, and student of literature; and Mr. Clifton M. Utley, Director of the Chicago Council on Foreign Affairs and interpretive lecturer on international relations, who brings a wide knowledge of foreign affairs and films to the difficult business of deciding whether or not certain pictures are worthwhile. During the summer of 1935 while on vacation in London, Brussels, Berlin, Geneva, and Paris, Mr. Utley previewed some forty foreign films, and mailed detailed criticisms of them to us. Mr. Bond's criticisms of the films shown at International House are set forth in articles entitled "Foreign Films at International House," which appear in *Books Abroad*, a quarterly publication of the University of Oklahoma Press, Norman, Oklahoma.

The experience, then, of International House and the Renaissance Society points to the effectiveness of a three-fold organization concentrating the function of policy determination in a small Executive Committee of five members, the responsibility of choosing films in small committees of experts chosen from a panel of judges, and the business of management in the program manager.

Selection of Films

The judges of films aim to find pictures which are entertaining, of value in language and literature instruction, stimulating enough to act as an interest builder in social studies and foreign civilizations, and valuable to students of such specialized techniques as those of propaganda and cinematography. An effort is made to secure pictures which have as

many of these characteristics and values as possible, but care is also exercised to insure that our programs contain only pictures which are acceptable to the educated citizens of the countries in which they were made. To this end a number of foreign students named by national groups or by the Student Council of International House are members of the panel of judges.

Although one would expect considerable disagreement among the judges as to whether certain pictures should or should not be included on the programs, there has been unanimity of decision in practically every case in which the objectives were defined and the potential audience determined in advance. Great care must be exercised to choose films suitable for the audience which is to see them; and since audiences differ widely the programs presented by one organization are not necessarily worthwhile for others. Obviously, certain pictures, which are interesting to mature persons who have acquired tastes for the higher arts such as painting and opera, will not be enthusiastically received by a general student audience; and conversely certain other pictures, which are entertaining to a whole student body, might possibly be regarded as stupid by a group a generation or so older in the appreciation of the arts. Furthermore, certain films which were of interest at the time some committee member saw them in Europe or at the time they were shown at International House are today of little value to any cinema audience. Probably not more than 15 per cent of the 75 pictures so far presented at International House would be entertaining to a general student audience in 1935-'36; and probably not more than 50 per cent of them would be of interest to such special groups as language classes, social science groups, and international organizations. Approximately one-half of the films approved for showing under the joint sponsorship of International House and the Renaissance Society are now of value only as historical documents or museum pieces; they have made their contributions to film art or are now so out of date technically that they are no longer pleasing.

Films and Distributors

The following films have been, and should still be of wide general interest to student audiences: *Road to Life* (Amkino), *Be Mine Tonight* (Universal), *Waltz Time in Vienna* (Ufa), *Poil de Carotte* (Auten), *The Human Adventure* (Shields), *Chaparev* (Amkino), *Man of Aran* (Gaumont-British or Fox), and several British pictures (Gaumont-British). To this list will be added *La Maternelle* (Tapernoux), which will be available in the United States after September 1935.

The following films should be of value to audiences with special language, social science, or cinema inter-

ests: *A Nous la Liberte* (Auten), *Le Million* (Foreign Talking Pictures), *Crainquebille* (DuWorld) *Kameradschaft* (Associated Cinemas), *Morgenrot* (Protex), *Der Hauptmann von Koenig* (Kinematrade), *Gold* (Ufa), *Fleuchtlinge* (Ufa), *Pesti Szerelm* (DuWorld), and *Laughter Through Tears* (Teitel). To this list will be added *Don Quichotte* (DuWorld) and *Der Schimmelreiter* (General Foreign Sales), which are to be included in the 1935-'36 program.

Several new French films will be brought to the United States by Mrs. Belle P. Rand, Chairman of the French Talking Films Committee of Cambridge, Mass. At the present writing Mrs. Rand has not returned from Europe, and no information as to titles and release dates is available. If the policy of last year is followed during 1935-'36 by the French Talking Films Committee the pictures which it brings to the United States for school showings will each be available for two or three months. During March and April 1935 International House and the Renaissance Society cooperated with Mrs. Rand's Committee by assisting in the distribution of four of its films to educational institutions west of Pennsylvania. Again during 1935-'36 International House and the Society will assist eastern distributors and owners of foreign films with the distribution of such films as their Executive Committee can recommend. They have entered the field of distribution in the hope that their efforts will be helpful to those educational institutions which are bewildered by the multiplicity of sources of foreign films and by the confusing stacks of indiscriminating publicity materials which come from these sources. There are not a half dozen film distributors in the United States who seem to have any conception whatsoever as to what pictures are useful in the schools either as sheer entertainment or as visual aids to instruction. Several colleges are on the verge of giving up their foreign film programs altogether, chiefly because they do not know where to turn for suitable films. If the academic market is to be preserved for those who are in the foreign film business for profit, very soon it will be necessary for film distributors to add to their staffs, persons who thoroughly understand the demands of educational institutions and who are willing to honor those demands irrespective of immediate financial advantage. The alternative to this will undoubtedly be either the distribution of foreign films by the proposed American Film Institute or the dissemination of information to the schools which action will in effect determine the academic market for every foreign film.

Relation to Commercial Cinema Houses

The non-commercial cinema organizations are not only in relationship to film distributors but also

to exhibitors who are in business for profit. Commercial exhibitors can decidedly aid or injure the non-commercial showings in their locality. They can aid by furnishing information on films, though most theatre men in college communities know less about foreign films than a college student who reads the movie reviews in the *New York Times*; they can aid by renting their theatres and equipment at cost, especially in small communities with only one or two theatres; and they can aid by "talking" cooperatively and refraining from making derogatory remarks about the academic effort to exhibit films. However, commercial exhibitors have every right to expect a high degree of cooperation from school authorities and, if they do not receive it, may be justified in withholding their support from the academic venture. In many communities commercial exhibitors can injure and all but ruin non-commercial film showings by recommending that distributors withhold films from the schools, by complaining to the tax authorities that the schools are entering the field of private business and are receiving unfair advantage as non-tax-paying institutions, and by arranging their own programs so that they conflict with the school showings, thus taking wind out of the academic sail.

International House and the Renaissance Society have taken the initiative in getting acquainted with the commercial exhibitors in Chicago who might be concerned about their programs, saying to them that their chief interest is to have certain pictures which they regard as worthwhile shown where their members may see them. However, if the Executive Committee discovers certain films which it approves and which can not be profitably shown on a commercial basis, it is explained that these will be shown by the two sponsoring organizations to their own members and certain students of the University of Chicago. Local conditions will determine the forms of cooperation between each school and neighboring theatres, but in any case the educator should talk matters over with the manager of the local cinema houses before setting up his program. Commercial exhibitors will cooperate with the schools whenever it is profitable for them to do so; fortunately cooperation has become the general practice.

Generally considered, the use of foreign films in American educational institutions is expanding, not primarily because foreign films are more entertaining than American films (they are not), but because schoolmen are becoming more and more aware of their educational and cultural worth. Like school books, films must be well-chosen and used at the proper levels of development in order to serve their purpose. Those who look upon foreign

(Concluded on page 204)

A Combination Projection Unit

By FRANK H. BROOME

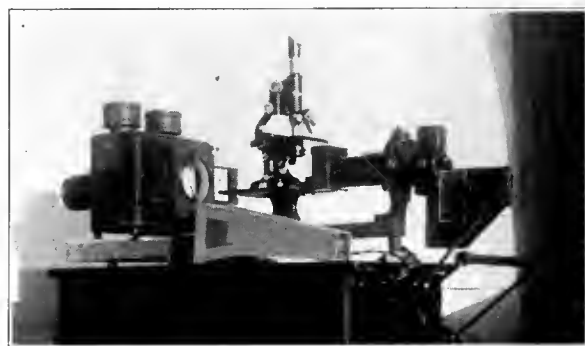
Science Instructor, High School, Pompton Lakes, N. J.

THE projection of three kinds of material is very important in the field of visual education; namely, lantern slides, opaque material and microscopic material. The purpose of this article is not to enumerate the advantages of projection in visual education, but rather to give the relative advantages of various types of equipment and describe an inexpensive combination of units.

Usually the money available for projection equipment in schools today is limited. It is necessary therefore to obtain the equipment which will do the most work at least cost. For best results the best light source should be obtained, particularly for projection of microscopic material with high power magnification. For this purpose an arc light is far superior to an incandescent lamp. In the choice of equipment, some of which may be constructed in the school, it is advisable to purchase that which is made with the greatest precision. A microprojector is therefore the one unit which should be purchased. In selecting this piece of equipment, it is advisable to get one with a standard high grade microscope, with mechanical stage,

tric cell equipment and an optical disc. The water cell for absorbing heat is another important factor in the selection of the microprojector.

In conjunction with the light source of the microprojector, an inexpensive opaque projector with a large plano-convex lens and slide carrier may be used for projecting lantern slides. The arrangement of this equipment is shown in the accompanying photographs. As the microprojector casts its projection over the top of the opaque projector, it is possible to show on the screen simultaneously,



Ready for both Microscopic and Opaque Projection



The Equipment on its Portable Stand

one above the other, reproductions of the microscopic material and opaque material; thus what is on the slide may be compared with the photomicrograph of the known material taken from some book. The position of the picture projected by the microprojector may be shifted on the screen by merely changing the angle of the prism at the top of the microscope. The opaque projector is mounted on a hinged base with an arrangement for raising or lowering it to locate the material properly on the screen. Blocks are placed on the top of the table for accurate placement of the microprojector. Electric switches are conveniently located for switching on and off the arc light and the lamps in the opaque projector.

By removing the microscope and putting in place the light tube (made of sheet metal or heavy cardboard) connecting the light source with the opaque projector, lantern slides may be shown. When a complete set of lantern slides on any subject is not available, it may be supplemented by means of opaque material.

The entire equipment, it will be noticed in the accompanying illustration, is mounted on a rolling carriage with a long electrical cable and mounted

which can be readily removed so that it may be used also for examining specimens and in the making of slides. The light source of the microprojector, with the microscope removed, may be used as the source of light for a slide projector, photoelec-

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News and Notes

World Educators Recognize Film Values

The World Federation of Education Associations, meeting in Oxford the past month, attracted 2,000 foreign educators, representing almost every country. Visual Education came in for a large share of consideration, according to Phyllis M. Lovell of the *Christian Science Monitor*. Because "Visual Education" is inevitably connected in educational thinking with the cinema, it was evidently regarded by delegates as something possessing the elements of "newness." Not that there is really anything "new" about teaching which is done through the eye in conjunction with the ear. The demand for moving images has always existed from the time of the paleolithic cave man to the studios of Hollywood.

The need for cooperation was emphasized by almost every speaker because, they said, in all history no more powerful instruments exist for the spreading of international understanding or misunderstanding. "Friendship between countries might be made through exchange even of 'folk' films depicting daily life and work of peoples who have never seen each other," said Dr. Zierold of the German Ministry of Education. Dr. N. Gangulee, of the University of Calcutta, blamed producers for much of the lack of cooperation in film exchange by their display of films depicting national characteristics. Such films should be carefully scrutinized, said M. Lebrun of the French Ministry of Education, and then placed in an international catalogue.

But films should always be employed with caution, according to general opinion. Motion pictures should not "lead to the passive absorption" on the part of the child or rapid and confused succession of images. Education is now emphasizing the ability to think independently rather than the ability of merely assimilating facts.

Illinois Teachers Hold Film Conference

At a conference on motion pictures and education held this summer at the University of Illinois, Dr. Russell T. Gregg of the College of Education, advised school administrators to budget money for films as they do for books. It is a mistake, he said, for school executives to regard motion picture equipment as educational luxuries to be supplied by the Parent-Teacher Associations or civic groups. He cautioned, however, that films be rightly used. They should serve a definite and particular purpose when used in the classroom.

Prof. I. Keith, also of the University of Illinois, said that a school, confining itself to the textbook and

Conducted by JOSEPHINE HOFFMAN

refusing to use new and vital tools of instruction, is still living in the days of the ox-cart.

Visual Education on National Association Program

The thirty-second annual meeting of the National Association of Teachers in Colored Schools, held July 30-August 2 at Tallahassee, Florida, included the following two afternoon programs by the Department of Visual Instruction, under the direction of Mrs. R. J. Gray, Teacher in Charge of Visual Instruction, Washington, D. C.

Wednesday, 2:00 to 4:00 P. M.

Inaugurating the Department—President G. C. Wilkinson, First Assistant Superintendent of Public Schools, Washington, D. C.

Visual Instruction—Its Scope and Value—Mrs. Rebecca J. Gray, Visual Instruction Department, Public Schools, Divisions 10-13, Washington, D. C.

Visual Instruction in My Home Field—Three Minute Talks

Demonstration—First Grade Reading—A. R. Goddard, of the Keystone View Company

The School Museum—Edith M. Lyons, Administrative Principal, Morgan Demonstration School, Washington, D. C.

Thursday, 2:00 to 4:00 P. M.

Demonstration—Third Grade Geography—5th Grade Geography—A. R. Goddard

The Value of Visual Aids in Vocational Training

Visual Instruction in Philadelphia—Mrs. Buela G. McNeill, Kindergarten Teacher.

The Value of Visual Aids in Vocational Training—Mrs. Theresa C. Alexander, Guidance Department, Public Schools, District of Columbia.

Many Talkies at San Diego Fair

As at Chicago's Century of Progress the California-Pacific International Exposition at San Diego, California has witnessed many installations of automatic continuous motion picture projectors. The government exhibits, particularly, are featured by motion pictures. In the Federal Building, the National Park Service is showing films depicting natural marvels that are preserved by the Service as great public playgrounds, while in another building its State Park Division shows with talking pictures what the CCC is accomplishing in the extension of Park areas on a state-wide scale. Postmaster-General "Jim" Farley tells from a talking screen just how the Post Office

does its work. The Department of Justice and Department of Agriculture are other government departments to "say it with movies."

Among industrialists using automatic movies are the General Electric Company and the Spreckles Sugar Company. So extensively are films used, that a special motion picture service has been established on the grounds.

The DeVry Summer School an Outstanding Success

A piece of news that should interest the field greatly is the report of a 200% increase in attendance at the DeVry Summer School of Visual Education, at The Francis W. Parker School, Chicago, this summer. Our congratulations to A. P. Hollis, director, and to DeVry organization for sponsoring an educational institution at such a high level in the visual education field.

More significant than the large numbers, was the character of the attendance. There were more school executives than teachers, and an entirely new group of representatives from some of the largest industries of the country. These included International Harvester, Ford, Caterpillar Tractor, Goodyear, American Steel & Wire, Firestone, Perfect Circle and several others. The advertising men brought along the recent sound films produced by business, most of them of an educational nature suitable for school showings. Some were in color rivaling the finest features of the theatres.

Another pleasing development, was the presence of an amateur group among the school people, some of whom showed "home made" films of surprising excellence. One of these by Mr. Stamm, teacher in the West Allis High School, Wisconsin, we will be privileged to present to our readers in the near future. The film shows pupils at work at a variety of classroom projects, acting as naturally under the movie camera, as Hollywood veterans.

Highlights of the week's session, were, first of all the film showings. Nowhere else have we seen such a screening of fine educational and industrial films—explained, for the most part, by the men who produced them. This feature alone would justify visual educationists from all parts of the country, journeying to this Mecca of Visual Education.

Among the many interesting addresses, especial mention should be made of that of Mr. W. L. Littlewood of DeForest Training, Inc., Dr. Edgar Dale of Ohio State University, Dr. Deer, representing the Will Hays organization, Mr. Almond Fairfield (Looking Through Great Telescopes)—and, strange as it may seem, the side-splitting discourse on Visual Education in England by Sir or was it Lord? Guy Standing, at the annual dinner. (Charlie Wilson, famous stammering radio comedian, was at his best in this impersonation.)

Massachusetts Visual Education Round Table

"Visual Aids in Education" was selected as one of the major topics of this year's conference of the State Teachers Colleges and Teacher Training Schools of Massachusetts at Bridgewater September 4, 5 and 6. The conference was divided into Round Table Groups for the discussion and study of visual aids in various subjects of the curriculum, as shown by the following program.

Geography

Paul Huffington, Bridgewater, Chairman
Field Work as a Visual Aid
Uses of the Camera in Teaching Geography
Uses of Films in Teaching Economic Geography
Demonstration of Making Slides and Their Uses in Teaching Mathematical Geography

Mathematics

Mary A. McConnell, Fitchburg, Chairman
Visual aids such as graphs, charts, pictures, models, in teaching in the:
Primary and Intermediate Grades, Junior High School, Senior High School and College
The Use of Lantern Slides and Film Strips in Teaching Mathematics

Educational Psychology

Lawrence A. Averill, Worcester, Chairman
The Showing of Dr. Gesell's film, "Life Begins"

Music

Vivian Dix, North Adams, Chairman
Visual Music Slides
Pictures and Charts for Use in Teaching Music.
Films illustrating instruments of the orchestra
Slides Correlating Music with Art and Literature in Elementary Grades
Films Featuring Music by Opera and Radio Artists
Sound Films Illustrating the Lives of Composers with Excerpts from Their Compositions

English, Literature, Reading, and Story-Telling

Sarah E. Lovell, Lowell, Chairman of English and Literature

Ruth H. Carter, Framingham, Chairman of Story-Telling and Reading
Reports on Use of Visual Aids
Educational Slides Featuring English Classics
Applied Visual Aids in English Composition
General Science, Biology, and Nature Study

G. W. Haupt, Westfield, Chairman
Lantern Slides, Opaque Projection
The Microscope and Microprojection
Charts and Graphs
Commercial Models and Apparatus
Homemade Models and Apparatus
Films in the Teaching of Science

Fine Arts

C. Edward Newell, Massachusetts School of Art, Chairman
The program for this section featured several very brief informal reports and demonstrations.

Practical Arts

George W. Little, Salem, Chairman
Visual Aids in a Practical Arts Program
Visual Aids Derived from Blackboard Drawing and Use of Graphs, from Commercial Sources, from Charts and Instruction Sheets, from Printed Illustrated Material, from School-Made Exhibits

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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)

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

(A) Discriminating Adults

(Y) Youth

(C) Children

Complete list of the 112 Film Estimates made since our June issue

A Night at the Ritz (William Gargan) (Mayfair) Young high-pressure hotel manager promotes a supposed chef of famous culinary lineage, but finds he cannot cook at all. Wise-cracking dialog and a dumb cab-driver supposedly make it all very funny. A bit of romance is also noticeable. 6-11-35
(A) Feeble (Y) Feeble (C) Hardly

Accent on Youth (Herbert Marshall, Sylvia Sydney) (Para.) Smartly produced, well-acted comedy of middle-aged playwright and his young secretary. Action mostly mental, hence "talky". Intelligent entertainment despite some extraneous scenes and perhaps too many arbitrary reversals in conduct. 8-20-35
(A) Interesting (Y) Little inter. (C) No inter.

After the Dance (Nancy Carroll, George Murphy) (Columbia) Vaudeville-dancer hero, jailed though innocent, escapes and tries an incognito comeback with a cabaret-dancing heroine he met by accident. The law finds him, takes him back to finish his term, but true love will wait. Rather drab and dreary. 9-10-35
(A) Mediocre (Y) Poor (C) No

Age of Indiscretion (Paul Lukas, Madge Evans) (MGM) Well-acted divorce story. Selfish wife leaves fine husband for mere wealth, trying vainly to take manly little son with her. Husband turns gradually to fine secretary. High-minded, sensitive treatment of theme. Boy role refreshing. 6-25-35
(A) Fair (Y) Probably good (C) Little interest

Air Hawks (Ralph Bellamy, Tala Birell) (Columbia) Artificial airplane thriller with heavy villainy and preposterous plot. Great national air corporation secretly finances deadly, pseudo-aeroflight invention, crashing planes and pilots of hero's rival company to kill his competition. 6-18-35
(A) Absurd (Y) Hardly (C) No

Anna Karenina (Greta Garbo, Frederic March) (MGM) Serious, impressive screening of Tolstoy's tragic story of illicit love against colorful background of Czarist Russia. Fine cast with Garbo outstanding as unhappy wife and mother whose attempt to find happiness with lover leads to disillusionment, despair and suicide. 9-3-35
(A) Fine of kind (Y) Very mature (C) No

Alibi Ike (Joe E. Brown) (Warner) Hilarious baseball picture with garrulous hero, a small-town pitcher, saving day for national league club. Impossible feats on diamond, rollicking absurdities in dialog and action, and a comical romance, make a thoroughly laughable combination. 7-2-35
(A) Very good of kind (Y) Excellent (C) Excellent

Alias Mary Dow (Sally Eilers, Henry O'Neill) (Univ) Familiar theme and situations which could have made convincing human-interest story, hopelessly spoiled by incongruous elements in dialog and character, by creaky melodrama and distorted motives and actions. Too false to be plausible. 7-16-35
(A) Hardly (Y) Better not (C) No

Alice Adams (Katherine Hepburn, Fred Stone) (RKO) Skillful screening of very human Tarkington story of girl of humble home fighting for happiness. Mistaken tactics bring her endless embarrassment, often painful, relieved by genuine comedy and sudden happy ending. Fine roles by Hepburn and Stone. 8-23-35
(A) Interest'g (Y) W'thwhile (C) Beyond them

Arizonaian, The (Richard Dix) (RKO) Sheriff and judge are the villains, holding a frontier town under rule of the gun, when wandering hero arrives, sets things right by mighty gunplay, and wins the cabaret-dancing heroine. Good mixture of usual Western ingredients. 7-9-35
(A) Hardly (Y) Good of kind (C) Exciting

Awakening of Jim Burke (Jack Holt) (Columb) Another big bluster role for Holt as tough engineering boss who glories in his crudity and would have his boy grow like him. His treatment of fine, sensitive son merely painful, until his final and none too convincing "awakening." 7-23-35
(A) Crude (Y) Crude (C) No

Becky Sharp (Miriam Hopkins) (RKO) (Technicolor) Elaborate and careful screening of famous play based on Vanity Fair, distinctively acted, covering chief events of checkered career of this great character. Gorgeous sets and costumes in full color. Opinions on the color will differ. 6-18-35
(A) Notable (Y) Mature (C) Little interest

Black Room, The (Boris Karloff) (Columbia) Fantastic, morbid melodrama, with sinister background of old Swiss castle, about a murdering madman's ghastly doings. His killing mania runs riot till mere accident hurls him also into grewsome pit with his victims. Elaborate horror stuff. Karloff's role dual. 9-10-35
(A) Depends on taste (Y) No (C) No

Black Sheep (Edmund Lowe, Claire Trevor) (Fox) One crook outsmarts another and rescues boy (his son he has never seen) from card sharks and designing women smugglers aboard Atlantic liner. Boy saved, hero finds what happiness he may with ex-actress who aided the slenching. 7-30-35
(A) Good of kind (Y) Not the best (C) No

Blue Light, The (Foreign cast) (Gil Boggs) Weird picturing of sinister old legend and its influence on primitive natives of Italian Dolomites. Wonderful scenery strikingly photographed. French and German spoken, English titles. Vague plot but pictorial values unforgettable. 6-11-35
(A) Unusual (Y) Heavy (C) Beyond them

Border Brigands (Buck Jones) (Univ) Thrilling "western" laid in Canada, with Canadian "Mountie" as ponderously heroic hero chasing heavy villain across border for vengeance. Wholesale killings, impossible feats, usual hokum, and much repeating of footage to prolong thrills. 7-23-35
(A) Hardly (Y) Fair (C) Don'tful

Brewster's Millions (Jack Buchanan, Lili Damita) (UA) British version of American stage antique, of man who must spend money fast to get more, made into second-rate musical comedy, with too much mass dancing, spectacle, etc. Partly redeemed by deft comedy of Buchanan. 7-23-35
(A) Perhaps (Y) Good (C) Little interest

Broadway Gondolier (Dick Powell, Joan Blondell) (Warner) Fast, hilarious musical farce, somewhat burlesquing radio, amusing or absurd according to taste. Singing cab-driver tries vainly to crash radio till he wins fame as fake Venetian gondolier. Confesses fake and retains fame. Usual wisecracking. 8-13-35
(A) Dep. on taste (Y) Amusing (C) If it interests

Broken Melody (Merle Oberon, John Garrick) (Olympic) Rather dull musical picture about composer-singer who marries unfaithful wife, kills her, goes to Devil's Island, escapes, and finds final happiness with his first sweetheart and child of his unfortunate marriage. Hero's voice good. 7-23-35
(A) Hardly (Y) No (C) No

Call of the Wild (Clark Gable, Loretta Young) (UA) Thrilling Alaskan melodrama, adapted from Jack London, of violent peril and adventure in search of gold, ably acted, amid gorgeous Arctic scenery, with real comedy and human appeal, and strong triangle love-interest of usual Gable type. 7-30-35
(A) Good of kind (Y) Mature (C) No

Calm Yourself (Robert Young, Madge Evans) (MGM) Energetic, jobless young man founds confidential service bureau to free clients from personal predicaments. Falls in love with client's daughter and gets tangled in suspected kidnapping. Fast and lively if not always plausible farce-comedy. 7-30-35
(A) Amusing (Y) Good (C) Little interest

Champagne for Breakfast (Hardie Albright, Joan Marsh) (Columbia) Dull stuff with some feeble acting and labored comedy. Attorney hero meets heroine after suicide of her father, awindled in real estate. Hero finally gets evidence to convict villain and restore heroine's finances. Unpleasant drinking scene. 8-13-35
(A) Poor (Y) Poor (C) No

Charlie Chan in Egypt (Warner Oland) (Fox) Complex murder mystery centered in valuable Egyptian tomb found by scholars, and in the curse supposedly upon them. Weird atmosphere, many false leads, but Oland, in characteristic Chan role, solves all. Some incongruous comedy and pale romance. 8-20-35
(A) Gd. of kind (Y) Good (C) If not too strong

Chasing Yesterday (Anne Shirley, O. P. Heggie) (RKO) Delightful adaptation of sentimental story by Anatole France about fine old French professor who adopts and brings happiness to lonely, engaging little orphan. Notable for expert direction, fine characterizations, quiet charm and humor. Not for the blasé. 6-25-35
(A) Charming (Y) Excellent (C) Good

China Seas (Clark Gable, Jean Harlow) (MGM) Well-done ultra-thrilling sea-melodrama of frantic action and hectic romance of hard hero and cheap, brazen heroine. Incredible stuff about typhoons, tortures, lurid villainy, sudden death, with double use of old Victor Hugo episode a century old. 8-27-35
(A) Good of kind (Y) Unwholesome (C) No

Chinatown Squad (Lyle Talbot, Valerie Hobson) (Univ) Artificial murder-mystery with crowded Chinatown background, solved by hero bus-driver, police being made very dumb as usual. Customary romance included, but plot is too involved, vague and confused to be very effective. 7-2-35
(A) Feeble (Y) Poor (C) No

Clairvoyant, The (Claude Rains, Fay Wray) (British Gaumont) Sombre, fantastic story of man given strange clairvoyancy powers when in presence of a certain woman who acts as "battery." Worth while chiefly for effective settings and photography, especially in scenes of great mine disaster. 9-3-35
(A) Perhaps (Y) Heavy (C) No interest

College Scandal (Arlene Judge, Kent Taylor) (Para) Suspenseful, nerve-wracking murder mystery set against ridiculous college background. While students are rehearsing a show two of them are murdered and the life of a third endangered. Usual misleading clues, chills, suspects and far-fetched solution. 7-9-35
(A) Inferior (Y) Of no value (C) No

Cowboy Millionaire (Geo. O'Brien) (Fox) Clumsy and thoroughly unconvincing mixture of society comedy and western melodrama. Elementary hero, vainly prospecting for gold, meets proud English society girl, falls, follows her to England, wins her, and gold is found on his claim supposedly worthless. 7-2-35
(A) Crude (Y) Poor (C) Hardly

Csardas Princess, The (German cast) (Ufa) Merry musical comedy, in rollicking German with full English titles, about a Vienna aristocrat in love with opera singer. Amusing complications over the mesalliance, and a comic second romance keep the fun going to a happy ending. Well acted. 9-3-25
(A) Good of kind (Y) Perhaps (C) No interest

Curly Top (Shirley Temple, John Boles) (Fox) Sentimental story, mere variation of "Daddy Long Legs", but wholesome, appropriate surroundings for captivating little star and full sway for her remarkable talents. She and older sister, taken from orphanage, find happiness and romance in wealthy bachelor's home. 8-13-35
(A) Pleasing (Y) Very good (C) Very good

Dante's Inferno (Spencer Tracy, Claire Trevor) (Fox) Terrible hash of spectacle, melodrama, distorted ethics and great literature. Gambler hero, conceited, ruthless, rich from tawdry concessions, causes sufferings, suicides, perjuries, and holocaust on ship for climax. Then rescue, reform and whitewash. 8-13-35
(A) Outrageous (Y) Unwholesome (C) By no means

Daring Young Man, The (James Dunn, Mae Clarke) (Fox) Reporter-hero reviles marriage, then falls suddenly for reporter-heroine. Human little romance turns into outrageous burlesque of prison life, with absurd complications to make it funny at any cost. Artificial, obvious plot with stupid moments. 6-25-35
(A) Feeble (Y) Better not (C) No

Death from a Distance (Russell Hopton, Lola Lane) (Chesterfield) Undistinguished murder mystery ordinary in dialog and acting. Scientist is killed during astronomy lecture. Nearly all of cast under suspicion but least significant member revealed as killer. Some incredible newspaper-reporter stuff. 7-9-35
(A) Ordinary (Y) Fair (C) No

Diamond Jim (Edward Arnold) (Univ.) Arnold gives notable characterization of Jim Brady, colorful figure of New York in gay nineties, super-salesman, railroad pioneer, sportsman, big spender, gourmand. Dramatic and romantic story of his career and eccentricities. Somewhat overdrawn and fictionalized. 9-3-35
(A) Interesting (Y) Interesting (C) Little int.

Don't Bet on Blondes (Warren William) (Warner) Suave, sophisticated, natural-born gambler hero turns ta'tents from racetrack to insurance. One freak policy entangles him fatally in romance. Reverses hit him but gambling triumphs. Breezy comedy smoothly played, but ethics dubious to some. 8-20-35
(A) Good of kind (Y) Doubtful (G) Better not

Eight Bells (Ann Sothorn, Ralph Bellamy) (Colum) Sensational sea stuff, record-breaking storm, etc. Story is artificial melodrama about yellow-livered captain, his blonde heiress-fiancee, and hero first-mate who complicates everything and saves everybody. Thrilling unless absurd. 6-11-35
(A) Hardly (Y) Perhaps (C) No

Escapade (Wm. Powell, Luise Rainer) (MGM) Clever, well-sustained Viennese costume comedy from German original, presenting sophisticated romance and intrigue without offense. Among fine cast, new Viennese actress, Rainer, does outstanding role. Done in exactly right spirit and tempo. 7-30-35
(A) Fine of kind (Y) Mature (C) No interest

Evensong (Evelyn Laye) (British-Gaumont) Wistful, poignant story of Irish girl with great voice, giving up love for operatic career, learning her mistake only in twilight of life. Cast not perfect and lovely music deserves better sound reproduction, but picture has much charm. 7-2-35
(A) Unusual (Y) Mature (C) Beyond them

Every Night at Eight (George Raft, Patsy Kelly) (Para.) Lively, flimsy farce about braggart jazzband leader and would-be candidates for fame on the air. Dialog funny, stale, or stupid, action absurd, music passable to crude, and Raft simply silly. Attempt to cash in on radio craze. 8-27-35
(A) Mostly dull (Y) Perhaps (C) No

Farmer Takes a Wife (Janet Gaynor, Henry Fonda) (Fox) Rural comedy of Erie Canal in 1840, well acted, beautifully set, and with genuine historical flavor. Fisticuffs and liquor, no wisecracks or profanity. Heroine, for canal vs. railroad, hero, for farm vs. canal, make engaging human and dramatic material. 8-13-35
(A) Very good (Y) Excellent (C) Probably good

Flame Within (Ann Harding, Herbert Marshall) (MGM) Strong, clinical romance of woman psychiatrist who cures and saves another woman's lover, but gets so seriously involved with patient as to threaten her own fine romance. Not wholly convincing but tense and splendidly acted. 7-23-35
(A) Very good of kind (Y) Mature (C) No interest

The Florentine Dagger (Donald Woods, M. Lindsay) (Warner) Murder mystery of distinctive flavor of medieval Italy, cleverly combining modern stage life and the deeds of the Borgias. Characters human, atmosphere eerie, acting convincing, and only one murder! Only flaw is Barrat's overacting. 9-10-35
(A) Good of kind (Y) Good thriller (C) No

Front Page Woman (Bette Davis, George Brent) (Warner) Engaging hero and heroine are rival newspaper reporters, in love, but always scheming to beat each other on scoops. Absurdities nullified by fast, breezy action. Dialog is chiefly a continuous stream of wisecracks. 8-6-35
(A) Good of kind (Y) Mostly good (C) Little int.

Ginger (Jane Withers) (Fox) Little slum waif plays truant, breaks windows, steals to bail old uncle out of jail, lands in wealthy home for "reform." Instead succeeds in "humanizing" family. Parts amusing and human, but whole overdone and glorification of slangy little heroine hardly ideal example for children. 7-9-35
(A) Hardly (Y) Probably amusing (C) Doubtful

Glass Key, The (Geo. Raft, Edward Arnold) (Para) Strong melodrama of political intrigue and mystery. Political boss gets implicated in a murder but is cleared when his loyal aide exposes murderer. Involved plot with many grim, violent scenes and unpleasant characters. Waste of able cast. 7-9-35
(A) Unpleasant (Y) No (C) Certainly not

Going Highbrow (Guy Kibbee, Zasu Pitts) (Warner) Farical "society" comedy, about bungling attempts of comic family "manager" to marry off son of impoverished family to pseudo-daughter of dizzily rich, social climbing couple. More or less amusing in typical Kibbee and Pitts style. 7-30-35
(A) Feeble (Y) Passable (C) Hardly

Hard-Rock Harrigan (George O'Brien, Irene Hervey) (Fox) If a hard-rock man can whip his boss, he takes the boss' job; but this man's boss has a weak heart! A cave-in, some heroics, fine shots of tunneling, and the hero wins the heroine and the job without even a fight. 8-6-35
(A) Perhaps (Y) Good (C) Good if not too strong

Headline Woman, The (Roger Pryor, Heather Angel) (Mascot) Lively jumble of ordinary newspaper comedy and romantic melodrama. Snappy hero-reporter and his crowd, talking only wisecrack English, get the news despite hostile Police-chief, solve crime and protect aristocratic heroine. Improbability high. 6-25-35
(A) Hardly (Y) Fair (C) Hardly

Here Comes Cookie (Gracie Allen, George Burns) (Para.) Hilarious nonsense, funny or silly according to taste for Gracie's absurd blunderings and crazy proceedings growing out of her efforts to aid wealthy father's scheme of feigning poverty to dispose of sister's mere money-seeking suitor. 9-3-35
(A) Depends on taste (Y and C) Prob. amusing

High School Girl (Crane Wilbur) (Foy Productions) Feeble and boring presentation of trite theme. Aims to show that innocent girl's seduction by classmate is the result of busy mother's failure to instruct her daughter about life. Poor acting except by Crane Wilbur. 6-18-35
(A) Weak (Y) Worthless (C) Certainly not

Hooray for Love (Gene Raymond, Ann Sothorn) (RKO) Typical musical play, with tuneful songs sung none too well, agreeable cast, some fine dancing, and much hokum. Heroine's hopelessly crooked father involves hero with crooks producing new play. Impossible obstacles, and final rescue. 6-11-35
(A) Dep. on taste (Y) Fairly good (C) Doubtful

Hopalong Cassidy (Bill Boyd, Jas. Ellison) (Para) Mulford's book made into above-average western with more action than fidelity. Crooked, cattle-rustling foreman makes trouble between two ranches in order to steal from both. Heavy heroics and fine scenery. Some real character interest, for a change. 9-10-35
(A) Dep. on taste (Y) Good (C) Gd. if not too strong

In Caliente (Pat O'Brien, Dolores Del Rio) (Warner) Illiterate editor, irresistible to women, flies with chum to Mexico to escape drink and New York gold-digger. Promptly wins dance-heroine and gold-digger gets chum. Some dancing and comedy good. Rest mere spectacle, clap-trap, sexy innuendo, stale humor. 6-18-35
(A) Stupid (Y) Unwholesome (C) No

Irish In Us, The (Jas. Cagney, Pat O'Brien) (Warner) Sentimental story of Irish family with familiar O'Brien-Cagney formula of rivalry over same girl, serious hard-working elder brother of course losing out to light-hearted jobless younger. Some human appeal but often over-sentimental and humour obvious. 9-3-35
(A) Hardly (Y) Prob. good (C) If it interests

Jalna (Kay Johnson, Ivan Hunter) (RKO) Intelligent realism in vivid picture of joys, woes and wranglings of large Canadian family in old homestead, dominated by erratic, vigorous, centenarian grandmother. Three romances cause trouble till one accidental death solves all. Real entertainment. Refreshingly lifelike. 9-10-35
(A) Interesting (Y) Mature (C) Beyond them

Java Head (English cast and Anna Mae Wong) (1st Div.) Picturesque portrayal of old New England life in days of clipper ships. Tense romantic complications, when hero brings home Chinese princess as his wife, solved by her suicide. Notable in acting, dialog, diction, and genuine historical flavor. 8-6-35
(A) Interest'g (Y) Mature but gd. (C) Little int.

Keeper of the Bees (Neil Hamilton, Betty Furness) (Monogram) Sentimental, homespun Gene Stratton Porter story well screened. Ex-soldier, given but six months to live, finds health and happiness in rural village. Plot a bit complex and mature, but very appealing. Fine shots of bees at work. 7-16-35
(A) Pleading (Y) Very good (C) Probably good

Laddie (John Beal, Virginia Weidler) (RKO) Delightful filming of Gene Stratton Porter's homespun story of people on Indiana farm and English family coming to live nearby. Notable for remarkable acting of new child star as "Little Sister." Homely sentiment and humor throughout. 6-11-35
(A) Excellent (Y) Excellent (C) Good

Ladies Crave Excitement (Preston Foster, Evelyn Knapp) (Mascot) Unoriginal story of high-pressure news-reel-cameraman hero, his hectic doings and romance with rich heroine identity unknown. Much hokum, trite incident, mediocre acting, but manages to get speed, thrill, and exciting amusement. 8-20-35
(A) Hardly (Y) Passable (C) Doubtful

Lady Tubbs (Alice Brady, Alan Mowbray) (Univ) Light, human, laughable farce-comedy unworried over probabilities. Alice Brady, as dominating railroad-camp cook, has to save her niece from snubs of English aristocracy, and succeeds by extraordinary, elaborate and comical methods. 8-13-35
(A) Amusing (Y) Very good (C) Good

Life of St. Anthony of Padua (Italian production) Elaborate portrayal of history and legend in St. Anthony's life, against careful 12th Century backgrounds, sincerely done. Distinctly illuminating on life of period. Bilingual titles, the Italian much better than the English translation. 7-23-35
(A) Interesting (Y) Good of kind (C) Hardly

Little Friend (Nova Pilbeam) (British-Gaumont) Fine, effective drama with familiar triangle situation. Poignant, psychological study of tragic reactions of sensitive young heroine to parents' estrangement. Remarkable performance by child actress and engaging role by her friend Jimmie. 6-11-35
(A) Very good (Y) Perhaps too mature (C) No

Lost City, The (William Boyd, Claudia Dell) (Krellberg) Preposterous, silly mess. Hero's expedition discovers African "Lost City", operated by pseudo-scientific inventions. From then on he is busy rescuing himself, inventor and daughter from city's power-mad ruler, giants, etc. 6-18-35
(A) Waste of time (Y) Stupid (C) No

Loves of a Dictator (Clive Brook, M. Carroll) (Brit.-Gaumont) (Finely acted, fairly accurate picture of events in 18th Century Denmark under weak-minded King Christian VII. But licentious, scheming Struensee of history is made idealist, devoted to people and unselfishly loving Queen Caroline. 8-6-35
(A) Good of kind (Y) Very mature (C) No int.

Love Me Forever (Grace Moore, Leo Carillo) (Colum) Fine musical film, with superb solo and ensemble singing, including almost entire two acts of "La Boheme." Heroine's fine love, for ex-gambler responsible for her success, is hardly plausible but provides entertaining drama and humor. 7-16-35
(A) Fine of kind (Y) Ex'lent (C) Yes, if it interests

Mad Love (Peter Lorre) (MGM) Unpleasant, irrational concoction of horror and morbidity, plot preposterous, hero repellent. Mad surgeon, infatuated by and offensive to heroine and to audience, does fantastic operation to do away with rival husband. Revolting and gruesome. Lorre's acting fine. 8-20-35
(A) Offensive (Y) No (C) No

Make a Million (C. Starrett, Pauline Brooks) (Monogram) Young college teacher of economics is charged with unsound theories and proceeds to disprove charges by making a million from the gullible public by an amusing swindle, aided by gang of crooks. Ethics dubious. 8-27-35
(A) Hardly (Y) No (C) No

Man on the Flying Trapeze (W. C. Fields) (Para) Meaningless title for feeble domestic farce, with typical Fields pantomime in good measure but too little plot or action to stretch to feature length. Thoroughly funny in spots with Fields as henpecked husband, low-pay clerk, and surreptitious drinker. 8-13-35
(A) Hardly (Y) Not the best (C) No

Manhattan Moon (Ricardo Cortez, Dorothy Page) (Univ.) Slow-moving night-club backstage story of self-made rich sophisticated who falls in love with light-opera star, whose double (for publicity purposes) causes complications. Glamorous hodge-podge of poor music, small minds, and much money. 8-27-35
(A) Feeble (Y) Waste of time (C) No

Man Who Knew Too Much (Peter Lorre, Nova Pilbeam) (Gaumont-British) London melodrama on kidnapping theme, distinctive for restrained acting, tense action, sinister atmosphere. Effects are skillfully derived from character more than from mere violence and peril. Dialog hard to follow. 6-18-35
(A) Good of kind (Y) Prob. good (C) Too mature

Mary Jane's Pa (Aline MacMahon, Guy Kibbee) (Warner) Well acted, human story of tramp printer who deserts family, sees world, returns to find wife a power in publishing and politics. How he wins back family and saves day for clean politics are convincingly and interestingly shown. 7-16-35
(A) Very good of kind (Y) Excellent (C) Fair

Maybe It's Love (Gloria Stuart, Ross Alexander) (1st Nat) Trials of young couple and interfering relatives. A screening of the famous stage-play, Saturday's Children, rather lacking in deftness, subtlety and charm of original, and not helped by "modern" touches attempted in dialog. 7-16-35
(A) Fair (Y) Perhaps (C) Little interest

Men of the Hour (Richard Cromwell) (Columbia) Camera-man hero fails at first, but wins back his newspaper job by sheer resourcefulness and unshakable nerve. Makes thrilling the ordinary and extraordinary adventures in hectic life of the picture hound. A pleasant romance is included. 8-6-35
(A) Good of kind (Y) Thrilling (C) Too strong

Men Without Names (Fred MacMurray, Madge Evans) (Para) Another gangster picture, exploiting ruthless villainy and violent gun-play, and glorifying G-Men and methods. Government's work against crime cleverly capitalized in this growing series to concentrate attention on underworld doings. 7-16-35
(A) Good of kind (Y) Better not (C) No

Murder by Television (Bela Lugosi) (Cameo) Feeble murder-mystery in which inventor is mysteriously killed before audience to whom he is demonstrating his invention in television, the motive for the crime. Inferior acting and direction, too much talk, extraneous scenes lugged in for comedy. 9-3-35
(A) Poor (Y) Poor (C) No

Murder in the Fleet (R. Taylor, Jean Parker) (MGM) Hilarious farce-comedy and murder-mystery, laid on a battleship, with sailor wisecracking, low comedy, slapstick, cheap romance, much excitement, and no "detectives." Ship's officers solve their own mystery. Avoids gruesomeness. 7-2-35
(A) Fair of kind (Y) Good of kind (C) Perhaps

Murder Man (Spencer Tracy, Virginia Bruce) (MGM) Clever newspaper man perpetrates "perfect crime" and fastens it thoroughly on his enemy. Romantic complications and awakened conscience produce confession and tragic ending. Sturdy melodramatic stuff well done by Tracy and cast. 7-30-35
(A) Good of kind (Y) Thrilling (C) No

My Heart is Calling (Jan Kiepura, Marta Eggert) (British-Gaumont) Lively, engaging musical, laid on shipboard and in Monte Carlo. Stranded opera troupe wins over many obstacles by tenor's fine voice. Comedy sometimes labored, but charming romance, lovely music and settings compensate. 7-23-35
(A) Enjoyable (Y) Excellent (C) Good

Mysterious Mr. Wong (Bela Lugosi, Wallace Ford) (Monogram) Chinatown thriller of grim doings by Oriental master villain, seeking twelve power-giving coins of Confucius but foiled by nonchalant young reporter. More character interest than usual and less of merely gruesome scare effects. 6-25-35
(A) Fair of kind (Y) Good of kind (C) No

Nitwits, The (Wheeler and Woolsey) (RKO) Incoherent hodge-podge of usual Wheeler and Woolsey dialog and antics in murder-mystery-farce of crazy situations and absurd action. Heroes blunder upon solution in rowdy, slapstick finish that may be over-exciting for children. 7-2-35
(A) Dep. on taste (Y) Prob. amusing (C) Doubtful

No More Ladies (J. Crawford, R. Montgomery) (MGM) Blase heroine marries arch-philanderer-hero to reform him. He does prompt infidelity, she counters with pretended one, and they make up in tears. Ostentatious sophistication, sensuous suggestiveness, and marital flippancy are the features. 6-25-35
(A) Depends on taste (Y) Decidedly not (C) No

Oil for the Lamps of China (Josephine Hutchinson, Pat O'Brien) (Warner) Realistic story of commercial conquest of Orient. Idealistic hero gives all for company that was to "take care of him." Bitter disillusion till devoted wife wins for him. Much strong and human; some distorted sentiment. 6-11-35
(A) Mostly good (Y) Too mature (C) No

Old Man Rhythm (Buddy Rogers and a lot more) (RKO) Senseless hodge-podge of endless jazz, cheap romance, dizzy dancing and silly absurdities, laid in the craziest "college" yet screened. It will be funny, stupid, or idiotic according to intelligence and taste of the spectator. 7-23-35
(A) Absurd (Y) No value (C) No

Orchids to You (John Boles, Jean Muir) (Fox) Well-acted domestic drama. As proprietor of flower shop, heroine gets entangled in divorce trial but refuses to testify against hero's adored but faithless wife. When hero learns the truth he turns to fine heroine. Some appealing scenes and deft comedy by Butterworth. 7-9-35
(A) Fair of kind (Y) Hardly suitable (C) No

Page Miss Glory (Marion Davies, Pat O'Brien) (Warner) Nonsense farce that labors to be funny, fast and furious. Amusing at times, but too much banal dialog, artificial situation, cheap and trite comedy, and an absurd role for Miss Davies interfere a bit with the total entertainment value, it would seem. 9-10-35
(A) Mediocre (Y) Fair (C) Poor

Paris in Spring (Tullio Carminati, Ida Lupino) (Para) Highly sophisticated farce about blasé lovers, threatened suicides, and jealousies artificially induced. Airily unconcerned with truth to life, but too preposterous at times to justify so good a cast. Too farcical a role for Carminati. 7-30-35
(A) Dep. on taste (Y) Doubtful (C) No interest

Party Wire (Jean Arthur, Victor Jory) (Colum) Thoroughly distasteful indictment of small-town life, so exaggerated as to become burlesque. Portrays all men and women of town as vicious scandal-mongers seeking to destroy innocent heroine, and almost succeeding. Good acting wasted. 6-11-35
(A) Hardly (Y) Undesirable (C) No

Patriots, The (Soviet production) (Amkino) Clumsy, Soviet war film, slow-moving, confused, of benighted life in primitive Russian village, 1914-1917. Incessant noise, mud, trenches, slaughter. Dialog bawled, songs howled. Heavy, crude, depressing portrayal of elemental humans. 8-6-35
(A) Dull (Y) No (C) No

Public Hero No. 1 (C. Morris, Jean Arthur) (MGM) Super-thriller in G-men vs. gangster series, but nine tenths gangster. Surefire boxoffice mixture of sinister crime, federal pursuit, machine-gun slaughter. Gang's doctor is sodden drunkard, brazen heroine is gang leader's sister, etc. Arthur good. 6-25-35
(A) Good of kind (Y) Doubtful (C) By no means

Pursuit (C. Morris, Sally Eilers) (MGM) Old comedy "chase" dragged out to full length picture. Heroine detective and hero aviator, hired to speed child to Mexico, try to cheat each other but fail in love. Absurd and endless adventures, getting its thrills out of risks to a child. 8-13-35
(A) Stupid (Y) Feeble (C) Doubtful

Rip Roarin' Riley (Unimportant cast) (Puritan) Rudimentary western thriller repeating production of twenty years ago, with he-man hero-cop running down super badmen in impossibly heroic style. Overacting, crude dialog, mediocre acting, with blaring noise to conceal defects. 8-27-35
(A) Stupid (Y) Hardly (C) No

Sanders of the River (Leslie Banks, Paul Robeson) (UA) Colorful, dramatic story, not always convincing, with real African background, native tribesmen as actors. Robeson fine as loyal chieftain, aide to British commander in handling trouble-making rival chief. Thrilling climax. 8-20-35
(A) Interesting (Y) Probably gd. (C) Doubtful

Shanghai (Charles Boyer, Loretta Young) (Para) Colorful, exotic, finely acted story of high finance and true love. It reeks with wealth but is mostly sincere and convincing. Russian-Chinese hero, a power in Shanghai, and American heiress meet, love, but separate when racial barrier is discovered. 8-6-35
(A) Fine of kind (Y) Mature (C) No

She (Helen Gahan, Randolph Scott) (RKO) Spectacular screening of Rider Haggard's thrilling, imaginative novel. Hero and party find weird kingdom where beautiful woman-ruler possesses secret of immortality and wants hero to share it with her. Many tense, exciting moments. Distinguished by Gahan's work. 7-9-35
(A) Unusual (Y) Exciting (C) Beyond them

Smart Girl (Ida Lupino, Joseph Cawthorn) (Para.) Two ultra-modern sisters want hero. He marries one and nasty triangle starts. All villain gets out of it is \$100,000 and hero's wife. So hero marries the other. Splendid comedy role by Cawthorn makes much of the film great fun. 8-20-35
(A) Lively (Y) Unwholesome (C) No

Steamboat Round the Bend (Will Rogers, Ann Shirley) (Fox) Last picture by universally beloved star. Mississippi life in the nineties, with Will in role of strong human appeal as laugh-maker and bringer of happiness to two youngsters in trouble and in love. Cumulative fun to fine climax. 8-27-35
(A) Amusing (Y) Very good (C) Good

Stolen Harmony (George Raft, Ben Bernie) (Para) Incredible hash about a touring jazz orchestra mixed up in gangster-and-convict melodrama, with the luxurious bus as only real feature. Tries variety of appeal by every known means except sane plot and talented acting. Lively mediocrity. 6-18-35
(A) Feeble (Y) Not the best (C) No

Stranded (Kay Francis, Geo. Brent) (Warner) Idealistic heroine's work in Travelers' Aid and romance with engineer-hero pleasingly and humorously shown. Conflicting viewpoints separate them until hero's troubles with labor-racketeers bring dramatic climax and reunion. Partly human and amusing, partly far-fetched. 7-9-35
(A) Fairly good (Y) Probably good (C) No interest

The Raven (Bela Lugosi, Boris Karloff) (Univ) Gratuitous-horror melodrama of mad doctor, gratifying sadistic impulses by subjecting whole cast to diabolical torture devices as described in various Poe tales. Preposterous, gruesome connection designed solely for spine-chilling and shock. 7-30-35
(A) Depends on taste (Y) No (C) By no means

The Scoundrel (Noel Coward, Julie Hayden) (Para) Shrewd, ruthless publisher rules his world and ruins its women with "love", till death brings proper penalty. Strong picture, masterfully played and photographed, cleverly arresting dialog, gripping despite unreality and clumsy mysticism at end. 6-25-35
(A) Exceptional (Y) By no means (C) No

Thunder in the East (Charles Boyer, Merle Oberon) (UA) (British Prod.) Strong, tragic romance of true exotic quality, done with fine restraint, power and beauty. Loyal Japanese captain risks all, even his beloved wife, for victory. He wins great seafight, loses love, and calmly chooses suicide. 9-10-35
(A) Fine of kind (Y) Mature (C) No

Times Square Lady (Virginia Bruce, R. Taylor) (MGM) Inheriting father's sporting enterprises, heroine finds herself surrounded by crooks and double-crossers who composed his personnel. Hash melodrama of little intelligence and much hokum. As final solution she marries chief crook. 7-2-35
(A) Trash (Y) Better not (C) No

Together We Live (Willard Mack) (Columbia) Indictment of Communism. Mack fine as patriotic, idealistic Civil War veteran, father (of grandfather age) of two young sons who turn to Communism. Much dialog, little action, but amusing climax in which sons see the light. 8-27-35
(A) Hardly (Y) Probably good (C) Little int.

Top Hat (Fred Astaire, Ginger Rogers) (RKO) Fast, clever society-farce-comedy, with lavish sets, music, superb dancing. Hilarious plot about true love nearly wrecked by mistaken identity. Comedy without slapstick, wit without wisecracks, deft sophistication without vulgarity, and notable role by Horton. 9-10-35
(A) Excellent (Y) Excellent (C) If it interests

Unknown Woman (Richard Cromwell, Marian Marsh) (Columb) Elementary stuff about youthful lawyer-hero who becomes involved with bond thieves, and heroine, posing as crook but actually a secret service agent. Mild suspense before guilty are caught and bonds recovered. 7-2-35
(A) Hardly (Y) Perhaps (C) No

Vagabond Lady (Robert Young, Evelyn Venable) (MGM) Gum-drop munching heroine is about to marry asinine older brother, head of firm. Younger brother, complete prodigal, returns from world cruise, fights, drinks—but eats gumdrops with her, so they marry. Light, happy-go-lucky farce. 8-6-35
(A) Good of kind (Y) Doubtful (C) Perhaps

Village Tale (Kay Johnson, Randolph Scott) (RKO) Stern, realistic story of growth of small-town scandal, fostered by ne'er-do-well villain, leading to inhuman slander, cruelty, bloody fighting, a suicide, and much bitter suffering throughout. Happy ending softens the unpleasantness but little. 7-16-35
(A) Good of kind (Y) Doubtful (C) No

Virginian, The (Gary Cooper, Mary Brian) (Para) Estimated February, 1930, now antiquated in spots, is still above-average western. Plenty of gun-play, hard liquor, cattle rustling, and the one extremely gruesome scene of the hanging of Steve by his friend the hero. Lacks (A) Good of kind (Y) Doubtful (C) No

We're In the Money (Joan Blondell, Glenda Farrell) (Warner) Mere series of episodes showing how a pair of slanky gold-diggers work a profitable racket delivering summons to breach-of-promise victims. Cheap in dialog, action and character. Ending proves one can't be too cheap to succeed. 8-27-35
(A) Stupid (Y) No (C) No

Woman Wanted (Maureen O'Sullivan, Joel McCrea) (MGM) Lively adventures of innocent heroine convicted of murder but freed on way to prison by gangsters interested in her release. Chase after her and hero aiding her, by both gangsters and the law, makes fairly good crook melodrama. 9-3-35
(A) Fairly good (Y) Amusing (C) Doubtful

Youth of Maxim (Russian sound picture with English titles) (Amkino) First of trilogy of propaganda films to present origins and glories of Russian struggle to democracy. Excellent acting, but slow tempo, crude humor, stolidity of characters, and much complexity and vagueness lessen its appeal. 6-18-35
(A) Unusual (Y) Little interest (C) No

Among the Magazines and Books

Conducted by MARION F. LANPHIER

School Executives Magazines (August, '35) "Selecting Educational Talking Pictures," by M. R. Brunstetter.

The appraisal of motion pictures has been complicated by the addition of the sound feature. An appraisal form is here given, covering six analytical points: objectives of the picture, content of the picture, development of content, technical audio-visual elements, contribution to other curriculum materials, and overview of general effectiveness. In one case, as high as fourteen sub-heads are given for rating. Criteria for speech, which enhances the picture, instead of detracting from it, are scientifically deduced. Aside from detail, provision is made for a summary in each of the six fields with a final "General Rating." The appraisal form is given with detailed description in "The Educational Talking Picture," by F. L. Devereux and Others. University of Chicago Press.

Education (May, '35) "Extending Experience through Excursions," by Elga M. Shearer.

A well-analyzed description of the out-door procedure of a fourth grade class, studying "The Ocean in Relation to Man" under the tutelage of Miss Marion Rannow, should be extremely suggestive in the field of trips requiring much art on the part of the teacher. Twelve excursions are described, on which the children earned individually their own expenses.

Minnesota Journal of Education (May, '35) "Introducing Motion Pictures into the School," by Donald K. Lewis, Red Wing.

Seven questions, of the type that everyone introducing visual means into education, is sure to ask, are fully answered. Information is given concerning, the proven advantages of visual over verbal lessons, being safe and law-abiding in using film, projection adapted either to classroom or auditorium, the possibility of a school film library, or low rental costs, size of screen, and material for screens in both classroom and in auditorium. Under the selection of films, the following guide questions are given: "Does the film develop some phase of the unit? Is the pictorial matter accurate? Is activity emphasized? Does the film editing follow a definite presentation plan? Are the titles easily read?" In the writer's general science classes, no textbooks are used. Study materials are provided for each unit, and 35,000 feet of films are used, the latter being financed by a fund averaging for the year fifty cents per pupil.

Science (August, '35) "A Simple Method for Reading Film Strips," by G. Robert Coatney. The author has discovered that the low power of the ordinary binocular dissecting microscope makes clear the reading of film strips with the advantage of using both eyes.

"A Terminology Proposed for Motion Picture Films," by Oscar W. Richards, Yale University. After half a century of motion picture technique, there is still lacking a terminology for films projected at a faster, or a slower, rate than that at which they were taken, and those projected at the same rate as when taken. A terminology is presented, which lacks all the inconsistencies of the terms now in use.

Reading and the School Library (March, '35) "Visual Aids in Teaching the Slow Reader," by Myron R. Golden.

Using the lantern to produce "animated flash cards" by slides written by hand, or typed on cellophane, has brought excellent results to the author for the past four years in a school in Brooklyn. Nine special skills are developed, including training in vocabulary, phonics, and eye sweep. Two pages of typical lessons are given, which in themselves may be very helpful, and also suggestive for further developments.

School and Society (June 15, '35) "Children at the Movies," by the League Correspondent of the London Times.

The question of proper recreational movies for children has been under consideration by the League of Nations for some time. A year ago, the League Child Welfare Committee appointed S. W. Harris of the British Home Office as *rapporteur* on this subject. The Home Office has held that in line with suitable recreational pictures for children, something more definite should be done to stimulate the production of "family" films. Reports from twelve nations indicate that little has been done to provide recreational films for youth. In London County, out of 21,000 children, nearly 40% attend the motion picture theater once or twice a week; at Dundee, about 80% go once or oftener. In a Chicago Child Study group, it was found that 64% of the children attended once or twice weekly.

"Ostensibly millions of children attend the cinema every week apparently without disaster, and in spite of much that may be undesirable there can be no doubt that on a balance the social effect has

been for good rather than for evil." Children are, however, often frightened at the films and the effect remains with them, while morally questionable features are ignored. The suggestions made by the British Reporter are that public authorities and voluntary bodies should experiment in the organization of special recreational performances, co-operating with commercial firms. The interests of adults and of the family as a whole must be taken into account. It seems necessary to dispel among producers the tradition that extravagant methods are necessary for success. Only a few children's classics, of interest to all ages, have been drawn upon. "The League Child Welfare Committee will draw international attention to this question, which is considered to be vital to the well-being of children throughout the world."

Sight and Sound (Spring, '35) "A Pioneer School in Film Education," by C. J. N. Redfearn, West Kensington School for Boys, England.

"A central library of educational films is very desirable. It is time that something was done to unify the present scattered sources of supply. After trying general use of films in the auditorium, the usual method now is for a special teacher to prepare a film lesson on a topic being treated in the class. The film is first run without comment. A talk follows by the teacher, when the film is run a second time, the most important parts being emphasized and explained. The next day, usually either tests are given or a composition is written on the subject of the film. Repetition is as important in film lessons as in other lessons. Map and diagram scenes should be shown as stills, the same as other matter that requires time for perception."

Films are criticized by members of the staff for the inclusion of irrelevant detail and insufficient emphasis on essential parts. A copy of the captions should be supplied with each film, and should be in the hands of the teacher at least a day before the film lesson. "Owing to the shortness of time during which a film can be retained and the demands of other activities both on the use of the school space and on the teacher's time," it is not always possible to have a pre-viewing.

Journal of Chemical Education (April, '35) "Visual Education in Albuquerque," by Eldred R. Harrington.

The Albuquerque High School has obtained in four years museum materials for about \$3.00, which if bought on the open market would cost over \$1,000.00. Products of nearly all the processes referred to in the science texts are at hand, and also many model machines. Exhibits have come from every continent of the world, including rubber from the Malay States, graphite from Mexico, and gar-

(Continued on page 208)

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The Church Field

The Cinema in the Church Field in Australia

We are indebted to Mr. W. Cresswell O'Reilly, of Sidney, Australia, for the interesting material here reprinted. It is a copy of a vigorous resolution recently passed by the Methodist General Conference of Australia, meeting in Melbourne, on May 22, 1935, relating to the use of the cinema in church activities. The Committee authorized in the resolution was appointed by the Conference, with Mr. O'Reilly as the Convenor. We give below the resolution, and Mr. O'Reilly's address made to the Conference in support of same.

The Resolution

"That this General Conference is of opinion that the time has arrived when the aid of Cinematography should be extensively and effectively utilized in connexion with the work of the Church.

"It therefore resolves to appoint a Committee to inquire into the whole question; collect data; suggest feasible schemes for the employment of films in our religious activities; and report especially as to the advisableness or otherwise of the use of the cinema as part of public worship.

"Such Committee shall submit such progress reports as it may think fit to the State Conferences, and a comprehensive report to next General Conference."

In moving the adoption of the above Mr. O'Reilly said:—

"For more than a quarter of a century one of the most widely used inventions of modern life has been almost completely secularized. The film, with its appeal to the eye and the dramatic instinct, has been a potent influence in moulding ideas and consequently character. The cinema has become the most powerful medium of propaganda known to mankind. There is reason to believe that its influence has been sometimes evil, but can we not resolve that, in future, it shall be 'on the side of the angels'.

"The proposal to use the cinema in church work may appear to some to be opposed to the sense of the fitness of things, but every means of expression which appeals to the imagination and the emotions is worthy of employment in ministering to our spiritual life and moral uplift. The Salvation Army has said 'Why should the devil have all the best tunes?'—the Church must say: 'Why should the people who make a living by producing and exhibiting pic-

tures have a monopoly of that means of shaping the character of the community?' I understand that at Yallourn, in Victoria, there is a hall in which there is a pulpit at one end and a proscenium at the other. A weekly journal refers to this as a 'curious conjunction of the sacred and profane'. Why cannot both pulpit and proscenium be at the one end?

"One of the distinguishing characteristics of the method of the Master in presenting His message was to appeal to the eye and the innate dramatic instinct of humanity. If He was here, I believe He would use the film, and, no doubt, modern Pharisees would accuse Him of consorting with publicans and sinners. Until the Church is prepared to use every legitimate means to put over its message it will continue to deplore the decline of church attendance and the general indifference to organized religion.

"Experiments have already been made here and elsewhere in connexion with the use of films in church work, but nothing far-reaching or statesmanlike has yet been projected or attempted. I believe we are overlooking and neglecting a splendid avenue of approach to the hearts and minds of the masses. The churches are entrusted with the responsibility of making Christ's invitation known and proclaiming his salvation. We are falling down on our job, because the methods that were once successful are obviously failing to appeal and are faltering in their grip. In face of this, some other expedient should be tried. Why not films? The other day Dr. Lee Holt told us that 'we need a new strategy'. There is a duty cast upon us to examine this possibility closely and determine whether they should be employed. Not many years ago the introduction of the organ in church worship was objected to on the ground that it was a 'box of whistles'. Some may object to films — that they are canned criminality, but I foresee a day when the cinema will become the ideal ally and aid to Christianity. The enemies of morality have not hesitated to use it to enslave the imagination, to poison the mind, and to paralyse the will. On the other hand, the cinema may become the instrument to enlighten the mind to stimulate modern effort and to reveal the glory of Christianity. Film producers have commercialized the emotional appeal of pictures and have laid the emphasis on crime and

sex. Can we not capture the community by presenting the charm, the beauty, and the love of Christ?

"In my opinion, the cinema may fulfill three functions — those of Entertainment, Education and Evangelism. I use the latter term in the widest sense to include the propagation of any gospel—political, social, economic or religious. The cinema has fulfilled the first, it is being increasingly utilized in the second, and it rests on all the branches of the Church, who will probably be brought closer together thereby, to courageously and with vision to consummate the third.

"I believe that the religious film (using that term also in its widest sense) will accomplish two objects: first, attract and interest the outsider; second, enhance the appeal and effectiveness of worship. In England, moribund missions, depressing and deserted causes, are teeming with life and activity since the introduction of films. We have called in music, architecture, colour, form, and ritual to aid our worship. Why should we not bring in a new factor which will not diminish its reverence or spirituality but heighten the atmosphere of adoration and deepen the spirit of true worship.

"I have been in the commercial theatre and strongly felt the mood of the crowd, swayed by the lesson of a splendid picture, which has walked out more reverent and subdued than from many of our church services.

"I do not propose to enter into any details at this stage, but I would like to make the following brief points:—

1. Our Sunday School policy must be replanned. The cinema will supply a new and vital focusing point.
2. The films to be used for this purpose must be of the highest quality. No half measures will avail.
3. There is plenty of material available. The whole gamut of religious and human interest awaits exploitation.
4. If Overseas Missions are to survive, the cinema will stimulate interest at home and counteract the influence of the commercial cinema in the field.
5. The campaign must be world wide and transcend all denominational limitations.
6. Its adoption may be costly, but it will save the Church's life as an organization of consequence in the community.

"The film is a modern tract, and it challenges the Church to re-orientate itself to the changing needs of the modern world. If the Church accepts that challenge, it will again become the decisive factor in the thought and action of the race."

The "Yale Chronicles"

Recognized and accepted everywhere as the standard of all visual aids in the field of the social sciences. As planned by members of the Departments of History and of Education in Yale University, and produced with high professional quality under the supervision of a Committee of the University Council, the Yale Chronicles of America Photoplays literally reconstruct, in every minute detail, fifteen striking milestones in American history:

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Wolfe and Montcalm—3 reels
The Eve of the Revolution—3 reels
The Declaration of Independence—3 reels
Yorktown—3 reels
Vincennes—3 reels
Daniel Boone—3 reels
The Frontier Woman—3 reels
Alexander Hamilton—3 reels
Dixie—3 reels

Supplement and enrich your history courses for 1935-36 through arranging now to use the Yale Chronicles. No visual program is complete without these indispensable aids. Scientifically developed teaching materials are supplied in advance. Prints of the fifteen silent films, both 16 mm. and 35 mm., are lodged in twenty-three distribution centers.

In addition to their permanent historical value, the Yale Chronicles possess distinct dramatic quality and serve as a powerful instrument for the stimulation of patriotism and good citizenship. They are ideal for community use, church work, civic and social programs.

Please send me an illustrated booklet and further details concerning The Chronicles of America Photoplays.

Name

Position

Location

YALE UNIVERSITY PRESS
FILM SERVICE

386 FOURTH AVENUE NEW YORK, N. Y.

Film Production Activities

Additions to Bell and Howell Sound Library

William Tell, a splendid sound-on-film seven-reel feature picture setting forth the inspiring Tell legend in almost every land and language, is announced for exclusive release in 16 mm. by the Bell & Howell Filmosound Rental Library.

Produced in its entirety in the high regions of the Swiss Alps, with an authentic background of architecture, characters, and costumes, the picture combines majestic beauty with the memorable story of a brave nation's struggle for freedom. Many of the sturdy old buildings take the same grim part in the picture that they played in the real Swiss revolt of the 14th century. Dr. P. Lang and Doctor Gossler of the Swiss National Museum in Zurich spent months of historical research in recreating, with greatest accuracy, the details of life and customs in the days of William Tell.

Additional current releases by this library are: two striking films on Mexico produced by the noted Russian director, Sergei Eisenstein, titled *Thunder Over Mexico* (a seven-reel feature) and *Mexican Halloween* (a two-reel subject released theatrically under the title *Death Day*); a two-reel adventure picture *N'Manga*, which gives an interesting insight into native life in Central Africa, centering around the efforts of a master hunter to capture the rarest of African partridges, the Frankolin; a children's picture, *The Masked Raider* (two reels), which should be of interest also to all lovers of the out-of-doors; and *South Seas* (one reel), an additional chapter from Zane Grey's Scrapbook.

Two New Health Films

National Motion Pictures Company has produced two new one-reel health motion pictures titled *Milk*, *the Master Builder*, and *Preventing the Spread of Disease*. A fact of interest in connection with these films is that they were photographed by Floyd Crosby, who in 1932 won the Motion Picture Academy of Arts and Sciences award for his photographic work on the film *Tabu*.

The film dealing with milk not only portrays the value of milk as a food, but it stresses the need for cleanliness in all steps of handling milk. It further emphasizes the necessity for pasteurization. All in all, the subject should stimulate greater interest in the study of milk and increase consumption of this master builder.

Comparing the spread of disease to the creation of a chain of microorganisms, *Preventing the Spread of Disease* shows various ways by which the chain is created and the steps which should be taken by which

it may be broken. This picture will be an invaluable aid in health campaigns.

Both films are available for outright purchase on either 16mm or 35mm stock, and may be had with the titles in any language.

New Geology Pictures

Four new sound pictures in the field of Geology, produced with the cooperation of the University of Chicago and the National Park Service, have just been released by Erpi Picture Consultants.

The film *Ground Water* deals with the important part played by ground water in changing the crust of the earth and in producing geological phenomena. Photographic views of outstanding examples of these phenomena are supplemented by animated drawings explaining their formation.

While the film *Geological Work of Ice* considers the gradational work of ice in the fracturing of rock in freezing weather, major consideration is given to the story of glaciers. The film recreates by means of animation the advances and retreats of vast continental glaciers which covered portions of our continent in geological ages past.

The film *Volcanoes in Action* illustrates by means of photography and animated drawings how volcanic phenomena operate in accordance with natural laws. The formation of volcanic cones is explained, and the eruption of active volcanoes.

The story of the building up of mountains is presented by means of photographs and animation in the film *Mountain Building*. It explains such phenomena in the movement of the earth's crust as faulting, the formation of anticlines, synclines, the concentration of mineral wealth, and the formation of oil wells.

A Timely Industrial Subject

Cooperating in the rehabilitation program of the Federal Housing Administration, Johns-Manville Company, building material manufacturers, have prepared a five-reel talking motion picture on house remodeling entitled *Before and After*. This picture is being shown by Bell & Howell 16mm. portable talkie projectors to building contractors all over the country to inculcate practical ideas of house improvement.

"Before and After" is different from ordinary pictures especially in that after two reels have been run the house lights are turned on and a booklet is distributed to the audience. Four hundred feet of film are then run, reproducing sound but no pictures, the sound being the voice of a narrator taking the audience through the booklet page by page. Following this, the remainder of the film, consisting of pictures and sound, is shown with the lights off.

History comes to Life

"The Moors, trained in warfare in Northern Africa, not only repulsed invaders, but themselves invaded southern Europe."



Historical films aid teaching technique

GONE are the days when young minds found history hard to appreciate. Today, with the help of dramatic, historical motion pictures, the past comes to life. Great events now can become living dramas, re-enacted in authentic settings, with proper costumes. Or, the places that have seen history in the making may be visited via motion pictures. Thus history springs to life at the vivifying touch of modern methods.

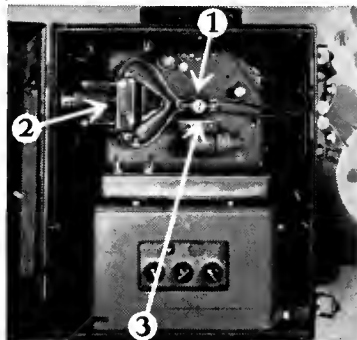
When considering the use of educational motion pictures, it will pay you to investigate the RCA 16mm. Sound-on-Film projector. It gives great brilliance and clarity to picture and sound, though portable and extremely simple to operate. Through it, you may project either sound or silent pictures, and accompany the latter, if you wish, by your own comments spoken into a microphone. The entire equipment is operated from the light socket and is easily carried from room to room. It is a compact, highly simplified adaptation of the RCA Photophone reproducing apparatus used in thousands of leading theatres. Back of it stands the RCA background—the world's richest experience in sound recording and reproduction.

RCA 16mm. Sound-on-Film Projector *as simple to operate as silent film projector!*

It is a highly simplified adaptation of the RCA Photophone equipment used in the country's finest theatres.

Sound and picture are on the same film—keeps synchronization automatically perfect.

Projects both sound and silent film Can be set up in a few minutes—no classroom disturbance.



Costs no more to operate than silent projector!

Microphone can be attached to give sound to silent movies by carrying operator's voice to the screen.

ONE! TWO! THREE! GO!

Threading the RCA 16mm. Sound-on-Film Projector is so simple; just three quick motions do it. No danger of tearing the film. Takes only a few seconds.

RCA 16mm. SOUND-ON-FILM PROJECTOR

VISUAL SOUND PRODUCTS DIVISION

RCA MANUFACTURING CO., INC.

CAMDEN, NEW JERSEY



School Department

Conducted by DR. F. DEAN McCLUSKY
Director, Scarborough School, Scarborough-on-Hudson, N. Y.

The Use of Visual Aids in Teaching History and Geography: An Illustration

A CHILD entering upon the study of a new unit in history or geography usually finds himself in strange territory. To expect him to orient himself in his new surroundings through reading and verbal instruction alone would be like building a house on sand. His knowledge would be abstract, colored by his individual conceptions of word meanings, and his background for learning as shifting and uncertain a foundation as sand. The need for some means of giving him a concrete conception and definite understanding of the subject is obvious. Visual aids of various sorts fairly wave a red flag of invitation in attaining this end. Pictures and illustrations have been longest known. Stereographs, lantern slides, pictorial maps and diagrams, moving picture films, graphs of various kinds, illustrated time-lines in history, museums, the school journey, may all be utilized to advantage

in this field.

In introducing a fifth grade to the study of ancient Greece, the teacher felt that to arouse interest and understanding in a subject remote from the child's experiences, the first need was for the child to see what the country looked like, how the people dressed, and how they spent their daily lives.

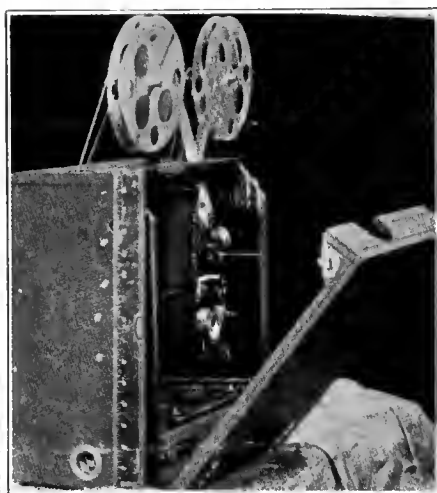
Geographical pictures of different parts of Greece were studied and discussed with the idea of understanding how the topography of the country influenced the life and history of its people. The conclusions drawn were verified and augmented by references to relief maps, geography texts and encyclopedias. The children became interested in making a large relief map. The stereopticon was used to throw the outline on beaverboard (4' x 8') and the map traced and built. It was not made to an exact scale but served to show roughly the physical characteristics of the land and to put Greece in its geographical position in reference to the Mediterranean and the countries of the ancient world. The map was kept in the classroom during the whole course; cities and places met with in reading were placed on this map. As the group read "Theras and His Town" by Snaedeker, Theras' journeys were located. Odysseus' wanderings were followed in connection with the reading of Padraic Colum's arrangement of the Iliad and Odyssey.

Pictures of Athens in the time of Pericles led to a desire on the part of the children to build the Acropolis. Someone suggested showing the Pan Athenaic festival. Figures were drawn and cut from cardboard, which, when arranged on the Acropolis, made an effective representation of the procession to the Parthenon. The study of the temples led to an interest in the religious beliefs of the Greeks. Informal and often impromptu dramatizations of myths and legends were eagerly carried on.

As the culmination of the course the group presented a play, "Iphigenia in Aulis". From a study of Euripides' text they arranged a version in their own words. Poems to be chanted by the chorus were written by the children and dances planned which grew very largely from the study of illustrations of Greek art. Cards from the Metropolitan and Field Museums showing friezes and statues and a visit to the local museum were useful. The

(Continued on page 202)

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16 mm.
Sound-on-film
Projector

Full sized, full-fledged, improved mechanism, utmost simplicity in handling, complete with 500 watt-Mazda, for use on 110 Volt A. C. or D. C. current. Revolutionary! Larger bulbs available.

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Order from this ad. MONEY BACK GUARANTEE

Bass 16mm. Sound-on-Film Library, one of the largest in the country. Send for new catalog. Also catalog of silent films. Rentals within 1000 miles of Chicago. Largest line of 16mm. equipment in the country. Get Bass's quotation before you buy.

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Special interchangeable base (No. 2), size 12" x 20", for all sound and slide projectors.

Shown with full rotating table (No. 1) with worm gear tilting device for silent projectors.

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Economically displaces all makeshift or improvised projector supports. Quickly set up and instantly adjustable to desired height for "overhead" projection. Occupies small floor space. Saves delay and confusion in getting ready. Insures smooth, skillful presentation of the picture; quick framing and vibrationless operation. Ideal also as a camera support for movie making or still pictures. With this unit you have a choice of either the No. 1 or No. 2 table depending upon what type of projector you use.

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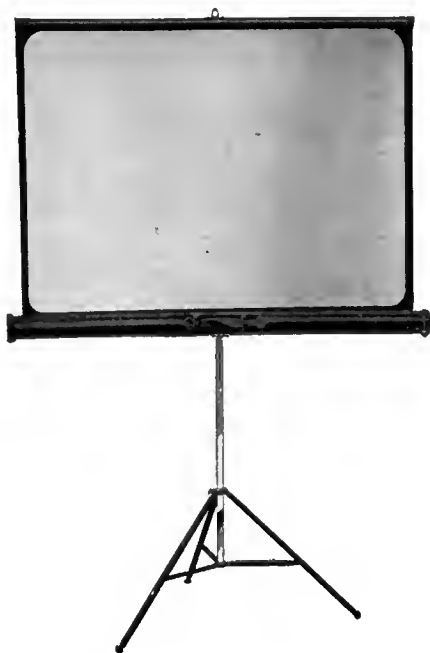
Especially adaptable for use with the DA-LITE Projector Stand. A portable screen with a specially designed tripod; fully and instantly adjustable to any desired height. Simple, fool proof—no set screws or troublesome trappings. Folds compactly into small space. The Challenger model screen is made in six sizes ranging from 30" x 40" up to and including 70" x 94". While this type is one of our leaders, the DA-LITE line is complete including various table, box and wall models. All models are equipped with the highest grade beaded reflective surfaces, unless otherwise specified.

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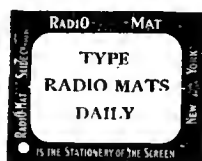


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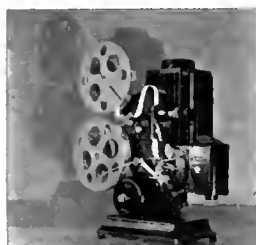
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1600 BROADWAY, NEW YORK, N. Y.**TWO NEW SCIENCE AIDS****FOR PROGRESSIVE TEACHERS****PRINCIPLES OF PHYSICS** The visualization of high school physics on 35 mm. film slides for classroom use.**PRINCIPLES OF CHEMISTRY** The core of the year's work in chemistry especially adapted for review.Descriptive literature and sample strip of
typical frames sent on request. Address:**VISUAL SCIENCES — Suffern, N. Y.****EDUCATIONAL FILM DIRECTORY****"MOTION PICTURES OF THE WORLD"****What Reviewers Say!****World Peace Foundation:** "Shows just what pictures are avail-
able on almost every conceivable subject . . . a veritable film
library of the world's culture and customs."**Boston Museum of Fine Arts:** " . . . of great help to educa-
tional institutions, not only for the scope of the material it
contains, but because this is made so accessible through your
arrangement of titles." (Ann Webb Karnaghan)**2000 16 MM. & 35 MM. FILMS**Write your address in margin. Return
this adv. + 35c subs. (2 issues) to**INTERNATIONAL EDUCATIONAL PICTURES, INC.**

40 Mt. Vernon St.,

Boston, Mass.

children painted the scenery used, made the acces-
sories needed—shields, helmets, spears, etc.—and
dyed and made their costumes. Moving pictures
taken of the play proved interesting to the next
group studying Greece.

A sixth grade group studying the Middle Ages
used mounted still pictures and lantern slides, drew
and painted illustrations for original stories, con-
structed, not a particular castle, but a typical one,
after studying pictures, ground plans and reading
illustrated descriptions to learn the characteristic
features of castles and castle life. Stories and plays
were written about the imaginary inhabitants of
this castle. Pictorial maps of various countries
drawn by the children were instructive and inter-
esting.

An artist in stained glass work explained how
stained glass was made and showed examples of
modern glass. The classroom windows were made
to look like stained glass by pasting colored cello-
phane on them in designs suggested by pictures.
This was chiefly valuable because cellophane with
the light behind it has much the quality of the rich
colors of stained glass.

Original designs for windows was the next step.
The children made the cartoons and with the stere-
opticon threw them on large sheets of beaverboard;
they were painted with show-card colors to look
like leaded glass. These were used as wings in the
production of a sixteenth century miracle play,
"Noye's Fludde." Costume plates were studied;
from these, costume designs for the play were
drawn by the children. Informal dramatizations of
such books as Stein's "Gabriel and the Hour Book"
had preceded the more formal one of the miracle
play.

The study of medieval history lasted for one
term. Although no test was given after the work
was completed, the interest of the children in this
period of history had been so successfully aroused
that over a period of three years evidences of it
were common in their choice of books to read, in-
dependent written and oral compositions and in
their paintings and drawings. In an informal dis-
cussion of "Noye's Fludde" one year after it had
been given, it was found that most of the children
were still almost letter perfect in their own and
some other parts. The familiarity and affection
which they showed for a piece of literature of this
type was an invaluable possession.

Where an effort is made to correlate the work in
oral and written language with the social studies,
the results are well worth while. The enrichment
of vocabulary and an increased interest in expres-
sion through language is almost always shown.

In attempting to evaluate the two courses out-
lined, it was felt that the visual material used had

Use Three Types of Illustrative Material WITHOUT THE EXPENSE of Three Projectors

THE Spencer Model DC Delineascope enables you to project glass slides, 35 mm. single frame filmstrips and microslides thus answering the demand for a versatile projector that

may be used for visual education in all school subjects. It can be carried easily from room to room and the change from one type of projection to another is but a matter of moments. You can be projecting glass slides for a history class and within a few minutes have it in another room ready to project microslides to a biology class.

Ample illumination is furnished for all requirements up to 50 feet from the screen. At a distance of 30 feet from the screen it produces a 7.3 foot picture with glass slides and a 6.7 foot picture with filmstrips.

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**There is no Substitute for the Superiority
of the Spencer Delineascope Optical System**

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BUFFALO NEW YORK

been of great value. It helped to arouse and maintain an eager, healthy attitude toward learning. The factual knowledge of the individual members of the classes was satisfactorily clear and well retained. Enrichment of vocabulary and interest in expression were definitely shown, and the appreciation and enjoyment of literature deepened. That the danger of passive acceptance of visual material had been avoided was demonstrated by the construction and dramatization activities to which every child contributed, and the stimulation of imaginative activity as shown in clay modeling, paintings and drawings, individual illustrated notebooks, original stories, plays, poems, etc. The common interest of the groups led to excellent co-operation among the children, a fact which contributed much to the better social adjustment of each individual taking part in the activities of the group.

By EVELYN LOVETT KLING
Public Schools, Atlanta, Georgia

Screen Called Aid in Preventing Blindness

That the motion picture is a vital ally of science in the organized fight against hazards to sight is indicated in the annual report of the National Society for the Prevention of Blindness, Inc., issued this week. According to the report, the Society's two-reel film, "Preventing Blindness and Saving Sight," was shown 420 times sponsored by 31 organizations.

Syncofilm Sixteen

Try Before You Buy--

Value is the watchword of the day—no matter what you are buying. This is as true of projection equipment as it is of anything else.

There is not a better value to be had in the 16 mm. sound-on-film projector market than SYNCROFILM SIXTEEN, dollar for dollar it gives you as much value as your money can buy—



BUT --- Don't Take Our Word For It---

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New York Sales and Export Department

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—:—

Cable: Romos, N. Y.

Meadville, Penna.,
August 30, 1935.

Dear *Educational Screen* Advertising Manager:

The noon mail today brought your Macedonian call for our advertising copy for the September number.

Here is my excuse for not having the copy ready for the last mail this evening. Three different friends came in for a little visit, each just back from a summer vacation. Each produced the inevitable snapshots of his summer cottage or of the hotel or of the surroundings of his summer location, and each insisted on putting me through the grueling experience we all have once every year of looking at someone else's vacation snapshots.

I was just on the point of ignoring your letter altogether when it occurred to me that many school children, every day, are put through the same sort of boring experiences that I had this afternoon. They are required to look at lantern slides or motion pictures, or to read pages from their textbooks, for which they have no adequate background of experience. The chief reason why my friends' snapshots bored me this afternoon is the fact that the pictures were of places and things which I had not seen and were not related to things with which I have had personal experience. There is the same reason why children do not respond to many of the pictures to which they are subjected.

So, instead of my regular "ad," I wish, Mr. *Educational Screen* Advertising Manager, that you would call to the attention of your readers the fact that this is just why the Keystone View Company insists on teachers using stereographs, duplicates of lantern slide pictures in many cases, as background with which to build understandings for meaningful educational activities. Stereographs are **third-dimension** pictures, very realistic and very impressive. When the child sees the **third-dimension** picture of a situation, he feels that he is there. He will not be bored by the projected picture in its less meaningful two-dimension form. He will be more responsive to all the ordinary pictorial and text materials available and, therefore, a more interested and receptive learner.

Very truly yours,

ADVERTISING MANAGER
of the KEYSTONE VIEW COMPANY

GEH-EGV

Teaching Egypt with Etched Glass Slides

By GEORGE E. HOWARD
Principal Maple School
LaPorte, Indiana

THIS PROJECT was carried out by a group of 5B children. The lesson was motivated by the use of a slide map of Africa from which the children located Egypt and its Geographic surroundings. After the teacher had told an interesting story of the ancient life of Egypt the children expressed a desire to make an imaginary journey to that country.

The children were given a week's time to collect pictures of Egypt and to learn all they could about their pictures. The children looked thru all the books on the book shelves to gather information. Some went to the public library. Many of the pictures were taken from the rotogravure section of the Chicago Tribune.

As the school had only 23 etched glass, a committee from the class selected the pictures to be reproduced. Among the most important were a view of the Nile Valley, the Pyramids, the Sphinx, King Tut's Tomb, a mummy, a street scene in Cairo, a caravan, and a close up showing the costumes of the people.

A day was set for the picture "Show". Two boys were taught to handle the slides and as the slides were shown the pupil that made it gave the report. Most of the reports were very good. At the end of each report the members of the class were given a chance to ask questions. If the question could not be answered it was noted for a later discussion.

The use of this method of instruction created more interest than any other I have ever used. These boys and girls feel that they have been there and know at first hand something about the manners, customs and life of the Egyptians.

It all goes to prove that Visual Aids are a rapid and at the same time a thorough and realistic method of getting information to the pupils.

Foreign Films at International House

(Concluded from page 187)

cinema merely as entertainment, expecting thrills and chills, will be as disappointed as the foot-weary bumpkin who spent a day trying to appreciate the works in the Art Institute with only a funny paper background. The transition from the Sunday comic section to the paintings of the masters is a span in experience which can not be taken in one leap. The pleasure afforded by the highest forms of painting and literature, like the enjoyment of foreign cinema, is not possible without a period of growth rooted deep in significant experience as a background.

A Combination Projection Unit

(Continued from page 188)

sockets for connecting the equipment so that it may be moved very readily from one location to another. Another feature of the carriage, although not related to projection, is that the projection equipment may be removed and the carriage may be used as a portable demonstration table or as a means of transportation of demonstration or other equipment from one place to another. It has been found to save a great many steps in this latter capacity. It is possible to carry on the carriage a small screen and shades for darkening windows.

By converting the opaque projector for slide projection by the attachment of the slide carrier and lens, the utility of the projector is cut down somewhat in that the size of the material to be projected is reduced to the size of lantern slides. However this has its advantages also, inasmuch as the material may be permanently mounted on stiff cards the same size as slides and are the more easily indexed and stored. Also, with an inexpensive projector of this type, the results obtained by using only the center of the projection area are better than when using the entire area. As this opaque projector does not have a mirror so that it will reproduce printed and written matter in its proper

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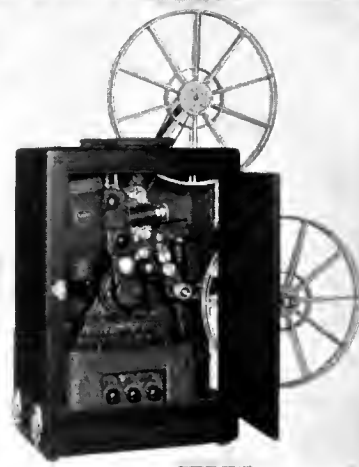
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ing a camera with its lens up against the prism at the top of the microscope. If a camera with a ground glass is used, better results will be obtained. The time of the exposure can be as short as 1/150 of a second, diaphragm wide open, with an "Extra Fast" plate, although better results can be obtained by substituting a "Process" plate under the same conditions.

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News and Notes

(Continued from page 190)

Visual Aids in Manual Training Demonstration of the Making of Visual Aids

Physical Education and Hygiene

Bernice W. Taylor, Framingham, Chairman
Visual Education: Its Values and Disadvantages
The Use of Visual Aids in the Teaching of Health Education
Physical Education Films

Social Science

George H. Winslow, Worcester, Chairman
Introduction and the Making of Slides
Economics and Sociology
Discussion on the Value of Visual Aids in Education
Lantern Slide Unit: "The Vikings"
Mounted Photographic Unit: "Slave Life" and "Abraham Lincoln." Motion Picture on the Life of Lincoln

New York City Schools Plan Sound Film Tests

"A comprehensive plan for testing the educational value of sound films in ten New York City schools was recently outlined by Dr. Joseph M. Sheehan, Associate Superintendent of Schools in charge of special education. The plan calls for the selection of control groups, made up of pupils of about the same intellectual level with teachers rated as of equal efficiency. At the end of from four to six months the two groups would undergo searching tests to determine objectively whether the talkies had benefitted those who had seen and heard them.

A large scale experiment with this type of instruction was recommended by James Marshall, member of the Board of Education, who declared it would be extravagant to put additional sound film equipment in public schools until a comprehensive plan for adoption of this type of education had been formulated. His report was a supplement to one made last May recommending wider use of motion pictures equipped for sound reproduction in public schools.

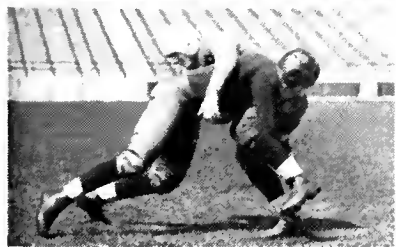
He pointed out that: "All films will not be suitable for all pupils or for every level of teaching. Sound films may be better adapted to some subjects than to others. Definite machinery must be set up to determine the films to be shown and then to check their effectiveness in a scientific manner. One can foresee large sums of money appropriated in future budgets for visual education by means of sound films, and we do not want to feel that this money, which can be well spent in visual education, is being squandered through lack of planning. What should be an essential tool of modern instruction should not be permitted to become a useless luxury."

Visual Instruction for Athletes



"MODERN FOOTBALL FUNDAMENTALS"

Directed by HARRY G. KIPKE, University of Michigan



BBETTER and safer football is the result when schools use these two Eastman Classroom Films. Produced under the direction of Harry G. Kipke, famous University of Michigan coach, they contribute vital visual aid to usual coaching methods.

They are a great asset to any athletic department, because coaches find that they cover the entire range of football fundamentals. *Reel I* deals largely with the individual player, showing the elements of the game and stressing correct body control to prevent injuries.

Reel II goes extensively into

modern football teamwork. Plays and formations are demonstrated in full detail—in slow motion, in stop motion, and at normal speed—after which the same plays and formations are shown in use—in scenes from actual games.

Here is football instruction in its finest visual form. And the purchase price—\$48 for the two reels—includes a guide prepared under Coach Kipke's direction, for use with the picture. The films are not offered on a rental basis. Write for detailed information. Eastman Kodak Company, Teaching Films Division, Rochester, N. Y.

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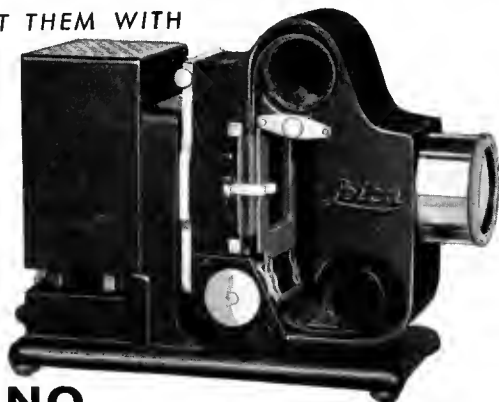
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what pictures are good for him. "A good drama must reach the emotions. Its plot must have conflict and suspense. It must have characters worth knowing who have to make important choices. The theme must be clear and worthwhile, and the solution convincing. A picture lacking these becomes devitalized, unfit for human consumption."

"... If you want your child to grow in 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, to get ahead, to be a big shot."

Everyday Art (April-May, '35) "Homemade Lantern Slides — A Visual Aid in Art Teaching," by Julia Wagner.

"Visual aids provide vicarious experiences. . . . The use of lantern slides tends to make abstract ideas more realistic. . . . The lantern slide in learning may be likened to a personal appearance in the business world." The home-made slide supplements textbooks and co-ordinates with curricula. The making of slides is a purposeful activity in which all of the principles of art are applied. Art is made practical to every child with a definite value for everyday life. The writer gives methods in detail for art classes and for art clubs. Glass, ink, crayons, brushes are described.

Catholic School Journal (August, '35) "School Use of Public Museums," by Carroll Lane Fenton.

Suggestions for school work in museums, either with or without guide service, is well presented. In Buffalo, classes from both public and parochial schools are taken to the Museum of Science in municipal busses. Much film material from commercial transportation companies is found wholly acceptable by our best museums and many such films have been checked and approved by competent educators. Some museums distribute such materials. Care should be taken to avoid "catchy titles whose atmosphere is not in keeping with the schoolroom." The slide, having no legend except that given by the teacher, is not thus hampered. Some museums, notably in New Jersey, send museum materials into hamlets and rural schools.

Motion-Picture Study Groups, by Elizabeth Polard, published by Bureau of Educational Research, Ohio State University.

This paper-bound booklet of 55 pages is designed for leaders of adult groups, and contains suggestive matter for group discussions. One chapter is devoted to "Planning and Leading the Discussion"; other chapters deal with "Motion Pictures and Children", "Motion Pictures and Adolescents", and finally the means of inducing motion picture appreciation and evaluation are treated. Under the subject, a rating card is included, and guide questions for the various phases of film technique.

Among The Magazines

(Concluded from page 195)

nets from Alaska. These are housed in built-in cases along the walls of the science laboratory. Two of the state institutions for higher learning have borrowed from the collections. One of the exhibits, costing \$14 for shipping alone, did not have on it the name of the manufacturing company, nor any marks of identification. The writer has encountered less high-pressure advertising from reputable industries than he has from local societies who have axes to grind.

Childhood Interests (May, '35) "How to Judge a Motion Picture," by Fred Eastman.

Because food for the body is of less importance than food for the imagination of the child, we must know

Among the Producers

S. O. S. Cinemaphone 16

From S. O. S. Corporation, New York City, comes an announcement of Cinemaphone 16 mm projectors, with complete sound-on-film mechanism, all AC operated amplification, 12" Jensen Wide Fidelity dynamic speaker, all RCA Micro-Sensitive tubes, 65 ft. voice cable from speaker to amplifier, ready for the screen. Light weight and easy portability—equipment complete in two handy cases—simplicity of operation and true tone quality, together with its low cost, are features designed to have particular appeal to the school and church fields, hotels, camps, civic organizations and the like.

In addition to its line of projection equipment and accessories, the services of the S. O. S. Corporation include the conversion of 35 mm silent projectors into sound-on-film equipment.

Kodachrome Now Available in 16 mm. Fifty-Foot Rolls

Here's news for amateur cinematographers who own 16 mm. movie cameras of 50 foot capacity or those who prefer to shoot 50 foot lengths of Kodachrome instead of the 100 foot rolls.

Cine-Kodak Kodachrome Safety Film heretofore supplied only in 100 foot 16 mm. rolls and consequently limited to cameras with that film capacity, is now available in 50 foot rolls, or Packette film magazine.

Remote Control Device Announced

The "hunter" with the camera, has often felt the need of an apparatus that would enable him to set his camera at a position where wild animals are likely to appear, and then be able to operate the camera from a comparatively large distance. The value of such an apparatus is at once evident. The photographer can obtain pictures of wild animals without their normal actions being disturbed by the presence of humans. According to a recent announcement made by E. Leitz, Inc., New York City, such an apparatus is now available for the Leica camera.

This apparatus is known as the Remote Control Device, and fits over the end of the Leica camera where the shutter winding knob is located. Two strings guided over pulleys operate this mechanism; one winds the shutter, the other makes the exposure. In this manner the photographer situated at quite a distance from the camera, can expose an entire roll of from 30 to 36 exposures. A series of photographs of the various actions of the animals can easily be taken. Greater flexibility can be attributed to the Remote

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.

Control Device when it is employed in conjunction with a long focus objective. This will permit the camera to be placed at a greater distance from the scene of action. For more detailed information concerning this apparatus the reader is advised to write to E. Leitz, Inc.

New Victor Projectors

Recent additions to the extensive line of Victor 16 mm projectors include a new sound-on-film model and a new silent model. The Model 25 Animatophone has been designed to meet the demand for a medium-priced sound-on-film projector with every requisite for satisfactory performance. This simple, light-weight sound outfit weighing only fifty pounds complete, is furnished with 500-watt lamp, for use on either direct or alternating current, with projector completely closed while running.

The new 16 mm silent machine is an enclosed cab-

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inet-type of 750 watt projector to be known as Model 21, which combines greater eye-appeal with convenience and efficiency. Although the projector is extremely compact, measuring only $3\frac{1}{2}'' \times 13\frac{1}{4}'' \times 16\frac{1}{4}''$, it is equipped with 1600 ft. reel arms. When the full film capacity is utilized, a one-hour presentation may be made without stopping to change film. Smaller reels may be used if desired. Among the Model 21's standard equipment items are Pilot Light, Rapid



Open View of New Victor
Cabinet Model 21 Silent Projector

Power Rewind, Quick, Positive Tilting Device, and a new "Swingout" type of Lens Mount with side framer, which greatly facilitates threading, framing, and cleaning of the film channel and aperture plate.

Victor further announces price reductions on certain projectors. Victor Model 10 Regular (500 watt), which previously listed at \$149.50 with No. 9 carrying case, has been reduced to \$132.50 complete with No. 8 Elite center-opening case. Victor Model 20 Super-HiPower (750 watt) which heretofore listed at \$187.50 with No. 8 case, has been reduced to \$148.00 with No. 8 case.

Equipment for the Amateur Movie Maker

Bell & Howell Company has assumed exclusive photographic market distribution of the Aplanatic Reflectors for photoflood bulbs which are manufactured in Los Angeles and used extensively in the Hollywood studios. The reflectors distributed by Bell & Howell are small, compact duplicates of the big studio reflectors and comprise a complete line of the sizes and types best suited to amateur movie making and still photography. The mirror-like chromium surface of the Aplanatic Reflectors consists of many facets, each of which reflects the lamp's filament, with full intensity, toward the subject. They are claimed to be the most efficient reflectors made.

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COMBINED WITH

Visual Instruction News

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The Preparation and Presentation of a
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OCTOBER

1935

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Editorial

As stated in our September issue, this October number was planned to carry all the addresses delivered before the Department of Visual Instruction of the National Education Association meeting at Denver on July 1st and 2nd last, except those printed elsewhere. The issue would then serve somewhat as "Proceedings" for Department members.

We have done our best. Five of the twelve addresses listed on the Program appear here (see titles under Contents at the right.) They are printed in full, save for some supplementary material supplied to the audience at the time in mimeographed or printed sheets.

The remaining seven papers are accounted for as follows:

Two speakers were absent (H. L. Kooser and Merrill Bishop) and their papers were not read.

Two have already been printed (Inez C. Larson, in *THE EDUCATIONAL SCREEN* for June; and Glen Ream, in *THE JOURNAL OF THE NATIONAL EDUCATION ASSOCIATION* for September.)

One address—"Making the Rocky Mountains a Part of a School Program" by Superintendent Lloyd Shaw of Colorado Springs—consisted of extemporaneous remarks accompanying a motion picture of actual activities in the Cheyenne Mountain Schools. Reprinting the remarks, without the picture, could not do justice to the very interesting presentation.

Two are still to appear, we trust, in our November issue. "A Large Area Visual Instruction Service," by F. Wilken Fox, Secretary of Extension Service, Brigham Young University (replacing Lowry Nelson on the program) requires accompanying cuts which could not be ready in time for October deadline. The other paper—"The Role of a Visual Aid and Sensory Technique Course in Teacher Preparation for the New Day," by Henry Klonower, Chief of Teacher Division of the State Department of Public Instruction in Pennsylvania—failed to reach us in time for October printing. We hope to be able to secure these before November deadline.

As this October issue may find increased demand, we are making a modest increase in the regular run. The reserve will not be large, however, and only the prompt orders can be filled.

Educational Screen

Combined with

Visual Instruction News

OCTOBER, 1935

VOLUME XIV

NUMBER 8

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Characteristics in Still Pictures for Instructional Use in the Classroom

By LELIA TROLINGER

Secretary Bureau of Visual Instruction,
University of Colorado, Boulder, Colorado

TRAINING teachers in the use of visual and other sensory aids is greatly needed in most sections of the United States. We can expect no great progress in this field until the teachers know why the aids are needed, have certain standards by which such aids are judged, and know something of the best methods — insofar as they have been determined—for the use of the aids.

The study under discussion today deals with the making of a scale against which teachers may check pictures for use in the classroom. Standards for judging pictures for educational purposes are very vague and yet pictures are probably more used in the daily routine of the classroom than any other visual-sensory aid except perhaps the blackboard.

By means of a questionnaire, opinions were gathered from state and city officials of visual instruction departments. Qualities or characteristics were classified into two groups, *Technical* and *Instructional*, and a distribution of points with a total of 100 was made according to the estimated value of each quality.

As many of you know, the subject of training teachers in the proper use of visual-sensory aids has been a hobby of mine for several years. Hence it is not surprising that when I begin to make a special study of anything in the field of visual instruction, it is very likely to emerge related to this topic of teachers training. I do not believe we shall ever achieve any worthwhile goals in this field until a large per cent of the teachers have had such training. Some states, notably Pennsylvania, have provided for this training very adequately but many states have relatively few teachers who really know how to use the visual aids that are put into their hands.

Although my own work in the Bureau of Visual Instruction at the University of Colorado has to do entirely with projected aids, I personally feel that aids such as field trips, pictures, posters, exhibits, and the like, should be used to a greater extent in the daily routine of the classroom than the projected aids. Yet many teachers when visual aids are mentioned think only of motion pictures, lantern slides, or filmstrips. Pictures—loose pictures, still pictures, flat pictures, whatever you choose to call them—are probably more generally used by the average teacher than any other single type of visual-sensory aid. If a check list has ever been made by

a large group of teachers of all types of aids used over a given period, I have not seen it, but for my own satisfaction, I asked several teachers in an Extension Class to check the aids for one week and except for blackboard work, the pictures were greatly in the majority in that small group.

However, despite the fact that pictures are so universally used, very few teachers seem to have any definite standards by which the pictures are judged. I had noticed this repeatedly at the beginning of my classes in visual aids, and it was forcibly brought to my attention by a simple experiment at Teachers College, Columbia University. Dr. Edwin H. Reeder was giving a Unit Course in visual aids. One day he brought to class a large group of geographies. They were good modern books and he used a text of which he had enough copies for each member of the class. Each student was asked to select what seemed to him to be the best and the poorest pictures in the text, judged by the teaching values. Only a few minutes were given for the study of the pictures for the only purpose was to bring out the need of study of pictures that are to be used for teaching purposes. A list was made on the blackboard, one column of the numbers of the best illustrations and the other of the poorest. I do not recall what I considered the best picture, but I do recall very vividly my choice for the poorest, and as it happened, Dr. Reeder had listed the same one as his choice of the poorest. It was a street scene in Belgium, I believe, but it might just as well have been a street scene in New Zealand, Colorado, England or Canada. There was nothing in the picture which would in any sense be typical of the country—it was merely a scene in the business section of a city. Yet to my great surprise, two different teachers had listed that very picture as their first choice of a good teaching picture. I think at that very hour my decision to make a study of standards for pictures was reached. That was four years ago and I am now working on the problem.

My two-fold idea in this problem has been to make a scale against which teachers may check pictures that they wish to use; then, as a second and perhaps more important step, to actually carry on an experiment to see if this scale does help the teachers who use it. The first part is completed. The scale is ready to use and I shall give you the procedure that has been used in constructing it.

The second part has not yet been started.

The preliminary work, reading, consultation, writing and re-writing forms and questionnaires, took most of my spare time for a year or two before I had anything ready for actual work. Finally last fall (1934) I sent out a group of trial questionnaires to a number of persons whose writings in this phase of visual instruction had attracted my attention. These trial questionnaires received greater attention than I had hoped for, and they brought back to me some excellent suggestions, though not all of them could be incorporated in the final questionnaire.

Last December about seventy of the final forms were mailed out to the group who should constitute our experts in this field if such exists. The group was selected in a purely objective manner from the Visual Instruction Directory. The questionnaires were mailed to our national officers, all state officials as listed by the Directory, and to all city and county officials in cities of 200,000 or more, where one person was designated as director of visual instruction for whole city or county. Undoubtedly a number of experts were omitted by this procedure but it seemed a method which would include the greatest number in a purely unbiased manner. More than fifty per cent of the persons to whom the scale was sent responded.

In the questionnaire, I asked for a distribution of points for the different qualities or characteristics so that the total would equal 100. Almost unanimously, both in the trial and the final questionnaires, those reporting favored the division of the characteristics into *Technical* and *Instructional* quality. In the final reports, the division of 40-60 was almost as unanimously adopted. There was considerable variation in values assigned to individual characteristics. However, I have computed both the mean and the mode and they are very nearly the same.

Technical Quality—40 Points

A Picture Should Be:

| | Mean | Mode |
|---------------------------|------|------|
| Artistic | 11 | 10 |
| Clear and Definite | 11 | 10 |
| Free From Blemishes | 5 | 5 |
| Of Practical Size | 7 | 10 |
| Properly Colored | 6 | 5 |

Instructional Quality—60 Points

| | | |
|--------------------------|----|----|
| Truthful | 15 | 15 |
| Authentic | 8 | 10 |
| Relevant | 11 | 10 |
| Significant | 9 | 10 |
| Stimulative | 11 | 10 |
| Suggestive of Size | 6 | 5 |

100

At the present time unless someone yet can show sufficient reason for the change, I think the scale

which is used in the experiment will be that using the mean as the measure of central tendency. However, frankly, I do not think it will make much difference for if the scale proves valuable at all, I believe that probably the greatest value will lie in the suggestive power rather than in its ability to allot numerical grades to pictures.

The second step will be a test of this scale and this, it seems to me, will be far more difficult than making the scale. Yet if in a fair and unbiased experiment, teachers do not show greater ability in evaluating pictures when the scale is used than they do when it is not used, we shall be forced to conclude that a scale, or at least this scale, is of little value. However, that is the problem that remains to be solved.

You may wonder how I plan to proceed now. I sometimes wonder myself what to do next. However, I do have the procedure fairly well worked out. Nearly all those who returned the questionnaires were kind enough to consent to cooperate with me in this latter part of the experiment. I have selected a unit of study, and am now trying to select twenty pictures, some of which are good, some fair, and some poor when considered from the standards set up by the scale. Of course a background of factual material will have to be provided for many of the teachers might not have the necessary information since the unit is somewhat regional. Then instructions will have to be carefully prepared. First I shall ask this group of experts who returned the questionnaires to grade the pictures with the scale. After a week or ten days those who have the facilities to do it, will be asked to let a few interested members of their classes grade the pictures without the scale. After another interval of time they will be given the scale and asked to re-grade the pictures. Then we shall see if the latter grades more nearly approach the grades given by the experts than the former grades given without the scale did. Of course I shall be trying this out on all willing candidates around my own University. I believe I can get sufficient number to assist in this work to make the experiment reliable.

There are many interesting correlations which may develop. Will those teachers who have been teaching only a few years do as well as more experienced teachers? What will be the results of a comparison between grade, high school and junior high school teachers? Also there are many questions in my own mind right now as to the best methods of selecting the pictures, or will it make any special difference? Should I, in order to secure more uniformity, suggest for the first grading that 90-100 should indicate very superior figures, 80-89 good, 70-79 fair, 60-69 poor and below 60 very poor? I am planning to use twenty pictures. Is that enough for an experiment or is it more than necessary? I shall be very grateful for any

suggestions. It is and has been a very interesting study but what the results will be remains a question. If the scale proves to be valuable, I shall be very happy to have made, with the aid of all these

experts, a small contribution to this field of education. When the study is completed, it will probably be published so that those interested may see the complete results of the experiment.

The Preparation and Presentation of a Science Night Program

By ROBERT COLLIER JR.

Chemistry Department, South High School,
Denver, Colorado

DURING the past years of uncertainty our schools have been faced with many serious problems. One of the most severe has been criticism. Some has been merited, for progress is many times measured by a certain amount of constructive criticism. However, a great deal has been rather unfair and uncalled for. Arising from ignorance of actual conditions within the school and measured by education received in the little red school house of yesterday, many people have vented their opposition to rising taxes by attacking most unjustly the new education program of our schools. The press which should support any constructive effort for the betterment of our community has done little to combat the situation, although at times the papers do give space for many of the activities of our schools.

To overcome this criticism the schools have been forced by necessity to "sell themselves." To this end we have formed Parent Teacher organizations, issued bulletins, published school papers, and have done everything possible to direct favorable public attention toward our schools. With the idea of showing the patrons of our school some of the outstanding ways in which our boys and girls are receiving modern instruction, many meetings have been held. In these meetings only small groups of students have been able to appear, few patrons, chiefly parents, have attended, and those from whom criticism has been most severe have been noticeably absent. Thus, results have not been as fruitful as they might have been had we been able to secure the attendance of those who have been active in opposition of our schools.

With the idea then of definitely selling our schools to our patrons and more especially to our city, South High School of Denver has organized two "Science nights" in which we have definitely endeavored to encourage as many pupils as possible to participate in a display of student academic activities, not necessarily confined to science alone, and which might challenge every student in our school to show for the benefit of their classmates, parents and interested visitors some of the things

which they have learned in the classroom. To do this requires a vast amount of co-operation from every faculty member and student in school. These "science nights" have attracted state wide attention. By actual count our last science night brought over 5,000 people to our building. Some of these came from Greeley, Fort Morgan, Golden, and Colorado Springs.

Organization

The organization of such a meeting with its large interested crowds must be made months in advance. Our last Science night, which was held in November, was in preparation in some departments for a year and a half. Many of our finest student exhibits were displayed by present members of the various departments who had to be trained anew.

In preparation for the evening every department in our school was asked to display some interesting project, for there is no department in the modern school which cannot lend itself to such an undertaking. Of course, the usual objections were offered from many departments who felt that they could show nothing of special interest to people outside of the school. It required considerable work to sell the idea to some department heads, but with the co-operation of our principal who felt that such an effort was worth while, we were able to secure active support from various departments.

Publicity

The Art Departments commenced work by making a series of interesting posters which were distributed to other schools as well as throughout business establishments of our own school area. These posters were well done in attractive colors and aroused considerable interest. They also furnished students an excellent outlet for their talent along artistic lines. The mechanical drawing boys made splendid signs for all exhibits and gave invaluable assistance in making large banners for the various departments. Over 600 pieces of lettering were made during the preparations for the exhibit. Our news writing classes were called in to supply feature articles for the city papers, and the various lo-

cal and neighborhood papers. They interviewed the students and teachers of the different departments, prepared material, and finally had the pleasure of seeing their own articles appear in print. These articles naturally inspired requests for photographs by the city papers. These were procured, and appearing there gave us state-wide publicity. Our papers have always been very generous of space for events of this sort. They realize that the project is not a commercial one and that it is interesting to the general public.

Traffic Control

The next serious problem that was attempted was the definite routing of our visitors through the building. The Safety Council, Traffic Squad, and the Pep Clubs of our school were called in. These individuals in their distinctive jackets and costumes were to act as guides to direct traffic, prevent congestion, answer questions, run errands, and help keep order. Through their co-operation a definite sequence of exhibits was planned so that visitors would be conducted to all parts of the school and miss none of the displays. Several important principles were developed, chief of which was to be sure that no exhibit would be placed in rooms which had only one entrance, further we had to be sure that in no place could the line of traffic intersect or cross. This was beautiful in theory but when the crowd arrived it became so difficult to handle that we finally were forced to open all entrances and allow the people to go where they desired, thus many people missed displays in which they were especially interested. This could not be avoided.

If a third Science night is attempted a definite control of the visitors will be attempted by means of tickets which may be secured on application. We also believe that grade school children will have to have a special display in order to keep them away from the crowds of the evening performance. We likewise found it essential to have some officers from the city Police force whose presence has a salutary effect on some of the younger people in keeping them orderly. On arrival our guests were greeted by the Commercial Department who gave mimeographed directions as to where the exhibits could be found and when special features planned for special times of the evening occur. These were mimeographed by the students as the students arrived. In this way a partial check was obtained as to the number of visitors attending. A more definite check was obtained by using the commercial arithmetic classes, who were stationed at the doors to count all entering visitors thus determining the actual number attending.

Educational Value

The motivating idea in back of the exhibits of the

various departments was to get as many students as possible to show material with which they were familiar, to as many as their own classmates, parents, relatives, and friends as possible. Such training is extremely valuable from several points of view. It develops confidence in his ability, increases the desire for a complete understanding of the project and gives the student a feeling of importance in the eyes of his classmates and friends that is hard to measure.

One young lady demonstrating the testing of milk for butterfat, was questioned by one of our visitors concerning the bacteria count of milk, the casing content, the amount of milk sugar, and many other facts with which she was unfamiliar. When she failed to give him all the answers to the questions he had asked, he told her the exact answers to the same questions. As he turned away she turned to a teacher standing nearby and asked in great disgust why that crazy man asked all those questions when he already knew the answers. It turned out that the individual in question was the director in charge of the United States Pure Food and Drug Administration Department in our city, who was questioning these pupils on their training along his line. In a later discussion he remarked how well the boys and girls of today were being trained to appreciate various foods and the value of pure food.

Departments

The chief departments co-operating were the Art, Biology, Astronomy, Mathematics, Physics, Psychology, Chemistry, Latin, Library, Home Economics News-writing, and several extra-curricular groups of the school. The exhibits were arranged throughout the school with as wide a separation as possible. The one serious mistake made in the display was the attempt to crowd the marvelous exhibit on "Consumer Education" into a small room where adequate examination space was not available.

In the Biology Department many microscopic displays in charge of students were arranged. Interesting pets ranging from a Honey Bear, Monkey, and Alligators to White Rats were borrowed from various sources throughout the city. The display of Riker Mounts containing many flowers, leaves, and dry specimens created some attention.

The Mathematics Department displayed demonstrations on the slide rule, classes in rapid calculation, figures involving the use of Pantographs and manipulation of Napiers rods. A display of various transits and surveying instruments all helped some of our budding engineers explain why mathematics is the foundation of modern industry.

The Astronomy Department had just completed a very nice Reflecting Telescope, the only one of its

kind in the city, and this with three other large telescopes were in constant demand the entire evening by our friends who were looking at the moon, Saturn and Mars. Also an exhibit of sky charts, models of the solar system and charts showing the explanation of the moon's phases were on display.

The Psychology Department had probably the most unusual exhibit of the entire display. Various illusions, a demonstration of mind reading, charts illustrative of superstitions, and an explanation of habit formation with models and specimens of the ear and brain were there to be explained to our visitors interested in the working of the mind. This department at first could not understand how it could find any material.

One exhibit, the psychology of a necktie, caused more comment than any one single exhibit.

The Physics Department naturally was in a position to display as much or more than any other department. The showing of Black Light, Neon tubes, automatic telephones and switch boards, the modern air conditioning of rooms, the relative cost of operation of various size light globes as determined by electric meters and sixty-seven other displays furnished sufficient information for those interested to enable them to spend an entire evening in this department alone. Displays in this field are limited only by the number and interest of the pupils participating and by the material available.

The Library with a splendid display of books, charts and reference materials contributed to every department.

The Chemistry Department displayed 156 exhibits ranging from chemistry involved in tooth powders and cosmetics to a continuous demonstration of the effects of liquid air. This substance with a temperature of -197 degrees Centigrade was a striking contrast to a working display on the same table of the Goldschmidt Process developing a temperature sufficient to melt steel at about 1500 degrees Centigrade. One feature found considerable favor. Something over sixty gallons of lemonade made from Citric acid and saccharine, colored with Aniline dye were consumed by the curious crowd who seemed to feel that anything free to eat might be of value regardless of where it came from. The display of pottery and clay material from our own Colorado Coor's Porcelain Plant was very much admired. Few Coloradoans realize the beauty and artistry of these articles from clay or the annual value to our State of these products. One of the greatest Chemical Industries in Colorado, the manufacture of beet sugar, was demonstrated from beet to sugar. Actual sugar made in the laboratory was on exhibition. It would require too much time to discuss all the material shown by the Chemistry Departments. Here again exhibits were limited by student participation rather than lack of possibilities.

Another exhibit which attracted attention was that furnished by the boys and girls of the Home Economics Department on "Consumer Education." Studies were made of the value of such material as canned tomatoes. Cans of tomatoes were purchased, opened and amounts of pulp and juice were carefully measured thus giving a definite comparison as to actual food value and cost. The value of various breakfast foods, packages showing slack fills and mislabeling were all shown. Samples of foods containing high and low food values and comparative cost were displayed. A splendid demonstration on Vitamins and the effects of their absence in diet showed the importance of a proper knowledge of these dietary factors. Girls displayed samples of silk hose and compared their values with original cost. The effect of various soaps on textiles as well as methods for removing stains from these textiles was most strikingly shown. The value of various commercial furs as normally sold on the market compared to the original raw fur and the wearing qualities of each was in charge of another group of girls. The actual value of linens, sheets and pillow cases as sold showing the effect of filling of starch and other chemicals thus making the finished product appear much better than it really was, had the effect of causing these future citizens to think twice before they purchased an article. The work of these classes in training our boys and girls to investigate articles before they are purchased rather than after is unusual. The training in proper buying is one of the biggest features of these home training classes. This matter of "Consumer Education" has been largely neglected up to this time in our school, and it is finding a ready audience in these days of the falling value of the dollar. No longer do boys and girls from these classes buy articles because of fancy wrappings or because of some misleading radio announcement. Such training is very much appreciated by their parents. Of course, extreme care is taken to avoid advertising materials in classes and an effort is made to lead the student to form independent constructive opinions of purchase values.

The Latin Department so often considered out of date in these days displayed a series of delightful miniatures of old war implements, bridges, Roman furniture, and a chart showing how Latin forms a basis for many of our scientific words.

Special Exhibits

Besides these exhibits we had four more or less recreational displays all in charge of our students. Our school musical organization played a concert for about an hour and half in the auditorium for those whose feet grew tired and wished to relax to the music of our splendid seventy-five piece band. Its happy music echoing through the halls added a

festive note to our evening. Before and after the band concert, continuous motion pictures were shown in the auditorium. This year we used the film the "Eyes of Science," which shows the manufacture and use of various optical instruments.

In the Gymnasium, one of our teachers who is an expert in High Tension Electricity assisted by some of his students produced a display of interesting phenomena made possible by various induction coils, Neon tubes, and electrical gadgets known more particularly to scientists.

We were fortunate to secure from the Denver Fire Clay Company their expert glass blower. Glass blowing always attracts and we had a crowd of five hundred watching this exhibit for almost the entire evening. The use of the Oxygen flame and the making of small articles from glass by a skilled glass blower fascinated especially the younger boys and girls.

Speakers are many times available for such occasions. We rather feel that in such an undertaking our patrons would rather spend their time with the examination of exhibits rather than sitting through a lecture, no matter how interesting.

Hobby Show

Another feature of our display was a hobby show in which any student who had a hobby was invited

to participate. Many of our boys and girls are quite talented along lines which are foreign to their usual school work and which are almost unknown. So we had exhibits of poetry, stamps, outing equipment, Indian Craft, collections of Indian arrow heads, butterflies, and aeroplanes. An interesting display was furnished by the military groups—targets, machine guns and various army equipment.

Many other departments in the high school lend themselves readily to such an evening. Classes in stagecraft, auto shop, machine shop, music, history, English, French, Spanish, physical education, in fact there is not a single department in the school which can not find expression on such a night.

Our visitors were much impressed by the large number of displays as well as the aptitude displayed by the students in charge. If our Science night accomplished nothing more it gave recognition to many boys and girls and an opportunity to show what they were interested in. Therefore we believe that such an evening is decidedly worth while.

It requires organization, co-operation, and a whole lot of hard work. It has a definite educational value for the participants and it also has the value of "selling our School" to the taxpayers who after all determine the policies of the school. With proper co-operation and determination any school can do likewise.

Adaptation of Art to the Classroom

By EDNA HELLSTERN

Central Grade School, Pueblo, Colorado

PUBLIC school methods have changed rapidly during the past few years but public attitude toward newer methods remains more or less static. We are frequently encountering parents who are not in sympathy with and, not infrequently, are opposed to change in method. While they submit, you feel instinctively they are not convinced that the way we teach is superior to methods used when they went to school. You often hear the remark, "Now, when I went to school we did it this way!"

No subject in the modern curriculum has been harder to establish in public approval than "art education". The idea still lingers that the schools are trying to produce a few artists at the expense of the taxpayers and the time of all the other children. You cannot explain to a father that the inward joy he feels when the garden he planted begins to show green, is the same ecstasy we want his son to experience when he builds a model Viking boat in the art room. The mother who puts a perfect coat of icing on her cake for the Ladies' Aid experiences the same emotion that the daughter ex-

periences as she completes the finishing touches on her costume for the school pageant. The same parent, no doubt, will tell you, "There's no use in my child taking art. I don't think he'll ever learn to draw. I never could."

Mention the word "art" to most people and they immediately call to mind "art galleries". To them an appreciation of art means a collection of pictures. The richer one is the more numerous and the more expensive are the original paintings he collects. The poor satisfy the same impulse by buying prints made from the originals the rich have collected. This is one of our European inheritances that we have failed to outgrow. "Art for art's sake" is the motto of the general public if they have any interest in art at all.

The ideal for art in the public school has deviated a long way from "art for art's sake". Art education stresses the sheer joy of creation and appreciation as an educational end. The art class aims to put into the hands of every child a tool for self-expression. It gives him a new vocabulary. Art is

taking its place with other subjects in the curriculum through systematic courses of study. It is no longer a subject for a Friday afternoon's amusement period when children haphazardly copy the teacher's ideas on paper while the teacher herself clears her desk in order to leave early. New courses of study for art are logical and systematic, built up step by step as orderly as a course of study in arithmetic or any other basic subject. They are built upon the idea that any child can learn to draw and to appreciate his surroundings as surely as he can learn to read, write, or do a sum. You cannot expect him to express himself graphically without a step-by-step background any more than you can expect him to write a composition without having mastered the mechanics of writing.

It is up to the classroom teacher to permit the child to use the vocabulary for self-expression that the art teacher is trying to put into his hands. It is, indeed, the classroom teacher who must help him find the ideas he wishes to express, whether it is the nature study lesson, the geography lesson, or the history lesson. Such ideas lose their spontaneity if they must be referred to the art class. It is here the teacher may guide the child's leisure time. Teachers have long since recognized the fact that not all children can express themselves orally. How often have you said of a child, "He doesn't do good oral work but he hands in excellent examination papers." Then why not give him credit if he can describe graphically what he cannot tell? The eye retains what the ear soon forgets. In a nature study class a little foreign boy could draw for the others the tracks of any wild animal living near the river. His recitation was far more dramatic than any oral description he could possibly have given.

A sixth grade history class were studying medieval castles. Several, on their own initiative, went home and constructed castles from paper cartons and colored paper. Another group asked to bring up clay from the river bed in order to construct a model of the Parthenon. A fifth showed their knowledge of interiors when they built at home models of Pioneer kitchens. These children were building historical backgrounds more poignant than any the teacher could build up by mere words. The teacher may find a piece of chalk more dramatic than words. "Draw and the child draws with you. Talk and you talk alone," as Henry Turner Bailey put it.

You cannot teach a child to love beauty unless he is surrounded by beauty. You cannot put over to the child the beauty of the Grand Canyon or the exquisiteness of the Taj Mahal in a room of four barren walls. No fine idea can come from a child who spends his day staring at blank walls. No matter how new the school, how fine the architec-

ture, the school room is still barren until the teacher fills it with personal touches. Every teacher must be "art conscious" if the art department is to function in the school curriculum. I have spent considerable time and expense in decorating my classrooms. In the art room I have concentrated on Indian art. Besides three large colored paintings of Indian life by Robert Westley Anieck and numerous smaller ones, some by Indian artists, I have quite a collection of such samples of Indian life as kateenas, jugs, water jars, a tom-tom, strings of Indian corn.

While I had seldom discussed the objects in the room, I wondered how much impression they had made on the children. I met each of my fourth, fifth, and sixth grade art classes in their own room. I asked them to make a list of the things in the art room that impressed them and to tell me the thing they liked best in the room. I was much surprised to find out from this questionnaire that, first, no object missed their attention. They are as sensitive to their surroundings as wild animals. Secondly, I found out that while a few preferred the pictures, most of them like the kateenas, bowls, Indian corn, tom-tom and some even liked the cactus garden best. No exhibit of art of the Southwest would be complete without a cactus exhibit. Thinking over my grade school life, I recall such objects as vases, bowls, baskets and where they were placed in the room, while I have no recollection of pictures on the walls although I know there were many. I tried the same questionnaire on each child for his home room. I found the same facts to be true. They miss nothing about their surroundings. Exhibits that are left up for a short time make a greater impression than objects that are in front of them throughout the year.

From the results of the questionnaire I drew two conclusions. Exhibits should have a definite purpose and should not be left out for too long a time. Then, all investments in art need not be in pictures. In my sixth grade where European geography and history are studied, we are investing our money in samples of peasant art. We have already samples of Czecho-Slovakian pottery and two beautiful Polish batik wooden bowls, and we expect to add more next year.

Not all investments in art need be expensive. "Home-made" devices sometimes add the most cheer to the room. Dark, unsightly parts of the rooms should be attacked first. Attractive bulletin boards and border spaces should be carefully planned and changed often. Teachers who teach in old buildings are more fortunate than those who teach in new ones for a thumb tack here and there will not do much harm. Our building is old. The ceilings are high. At the top of the high windows are

transoms for ventilation. These transoms have always been a handicap. The light is bad and they are unsightly in appearance. We have made transparencies from oak-tag and show card paint, oiling them with any kind of oil from rancid olive oil to pure linseed oil. The subjects chosen for illustrating fit into the subject matter taught in the room. The transoms in the sixth grade depict European

travel; fourth grade, Colorado mountains, etc.

Few of us understand the emotional effect of color. If we could analyze the stimulating effect of the sunset across the lake, or the calm restful repose of the light through the chapel window, and could simulate them in our classroom, whether in kindergarten or high school, some of our problems would be over.

Noon Movies---the New Educational Tool

By L. K. MEOLA

Chairman Visual Education,
John Hay High School, Cleveland, Ohio

A FRIEND recently defined the words optimist and pessimist in such a way, that I have continually wondered which definition applies to me. My friend defined an optimist as "a man who saw light when there was none," and the pessimist as "the fellow who puts out the light." Now, to have noon movies discussed as "the new educational tool" at the Visual Instruction meeting may require either a great deal of optimism or profound pessimism. As our national humorist, Will Rogers, says "all I know is what I read in the papers"; so must I say that all I know about noon movies is what is done at John Hay High School, Cleveland, Ohio.

Whenever I speak of noon movies, here, may it be understood that I mean, motion picture films shown daily in the school auditorium during the luncheon periods for recreational as well as educational purposes.

The noon movies have become a definite part of our curriculum (1) because they provide the easiest and cheapest solution to administrative and housing problems during luncheon periods, (2) because they are a decided economic benefit to the Board of Education as well as source of income to the school treasury, and (3) because they are becoming a very worthy educational tool for the direct and indirect teaching of social, political, and economic problems. Situations are continually presenting themselves in classrooms to which the motion pictures shown in the noon movies offer a direct and satisfactory approach.

The advantages of noon movies were twofold when they solved the administrative and housing problems during the luncheon periods because, they did away with the costly and difficult job of supervising study halls, and because they provided students with a place where they might give outlet to pent-up energies (a sort of school safety valve), and where a short period of relaxation and desirable rec-

reation might be found before the classroom work is resumed. The twenty-five minute study halls often held in the auditorium were not a pleasant assignment to the student nor to the teacher. These twenty-five minutes were considered by the students a mild form of torture; to the teacher it meant a hectic fifty minute assignment. The reasons these study halls were not conducive to concentrated study are (1) the uneasiness of the student, (2) the unsuitableness of the room for ideal study purposes, (3) the size of the group, (4) the amount of clerical work necessary to seat the large group properly and check attendance, and (5) the mental attitude of every one toward these study halls. These conditions which operate against the successful conduct of lunch period study halls have all been abolished by properly selected motion pictures. The stern faces of the teachers have assumed a cheerful expression and meantime thousands of dollars which were necessary for the teacher supervision of huge study halls are saved for the Board of Education. This set-up has also made simpler for the administrator the making of the master program because more teachers are available for classroom teaching during the lunch periods.

We have six luncheon periods in our school day, each twenty-five minutes long. Each luncheon group is given an alphabetical group name from A to F. At the beginning of the semester students arrange their programs, everyone setting aside one of these periods for lunch. In order that the division of groups may be well balanced, the number enrolled in each period is counted, necessary adjustments and assignments made to definite luncheon groups. To prevent pupils crowding into other groups, each student is provided with an identification card that must be presented upon request at any time during the semester in the lunchroom. When Group A is at lunch, Group B is in the noon movies. Groups C and D, and groups E and F are

similarly paired. Students not wishing to go to the auditorium movies have provided for them vacant classrooms where they may go. We call these rooms recreation rooms. At the end of the twenty-five minute period the groups alternate. Under no circumstances are students permitted to leave the building to roam the streets or go to outside restaurants. This rule is enforced not only for administrative reasons, but because the school is provided with an excellent cafeteria and lunchroom operated by the Board of Education on a non-profit basis.

In the noon movies, students see two reels of film per day or ten reels per week. When a feature picture does not require the entire week for showing, the balance of the week is filled in with short subjects such as newsreels, travel talks, cartoons, comedies and featurttes. The charge made for daily attendance is one cent per reel or ten cents per week. From these factors it is evident that the housing facilities of the school are used to the best advantage, the administrative problems minimized, and the students and teachers supplied with a choice of lunch-hour activity. The economic advantages of the noon movies for the Board of Education, are the savings in salaries necessary to employ three or more very strong teachers to do police work in study halls whose enrollment many times pass the thousand mark every fifty minutes.

The noon movies have proved themselves the only reliable source of income in our school especially because 80% of the students of John Hay High School are girls who have slight interest in the athletic events which provide income for many schools. Funds derived from this source go to many very worthwhile school activities. It would be practically impossible to carry on an extensive visual education program were it not for the noon movies. These funds made possible the purchase of a Western Electric sound equipment in the auditorium, a two channel public address system with a loud speaker in every classroom and office, and microphone outlets in six vital places in the building—all necessary machinery to carry on the visual education program—as well as helping to finance sending school teams in Stenography, Typewriting, and Bookkeeping to state and national contests. In fact, our school's activities would have suffered tremendously were it not for the funds derived from the noon movies.

Perhaps you are wondering what pictures are available for school showings. All films produced by the leading motion picture producers are available to schools provided they comply with certain very lenient regulations. The film programs are rented weekly and the average cost is \$3.00 per reel. My selection of the school's films is made by taking the film ratings given by the *Educational Screen, Parents*

Magazine, Motion Picture Herald, the Showman, and the advice furnished by the film distributor. In addition I try to see as many of the films that are recommended as I can, or accept the recommendation of the students and faculty.

Originally noon movies were considered only as recreational films that filled a need arising from administration and housing problems. Doubtless this condition still exists in many schools where noon movies are shown. In John Hay, however, attempts are made whenever and wherever possible to tie the noon movie directly or indirectly with the curriculum studies. A list of the films shown during the past year is evidence of the adaptability of many of the films to class work. May I point out a few of the outstanding ones that were shown this year. They are: *The Conquerors, David Harum, Carolina, Barretts of Wimpole Street, Christopher Bean, Tugboat Annie, Oliver Twist, Operator Thirteen, House of Rothschild, Little Women.*

As you can see, these films are among the finest productions of the year 1935. There are also many other fine films that would have been suitable in part for school use, among them *Queen Christina, Rasputin and the Empress, Viva Villa, Thunder Over Mexico, Eskimo*, and others, but those, though they might appear suitable by their title, after previewing them, were questioned because they contained scenes that were too gruesome or risque for showing to high school students.

If you will notice, my program includes some features that are very light, musical, and recreational. I feel this is necessary in order to make up a well balanced program, and to offer the school a choice of desirable entertainment from which the group will get relaxation as well as mental stimulation.

Application of the noon movies to classroom work is done directly and indirectly. The direct application of the noon movies is in the six weeks course in motion picture appreciation offered as part of the 11A English course. The text used in this course is *How to Appreciate Motion Pictures* by Dr. Edgar Dale of Ohio State University, a book many of you know. The 11A English teachers work very closely with me during this six week period because the noon movie feature forms the laboratory for the course in movie appreciation. This makes an ideal preparatory set-up because the entire group may see the same film at the same time. The fact that only two reels are shown each day helps in a great measure. Only a part of the film is studied at the time and opportunity for thought, review, and more detailed preparation is presented. Another great advantage when the school feature is used lies in the fact that the entire group may look for a definite thing that makes

possible a unified objective. This is especially true when the teacher has worked up in advance major and minor objectives and concrete lesson plans. The six weeks also present a very splendid opportunity to rate the features shown in the noon movies from poor to excellent with reasons for the ratings. The results lead to an ideal situation to stimulate students into a clearer understanding of those desirable things that may be discovered in a good film and to awaken in them a consciousness of motion picture appreciation. Along with this is the fact that the students in the class make recommendations of films that they see in the theaters which will be suitable for school use later in the year.

The indirect tie up with the curriculum comes in the application of the film contents in the fields of Natural Science, Social Science, Dramatics, Oral English, Art, Home Economics, Music, and the skill subjects. Many films may be cited as illustrations of these applications. However, as time does allow their analysis, may I be permitted to deal in part with what we have found in John Hay regarding *House of Rothschild* and the *Barretts of Wimpole Street*.

The *House with the Red Shield* made very clear to the English classes studying the *Idylls of the King*, the true meaning of the words "family shield". The film presented it so ideally and realistically that even the slowest student readily understood the term. When this feature was to be shown, the social science teachers were informed and plans were laid to apply the filmed material whenever possible. In the Economics and Business Training classes international financing, international banking, and the stock exchange became a term of common interest. They saw from this feature why large banking houses maintain offices in the leading capitals of Europe. The scene where bids were made to restore France to economic security showed very clearly and definitely the inner machinery necessary for such a loan. In addition, it showed the intrigue and jealousy with which these loans are granted. The stock market scene, where Nathan Rothschild single handed was compelled to support the London stock market when the speculators became panicky and dumped their allied securities, showed how sensitive the stock market is to political crises. Then, too, it showed how fortunes were lost and made. In this connection our teachers were able to show how our present stock markets react to favorable or unfavorable legislation both at home and abroad.

Fortunately for the world history groups, this production was brought in when they were completing a study of the Napoleonic wars. The film made their work so much more impressive and meaningful, that many excellent references and out-

side reports were made in class. Especially were the students interested in the biography of the Duke of Wellington. He actually became a living being whereas before that time Napoleon had been the only high light of the period.

The tax collector scene made realistic the reason why tax collectors were disliked from the days of early Rome. The matter of religious oppression and the meaning of religious toleration were also clarified. The students could readily understand the reason for religious wars.

The wonderful court scene done so aptly in Technicolor revealed to these students how richly decorative the court costumes of the period were and the sumptuousness of St. James Palace. This same scene was of the utmost importance to the Home Economics group and the Art group. The Physics students were particularly interested in how Technicolor photography is done, and special reports were made on it.

And what a master George Arliss proved to be to the Dramatic and Oral English students! He exemplified in a way few can ever equal, every possible mannerism and mood to express the emotions. Each day the entire group would study the every move of the actors. When they would convene in class, all of the emotions of the cast were reiterated and stressed. The cast of the production was their pattern, the noon movies their laboratory and the class the place to prove how well they had mastered their lesson. In Oral English, many a student realized how the classroom instruction fits into movies. It made him realize that perfect diction, poise, well selected words, and meaningful speech are essential qualifications to success in life.

When the *Barretts of Wimpole Street* film was shown, I arranged with the head of the English Department to connect the film with the English classes whenever possible. Special assignments of Browning's poems were made. Pupils were asked to read the biography of Browning and make reports in class. Every possible connection between the works of Browning and the picturization of his love for Elizabeth Barrett became a prime interest to the student. The library was flooded with demands for Besier's play, "Barretts of Wimpole Street." Attempt to read and understand the poem *Sordello* which Robert Browning calls a "horror of great darkness" were made by the pupils in spite of Browning's reply to Elizabeth Barrett in Besier's play "When that passage was written only God and Robert Browning understood it. Now only God understands it."

The Oral English and Dramatic classes found a wealth of material in the expression of the emotions as presented by Charles Laughton, Norma Shearer, Maureen O'Sullivan, and others. We see

here portrayed every possible emotion, the fear of the children who were robbed of their freedom by the jealousy of the father, the joys of the family when the father is away, the mannerisms of the impetuous Browning, the spirit of revolt in Henrietta and Elizabeth, hysteria as portrayed by Arabel at the news of Elizabeth's departure, the stuttering of the brother in the father's presence and the expressions of domination by the father. For weeks the Dramatic classes kept utilizing the wealth of materials found in this film. In Home Economics, the costumes and furniture of this period proved most interesting. Here were splendid examples of mid-Victorian lighting fixtures, Chippendale chairs, tea sets, a quilted sofa, and heavy window drapes.

From the analysis of these films it is very evident that their showing two reels per day, as we do in the noon movies, affords the students an opportunity to analyze and digest the depth of production and to appreciate the enormity of research, the perfection of detail and the immensity of study necessary to make a great picture play. It seems a great misfortune that opportunities like these cannot be made available to every school system when one considers the millions of dollars spent yearly to produce these pictures which portray, in many cases, true life situations and authentic manners and customs of the time, in such a way that the student may easily understand them. It seems that it is the duty of us school teachers to use all those excellent pictures that are available, and then use our influence to impress upon the motion picture producers, the need for more of the better type films.

And finally what social values do these films have? Dr. Edgar Dale in his book *How to Appreciate Motion Pictures*, describes social values very excellently. Were you to step into our auditorium during a luncheon period, you would marvel at the astounding effect the picture is having on the student. First of all, interest lies entirely in the picture; no teacher supervision is necessary. Why should there be? Notice how every mood and emotion expressed by the actors are being lived by the group. Everyone seems to have eyes for the screen alone and ears for the voice of the actors; everyone is swayed this way and that by the characters. The children are living the experiences portrayed by the film. When the two reels end, then comes the speculation, the guess at the answer to the problem at hand or the solution of the situation presented. Isn't it wonderful to have the student come face to face with life's problems and seek a desirable solution?

An excellent film finds the desirable solutions through the use of desirable traits. To the student is presented the consciousness that only through good and righteous living can happiness and suc-

cess be achieved. He gets a sense of a fair play and justice. He realizes the pit-falls of life. Maybe some of these life situations fit into his life; here is his problem. Maybe the jealous and paternal love expressed in the *Barretts of Wimpole Street* contrasted with the close family tie shown in the *House of Rothschild* changed the students' attitude toward their family, friends, and even teachers. I wonder many times how far the noon movies go toward affecting the habits and attitudes of the children. In John Hay every class teacher is urged to rate his class students for habits and attitudes commendable or to be developed. The scale employed is known as "Habits and Attitudes Desirable for Social and Vocational Acceptability." How far or how much the films affect the student for this rating I don't know, but it seems that living the good portrayed by the film, facing life experiences, some of them comparable with classroom situations, must have some effect on their attitude toward the classroom.

Dr. Thomas Briggs of Columbia expresses his philosophy of Education as the "ability to teach people to do those desirable things they are going to do anyway." Our noon movies, by careful selection, surely tend toward teaching the students to desire worthwhile motion pictures. If our noon movies can build up in them a standard of judging desirable films, a taste for the good by showing them good, then, on the whole, our young people form their own standards of good taste. What they need most is film guidance and the noon movies give rightful guidance.

And finally, I see in a good film a true picture of what Mr. Charles H. Lake, superintendent of Cleveland Schools, meant when he said to the extension high school senior class: "Success in life depends on the development of three things, courage, unselfishness, and good taste." An embodiment of these character traits is found in any good film.

In conclusion, when one considers the wealth of materials in classical and historical films, and when one realizes the carefulness of research and cost of production, it seems unfortunate that these films so worthwhile as teaching tools do not find through the media of the noon movies a more definite place in the curriculum of more schools.

Dr. Walter Dill Scott Sees Greater Use of Sound Films, Other Devices, in Future

Speaking of the University of the future, Dr. Walter Dill Scott, President of Northwestern University, recently stated that. "The direct cost of instruction per student will be greatly decreased. It has already been demonstrated that a professor may lecture to 500 students as effectively as to 50."

Systematic Visual Education in the Average School

By WILLIAM H. DUDLEY
Visual Education Service, Chicago, Illinois

FOR thirty years, interest in visual education has been growing in this country and throughout the civilized world. In spots, much has been accomplished; but when we contemplate the enormous field of education, and realize,—according to the report submitted at the Rome conference a year ago,—that fewer than ten per cent of the schools in America are doing anything in the employment of present day illustrative devices and equipment as an aid to better teaching, we must be convinced that the average teacher is still in the dark so far as visual aids are concerned; that, no matter how much of idle seeing they may do, in the words of Emerson, “the step from the knowing to the doing is all too rarely taken.” Indeed, the vast majority is still content with the east wind of authority,—the authority of the teacher, the authority of the textbook. In the realm of visual education there are many things all teachers could do and many aids they could employ; aids involving no financial cost or hindrance; but of these I shall not attempt to speak, preferring in the few minutes at my disposal to restrict my discussion to the least attainable of all visual aids, the educational motion picture, and viewing the possibility of bringing it, in a constant and systematic way, into the *average* schoolroom as a help to better teaching.

There are two factors which explain why the motion picture, in spite of the universal recognition of its most vitalizing contribution to education, has actually come to be used in comparatively so few classrooms today; the first is the cost of equipment and films, and the second is inertia on the part of the teacher—a willingness to let well enough alone—to regard all visual education activity as the work of specialists who have a job to hold, or of dealers who have something to sell.

Furthermore, the school, or the teacher in that school is at once confronted with a series of problems that must be solved if the project is worthwhile, and if effective results are to be accomplished. There is

1. The problem of what films to use and where they are to be obtained.
2. Should they be employed in the classroom or in the auditorium?
3. Should the teacher operate the projector as she would any other piece of school apparatus? Or should the principal or science teacher, the janitor or a bright boy be called on to help teach the class?

4. Must the film be used as a direct correlation with a topic or text book lesson at the time such lesson is being taught? Or can it be used at some other time and yet with adequate values?

5. Must the school own its films, or rent them from some commercial source, as a university, a state department or a company specializing in such rental service?

6. Should the films be of the 35 mm. type or 16 mm?

7. Should such classroom or teaching films be silent or sound?

8. What projector to use and how to get it?

9. How can a room be darkened?

10. How can the whole project be financed in the average school?

11. How can the teacher acquire a knowledge of contents of a film and its various, sometimes numerous, teaching values?

12. What teaching technique must the classroom teacher have before setting forth on this chartless sea?

These are some of the problems that must confront the average school; and in the aggregate they seem insurmountable. But if we consider them, one at a time, the difficulties rather melt away:

1. The average teacher cannot select from the multitude of sources the films she is to use throughout a given school year. She does not have the time, nor has she usually the ability. This work must be done by one who knows both the contents of the films and how they contribute most effectively to the needs of a class; then such a series or course of films, covering the school year, should be adopted by a school just as a textbook is adopted.

2. Is the proper place for educational films in the classroom or the auditorium? By all means in the classroom. This is not to say that a school should not have an auditorium equipment for the showing of films to large groups, the films partly educational and partly recreational in their value. But if honest-to-goodness teaching is to be done, with due preparation, presentation and follow-up, the intimacy and peculiar psychology of the classroom is essential. There the element of a “show” is banished.

3. Must the films be used *only* when the subject involved is being presented in the regular course of study? A would-be authority on visual education in a neighboring university, with a good deal

of self assurance, has said: "Material must be available to the teacher at the precise time it is needed in the learning situation. It is of little value a month or so before or after the time." It is apparent that the person just quoted fails to realize that here are "more things in heaven and earth than are dreamt of in his philosophy." A film on the life of Columbus if shown with proper preparation and follow-up to a class two months before the more formal study of that topic of American history in the classroom, will create such an interest and such a desire to read ahead that the subsequent more intensive study will be tremendously simplified.

4. Should a school own its films or rent them? Ownership carries a certain independence of use, but the cost of films, from \$25.00 to \$30.00 per reel, makes it impossible for many schools to achieve this permanent possession. The large schools and school systems can have their own film "libraries"; but it is the *average* school we are now considering.

5. Should the films employed be of 35 mm. or 16 mm. width? This would be a needless question were it not for the fact that so many schools have earlier purchased at rather large cost 35 mm. machines, and are now becoming disgusted to find they cannot use them — no films! Such schools are becoming fed-up with the whole idea of educational films, and are communicating their dissatisfaction to neighboring schools. They have run through the gauntlet of professional 35 mm., portable 35 mm., 28 mm., 16 mm., and now sound films; so the natural question is "what's next?" In spite of these rapid changes, it must be admitted that the 16 mm. silent projector and film are the most practical for classroom use, being suitable to place in the hands of the classroom teacher. From the mechanical standpoint such a lay-out is clearly within the operating skill of any teacher, man or woman, from the primary to the university. Most emphatically the teacher should operate the projector. To bring anyone else in for that purpose converts the project into a "show," in place of the conference of pupils and teacher.

6. Then the question of silent or sound films: For the classroom, for day by day service, unquestionably silent films. More effective genuine learning will result if the pupils, under the skillful guidance of the teacher, study the outline and contents of a film, do the talking, give their own reactions to what they see, compare their opinions with one another, than to have them passively listen to a lecture. This is not to discount the tremendous potentialities of sound films in the auditorium or in many exceptional cases; but, again, it is the *average* classroom we are considering. Then, of course, the silent 16 mm. is within the financial and mechanical reach of such average school.

7. But, one will say, what about the projector, its kind and its cost? There are several 16 mm. projectors whose efficiency ranks very high; anyone of them will give 100% satisfaction, most of them being practically "fool-proof", thus requiring the minimum of mechanical skill. And because of the lightness and simplicity of the present day projector, one should be included along with the year's course of films which the school is using from some film library. No investment in an expensive projector would then be necessary. Furthermore the one supplied with the film course would be constantly serviced and kept in perfect repair.

8. We are coming nearer and nearer to the question of how such a film service to a school, involving material for all grades and all teaching subjects, even including the projector, can be financed; obviously there must be an outlay of money somewhere along the line. In smaller schools, even in rural schools the board of education can finance such a service. In larger school systems, involving many rather large schools, the necessary funds can be supplied from the student activity fund, by the parent-teacher association, or by direct contributions by pupils and teachers. Where a group of schools go in together the cost to each can be made relatively small.

9. All-important knowledge of the contents and teaching elements of the films in such a course can most effectively be obtained by both teacher and pupils from a study of carefully prepared outlines and synopsis of the films. Such outlines should be clear-cut and brief; for teachers are busy. The outlines should also be in the hands of a school well in advance of the actual opening of school in September.

10. Then as to teaching technique: One should not disregard the immense value of teacher training in the use of all visual aids. At the same time I am inclined to think that, by and large, experience is a mighty safe teacher in this as in many other pedagogical things we must master. I would not say to any teacher "don't attempt to use educational films till you have had instruction from one who possibly knows more about it than you do." We no longer caution a person to keep away from the water till he knows how to swim. Rather I would urge every teacher, lacking other means, to work out her own salvation although perhaps with fear and trembling; for the main thing is to tackle the job, do the best she can, and success will crown persistent effort. Such a teacher may make mistakes but also may often make real contributions to the sum total of approved teaching technique. I visited a Catholic sister in a one-room parochial school. I wanted to see what she was doing that

(Continued on page 236)

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)

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

(A) Discriminating Adults

(Y) Youth

(C) Children

Annapolis Farewell (Sir Guy Standing, Tom Brown) (Para) Sincere, well acted story of Annapolis life, centered around a very wrong-headed midshipman and rare old retired Commander, with fine emphasis on best naval traditions. Patriotic, appealing, very sentimental but gripping even to theatrical climax. 9-17-35
(A) Very gd. (Y) Excellent (C) Gd. if not too sad

Atlantic Adventure (Nancy Carroll) (Columbia) Fairly continuous excitement over assorted crooks on Atlantic liner trying to trick each other out of valuable diamonds. Endless complications, but breezy reporter-hero solves all, arrests all, and wins back his lost job and the intermittently terrified heroine. 9-17-35
(A) Depends on taste (Y) Perhaps (C) No

Big Broadcast of 1936 (Jack Oakie and Radio Stars) (Para) A score of radio acts loosely hung together by wild yarn about a crazy invention and two station owners kidnapped, threatened with death, and their final hectic escape. Includes some fine talent, parts amusing, but whole tiresome. 9-24-35
(A) Hardly (Y) Probably good (C) No

Bright Lights (Joe E. Brown) (Warner) Small-town vaudeville team, man and wife, almost estranged by his sudden rise to star on Broadway with madcap heiress as partner but, disillusioned, he rushes back to wife. Character interest slight. Brown's slapstick antics replace plot. 10-8-35
(A) Good of kind (Y) Amusing (C) Funny

Condemned to Live (Ralph Morgan) (Ches-terfield) Grim, fantastic tale about fine man supposedly marked at birth when mother was killed by huge vampire bat. He develops dual personality, becoming a blood-sucking monster at night, with many victims. His suicide final solution. 9-24-35
(A) Hardly (Y) No (C) No

Dark Angel, The (March, Marshall, Merle Oberon) (U.A.) The well known post-war play splendidly screened. The tensely emotional theme is splendidly acted and directed with extreme skill, as notable for what it omits as for what it includes. A poignant love story convincingly and beautifully told. 9-17-35
(A) Exc. (Y) Very fine the mature (C) Beyond them

Der Traumende Mund (Dreaming Lips) (E. Bergner) (German Prod.) Early Bergner film, mechanically and artistically below par, German dialog with poor English titles, and choppy action. Story is slow-moving triangle with suicide as tragic end for unhappy heroine. Bergner's presence only outstanding feature. 10-1-35
(A) Disappointing (Y) Doubtful (C) No

Don Quixote (Feodor Chaliapin, George Robey) (Made in France, English dialog) Hizzly artistic screening of Cervantes' great character, wistful, tragic, true. Finely acted, set, directed. Accurate in detail, with tempo and atmosphere of the period. A joy to all who know their Don Quixote. 10-1-35
(A) Excel. (Y) Mat. but good (C) Beyond them

Gay Deception, The (Francis Lederer, Frances Dee) (Fox) Improbable, romantic whimsy about naive country girl winning \$5,000 in lottery and going cityward to spend it. An incognito Prince, as bell-hop, elevator boy, etc., trails her faithfully, carries her triumphantly through social embarrassments. Lederer very engaging. 10-1-35
(A) Very gd. of kind (Y) Very amusing (C) Gd.

Girl Friend (Ann Sothern, Jack Haley) (Fox) Nonsense comedy about actor and pals out of work, who sponge on farm family, produce crazy play as compensation, trick New York producer into seeing it, and he buys it! Amusing moments rather lost in various amateurish mediocrities. 10-8-35
(A) Waste of time (Y) Harmless (C) Funny

Goose and the Gander, The (Kay Francis, Geo. Brent) (Warner) Sophisticated farce. Heroine is ex-wife plotting revenge on husband-snatching vamp, starting new affair with bachelor-hero. Hilarious, but involved situations, ending in romance for bachelor and heroine and return of flirt to her ineffectual husband. 9-24-35
(A) Amusing (Y) By no means (C) No

Harmony Lane (D. Montgomery, Evelyn Ven-able) (Mascot) Artistic, credible, moving story

of romance, drama and tragedy of Stephen Foster's life, with charming setting and back-ground of his much-loved melodies. Title role, and one or two others, outstanding in finely acted whole. 10-8-35
(A) Excellent (Y) Excellent (C) Mature

Healer, The (Ralph Bellamy, Karen Morley) (Monogram) Old Herrick novel of doctor and nurse doing great work for child cripples in humble, rural district. Nurse's cheap but wealthy rival lures him away for "bigger things" but he recovers for happy ending. Mostly convincing. 9-17-35
(A) Fair (Y) Fair (C) Possible

Here Comes the Band (Virginia Bruce, Harry Stockwell) (MGM) Lively musical farce-comedy, often amusing but uneven, with plot built around hero's song stolen by publisher. Numerous comic and romantic complications involve everybody till wildly improbable trial solves all. Plenty of Ted Lewis. Stockwell's singing notable. 10-1-35
(A) Fairly good (Y) Amusing (C) If it interests

Here's to Romance (G. Tobin, Nino Martini) (Fox) Rich playboy finances blonde dancer in Paris, his wife does same for young singer. Their "art interest" fades when proteges fall in love. Fine music. Martini's notable singing, and Schumann-Heink's minor role deserve better story. 10-8-35
(A) Fairly good (Y) Perhaps (C) Little interest

His Family Tree (James Barton, Margaret Callahan) (RKO) Labored comedy about an Irishman seeking election as mayor when his heavy-drinking father arrives from Ireland to "help". Becomes mere hash of fights, speeches and songs that bore fully as much as they amuse. 10-1-35
(A) Dull (Y) Worthless (C) No

Hot Tip (James Gleason, Zasu Pitta) (RKO) Lunch-counter owner, playing the ponies, mortgages his home and business to bet on a horse—and wins. Lively tempo and some good comedy by principals, but not enough to redeem feeble plot and weak story. 9-17-35
(A) Feeble (Y) Passable (C) Little interest

Peasants (Russian Production) (Amkino) Realistic portrayal of hog-raising peasants in transition to new Soviet regime. Fine photography of faces and environment. Grows dreary with confused narrative, slow tempo, crudity of benighted life, and ponderous propaganda for collective farming. 10-8-35
(A) Dull (Y) No (C) No

Public Menace (Jean Arthur, Geo. Murphy) (Columbia) Heroine offers scoop on famous gangster to reporter-hero if he will marry her to solve an emergency. Gangster's escape ruins plan and couple wrangles on through complications until accidental capture of gangster solves all. 10-8-35
(A) Hardly (Y) Not the best (C) No

My Song for You (Jan Kiepura) (Gaumont-British) Musical film notable chiefly for Kiepura's fine singing. Implausible but fairly amusing plot tells of star's meeting and romance with Viennese heroine, their usual misunderstandings and separation, and final reunion. Over-acting of Sonnie Hale a marring feature. 9-24-35
(A) Fairly gd. (Y) Probably gd. (C) Doubt, int

Red Salute (Barbara Stanwyck, R. Young) (Reliance) Father-flouting heroine and conceited hero wrangle incessantly through lively adventures, dodging the law from Washington to Mexico and back. Advocates Americanism vs. Reds, but too clumsily to convince. Merely wisecracking comedy. 10-8-35
(A) Mediocre (Y) Hardly good (C) Little interest

Redheads on Parade (John Boles, Dixie Lee) (Fox) Light, frothy bit about what happens backstage on a movie lot, made up of usual ingredients—hero in love with heroine, jealous

financial backer, high-powered publicity man, etc. Slight plot prolonged by spectacular dance ensembles and overdone comedy. 9-24-35
(A) Thin (Y) Fair (C) No interest

Silk Hat Kid (Lew Ayres, Mae Clarke) (Fox) Unpretentious little story centering around Settlement House for boys, its wise director, and his loyal secretary. Two crook pals, despite gangland complications, are supposedly won back to right attitudes and happiness. Meant to be wholesome. 10-1-35
(A) Hardly (Y) Doubtful (C) Doubtful

She Gets Her Man (Zasu Pitta, Hugh O'Connell) (Univ.) Crazy slapstick farce in which timid waitress accidentally prevents bank robbery and becomes national heroine through efforts of high-pressure promoter, leading women in war against crime and even reforming gangsters who kidnap her. Exaggerated burlesque stuff. 9-24-35
(A) Absurd (Y) Probably funny (C) Undesirable

She Married Her Boss (Claudette Colbert, Melvyn Douglas) (Columbia) Rather mirthless, unconvincing comedy about skilled secretary who manages to marry her unromantic store-owner boss with desolate home. Clever, outrageous child a factor. Too much of film is dull and drunken ending is stupidly false. 9-17-35
(A) Poor (Y) No (C) No

Super Speed (Preston Foster, Mary Carlisle) (Columbia) Lively, human story, a bit confused by two heroines, about young inventor of device valuable to auto field. Tricked out of it by crooks, chance lets him equip an out-board motor. Wins out in thrilling race-test climax. 9-17-35
(A) Hardly (Y) Fairly good (C) Perhaps

Sweepstakes Annie (Marian Nixon, Tom Brown) (Liberty) Stupid production, with crude acting, banal dialog, unskilled direction, and painfully unconvincing story about dull people. Dumb heroine wins huge prize, goes in for life of luxury, is being rapidly swindled by parasites and crooks until childhood sweetheart saves day. 10-1-35
(A) Stupid (Y) Poor (C) No

Thunder Mountain (Geo. O'Brien) (Fox) Just another western. Hero and pal find gold mine. Villain and pal steal it. Hero gets it back via mighty heroics. Passable plot, notable photography, but mediocre direction and poor dialog. 10-8-35
(A) Mediocre (Y) Passable (C) Better not

Welcome Home (Jas. Dunne, Arline Judge) (Fox) Small town comedy about four city slickers, some worthless bonds, and the village rich man—resulting in the crook-hero tricking him out of \$15,000 and donating it for the upbuilding of his home town. 10-1-35
(A) Mediocre (Y) No (C) No

Wiener Blut—Viennese Blood (German cast and dialog) German production, with better than average photography and sound quality. Portrays life of Johann Strauss, his melodies, and the cabal against Die Fledermans, 1870. Fun for Germans but English titles entirely inadequate for general interest in film. 9-17-35
(A) Rather good (Y) No (C) No

William Tell (Conrad Veidt) (Swiss production with English dialog) Historically accurate filming of Swiss revolt under Austrian tyranny in 14th Century, produced in the Alps. Story slow and obscure at times but film notable for majestic scenery and authentic portrayal of architecture, life and customs of the period. 9-24-35
(A) Interesting (Y) Yes (C) Probably good

Without-Regret (Elissa Landi, Paul Cavanagh) (Para) Grim, sensational, largely unpleasant story. Giddy heroine, loose in China, marries heartless adventurer who supposedly dies. His blackmailing mistress threatens heroine's happy second marriage. First husband returns, kills mistress, surrenders, assures heroine's happiness. 9-24-35
(A) Depends on taste (Y) No (C) No

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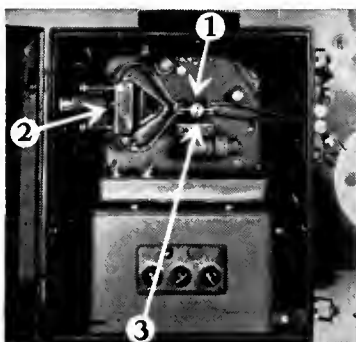
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Film Slide Lessons In Accounting

INSTRUCTION today proceeds largely through a steady verbal attack directed at the minds of students. What is the effect upon the victims? They develop a passive resistance as a defense, and lapse into mental relaxation.

Every alert teacher is in constant search for devices to improve classroom instruction. The inefficient teacher is content with a vocal barrage to convey the pedagogical message. The task of providing for a multiplicity of appeals to the sensory organs involves too great an expenditure of time and effort.

Difficulties are encountered in various subjects. In some of the technical, commercial courses, visual material is not readily available. Although many private firms have produced motion pictures suitable for use in such subjects as business training, none have been prepared for instruction in accounting classes. The preparation of such material would require a considerable expenditure of time and money.

Despite that uninviting outlook, a series of films was planned for private production to be used in bookkeeping classes. At John Adams High School, Mr. Gramet and the writer have prepared several such films. Mr. Gramet had previously produced motion pictures for use in biology classes. Two of these, *Microscopy in High Schools* and *How the Heart Works* have been approved for use in the schools of the city of New York and are in use in many of the high schools.

In the preparation of the accounting films, Mr. Gramet insisted, at the outset, that no topic, which could be taught better in any other way, should be developed in a film lesson. Furthermore, the film strip must represent a complete lesson unit. It must therefore be motivated, and provide opportunity for reflection, summarization and application.

The first topic selected was that of "Closing the Ledger." Accounting students find this one of the most difficult topics in the course. The difficulties in ordinary classroom presentation are due to the time consumed in preparation, the unreliability of student models, and the multitudinous forms required.

In the customary class lesson, the work of preparing the accounts on the blackboard is assigned to the best students. If they follow the usual procedure of ruling all lines to assure tidy work, the teacher may find himself delayed from five to ten minutes in his lesson. If board space is limited, it may be impossible to place all the work before the class. If the board space is adequate, it may be necessary for the class to turn to follow the work at the side or, perhaps, the back of the room.

Then, there will be a further delay for inspection and correction of the board work. That will prevent completion of the lesson in one period, and might necessitate a complete repetition of the preparatory work in the succeeding lesson to permit review before completing the topic. Furthermore, the task of closing the ledger is one that is encountered infrequently

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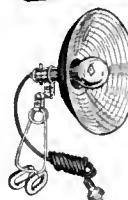
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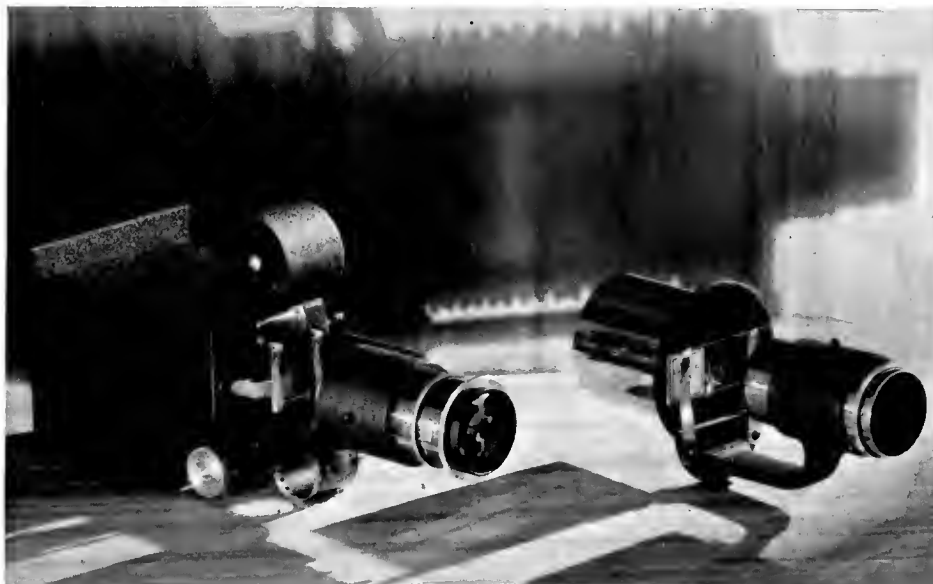


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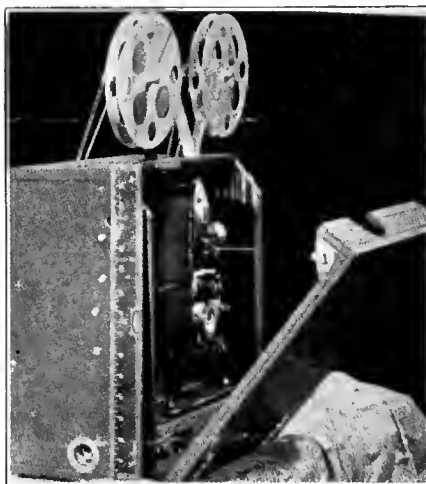
by the student. The major portion of his work involves mere recording. His only opportunity to summarize the books occurs at the close of the exercise. Then, the teacher will very often neglect the lengthy process of closing the ledger, to spend more time in additional drill upon the recording transactions. The effect is to leave the student with a hazy recollection, (if, indeed, he retains any remembrance at all), of the procedure in closing the accounts.

Should the teacher wish to refresh the students' memory it will most likely be necessary to repeat the burdensome process of reproducing all the accounts on the blackboard to serve as a model for the transfer entries. The difficulties that will then be encountered have already been related. They may be slightly reduced at this time because of familiarity with the procedure.

To the above arguments for an economical method of presenting, drilling and reviewing the subject of closing entries, may be added the need for individual instruction to aid the slower, weaker students. Will individual aid necessitate a repetition of the entire preparatory process for each student requiring assistance? Surely, there must be some practical method of presenting the material required, so that it may be repeated as often as necessary without the laborious preparatory process. To offer such a method is the object of the films prepared for the accounting classes.

(Continued on page 235)

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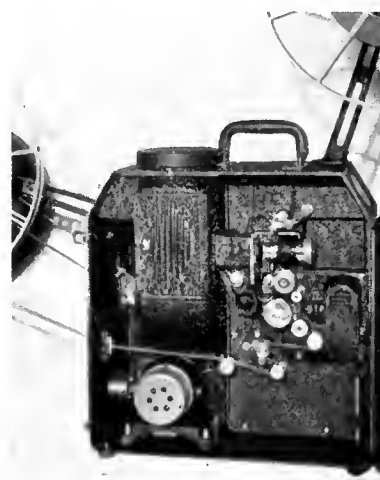
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(Continued from page 233)

The first film is intended for the elementary classes in bookkeeping. The transfer entries are revealed as links in a chain to determine the capital of a business. A preliminary problem challenges the student to a simple mathematical determination of profit from three figures of sales, cost and expense. This solution by the pupils then serves as a skeleton of the entries used by the bookkeeper to record that information in accounting fashion.

As each account is projected on the screen, analytical questions are asked by the teacher to develop the bookkeeping record. The use of stillfilm permits freedom of questioning upon any picture portrayed on the screen. In preparing this visual lesson, Mr. Gramet selected stillfilm in preference to slides to overcome the disadvantage of loss and breakage in the use of slides and to insure exact sequence of pictures. Although that decision necessitated more work and greater expense, the advantage of the method justified the choice. Too often a slide lesson consists of a loose collection of slides with no unified objective, or a collection assembled with absolute disregard of the requirements of good teaching procedure in a lesson unit.

The pictorial presentation of accounts permits a free discussion that develops richer concepts of such abstract bookkeeping expressions as "total cost of merchandise available for sale," and "cost of goods

sold." Through the medium of the film, the student is enabled to see the interrelation of his simple arithmetical solution, the accounting report or Statement of Profit and Loss, and the bookkeeping record in the ledger. He can see that the entire accounting procedure is merely a technical manner of recording and reporting the elementary problem solved mathematically at the beginning of the lesson. This multiple approach—through arithmetic, Statement of Profit and Loss, and ledger—enriches the students' understanding of the closing records.

Three times in the course of the film lesson, opportunities are provided for a summary of the knowledge gained. The Sales Income account permits a review of the trading section of the Profit and Loss Statement and the arithmetical computation of gross profit from figures of sale and cost. The Profit and Loss account affords a similar opportunity for discovering the similarity between "overhead" expenses in the mathematical solution and the operating section in the Profit and Loss Statement. A summary is offered at the conclusion of the lesson, through the presentation of a chart to illustrate the sequence of the transfer entries.

The other film is intended for use in more advanced classes. There, the lesson is based upon the use of the Statement of Profit and loss as a guide to aid in the preparation of journal entries for closing the

(Concluded on page 243)

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Systematic Visual Education in the Average School

(Continued from page 229)

day with a simple 16 mm. projector and some educational films. She was not embarrassed, nor was she at a loss as to what to do or say. In truth she said very little, but her flock was alive, and as she herself ran the film on "the butterfly" they were keen to interpret what they saw and tie it in with their experiences. Then when the quiet sister gave them some of Emily Bradley's poem "A Chrysalis" with the lines:

"So when I told her what would be
Some day within the Chrysalis;
How, slowly, in the dull brown thing
Now still as death, a spotted wing,
And then another would unfold,
Till from the empty shell would fly
A pretty creature, by and by,
All radiant in blue and gold."

gently pointing out the parallel between the metamorphosis of the insect and the development of human life, the lesson with its profound impression on her pupils was complete; and I felt that this sister (untrained in visual education) had handled that subject and her class far more skillfully than I could have done.

In closing I want to stress again three things which from the beginning I have endeavored to make clear:

1. If worthwhile and *systematic* uses of educational motion pictures are to be made in the *average* school a definite yearly program or schedule of films should be adopted before a school opens in September; and practical and easily usable outlines of all films in such course should also be in the hands of the school to distribute to the various teachers at the opening.

2. That it should be recognized that educational films have enormous teaching values in connection with the set course of study, either as a preview, an overview or a summarization, even though they may not be presented to a class at the exact time the subject involved is studied more formally; and that many if not most films may be used independently of any curriculum or textbook. Such a use is an approach to a course in visual education.

3. That most educational films have decided teaching values in more than one teaching level and in more than one school subject. The would-be authority quoted earlier in this paper says: "Dual-

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purpose films are of little value educationally, and they furnish very poor entertainment." It is not clear why it is assumed that dual-purpose films have or should have *any* entertainment value! However, it can easily be established that such a film as "Grass" has one value in geography in the grades, another value in history, and another value in more advanced classes in connection with problems of individual psychology or problems of sociology. One principal says his teachers use the film on "The Butterfly" in classes in English, in Nature Study, in General Science, in Zoology, in Geography and in Art.

As illustrative of what I have attempted to put before you in this paper, I am taking the liberty to hand you the yearly program* as adopted in a single school, this program being typical of what is being done in many other schools. No claim is made that the plan is perfect in all details; but it is one that seems to work in the average school, and one wherein the pupils in the average school (in the primary and even in the rural school) are given the inspiring and vitalizing influence of thoroughly educational films.

*Copies of this program were supplied to the audience.

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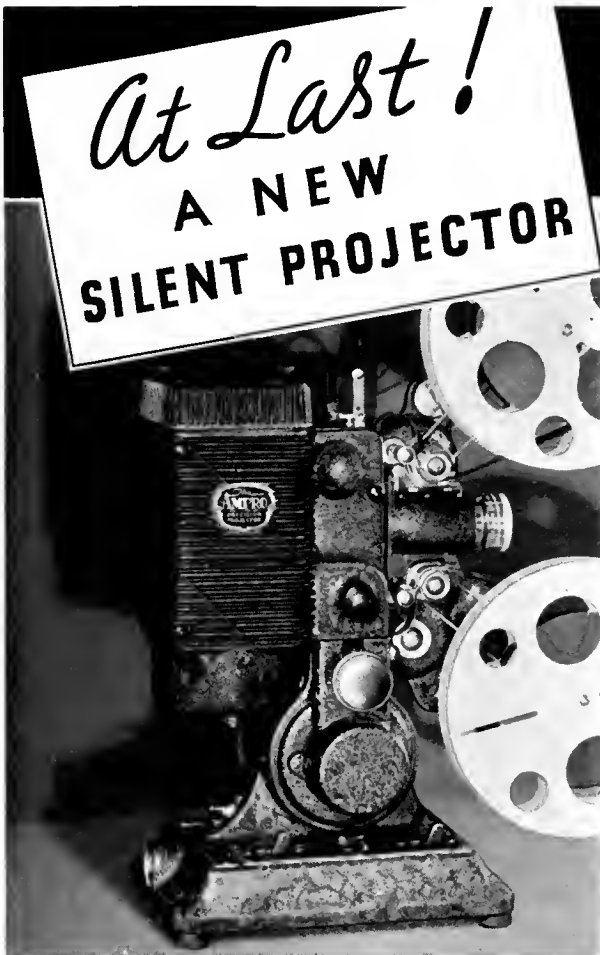
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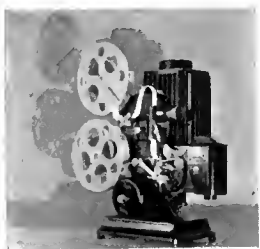
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Film Production Activities

Football Series in 16 mm. Sound

Walter O. Gutlohn's timely announcement of the release of six one-reel football subjects in 16mm sound and dialogue, should arouse great interest among coaches, students, alumni groups, and football fans in general. This splendid series, *Football for the Fan*, was made in cooperation with Howard H. Jones, coach of the University of Southern California, and twenty-five of the leading coaches of the country, and shows plays by practically every major varsity team. Titles of the single reels are: *Spring Training*, *Wedge Play*, *Deception*, *Forward Pass*, and *Penalties*.

More Sound Material for 16 mm. Field

The new “Blue List of Exceptional Subjects”, issued by Garrison Film Distributors, New York City, includes some of the finest 16mm sound-on-film material available to non-theatrical groups. In the field of travel and exploration, for instance, they have *Hell Below Zero*, *To the South Seas* (with the Pinchots), *Savage Gold*, *Zane Grey's South Sea Adventures*, *Mexico*, *Lost Gods*, *Pompeii*, and other Talking Picture Epic productions. The nature study group includes *Killing the Killer*, *Killing to Live*, *Evolution*, *Like a Beaver*, *Wild Appetites*, *Freak Fish of the Seven Seas*, etc.

Many distinctive foreign films are also available from this source on a rental basis. Among them are the Rene Clair productions, *Le Million* and *A Nous la Liberte*, *Poils de Carotte*, *A King Is Made* (formerly the *Marionettes*), *Fra Diavolo*, a dramatic Italian operetta, *Doll's Fantasy* and *Impressions of Naples*, two Italian musicals.

Religious Films Released by Filmosound Library

The release of fourteen one-reel motion picture episodes based on Old Testament stories is announced by the Bell & Howell Filmosound Rental Library. This non-sectarian 16 mm. sound-on-film series offers the following titles: *Creation*; *Cain and Abel*; *Noah and the Ark*; *The Deluge*; *Abraham*; *Migration*; *Abraham and Lot*; *The Rescue of Lot*; *Isaac, the Boy*; *Ishmael*; *The Sacrifice of Isaac*; *Isaac and Rebekah*; *Jacob and Rachel*; and *The Return of Jacob*.

This series was produced in Hollywood, under the personal supervision of Rev. Harwood Huntington. It is said that no expense or effort was spared to assure authenticity in even the smallest detail. The narration, by Wilfrid Lucas, is reverent and based upon sound Biblical scholarship, and the sound effects are effective.

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Plymouth Issues Safety Subject

As a part of a vigorous campaign to teach the principles of safe driving, Plymouth Motor Corp. has just put out a motion picture under the appropriate title *Everybody's Business*. The film, which is to be shown in thousands of motion picture theaters, dramatically presents the major causes of motor car accidents by analyzing the reasons behind them. The film also will be shown by automobile dealers and distributors, by

police departments as a feature of safety campaigns, by schools, colleges, and clubs.

International Educational Pictures to Issue Semi-Annual Catalogs

International Educational Pictures, Inc., film clearing house of Boston, announces a new policy whereby their film directory *Motion Pictures of the World and Its Peoples*, will be published twice a year instead of once a year as heretofore, issues to be available in February and September, the subscription price of 35c to cover both issues. Although not publishing any Fall issue this year, they are making the new arrangement effective immediately by giving present subscribers the 1935 issue and the Spring 1936 issue for the one fee.

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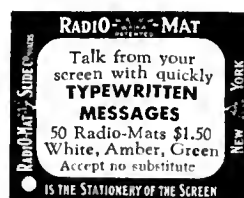
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A new plan designed to provide non-theatrical institutions with a practicable method for acquiring the most advanced type of 16-millimeter projection

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.

equipment and a dependable program service through deferred payments, has been announced jointly by the Visual Sound Products Division of the RCA Manufacturing Company and the Walter O. Gutlohn Company, widely known film library service organization.

Under this plan, schools, hospitals, civic and social organizations and other non-theatrical institutions may contract for the necessary RCA 16-millimeter sound equipment and a minimum of 10 complete programs in as many months, made up of feature pictures and short subjects, drawn from an existing library of more than 100 complete programs. The plan is being carried out under the supervision of Walter O. Gutlohn, New York City, to whom any inquiries should be directed.

Solutions for Film Preservation

After a lengthy and exhaustive series of experiments, whose purpose was to formulate solutions that would prevent film deterioration, the processes known as *Teitel's New Life Method* and *Teitel's Scratch Proof Method* were invented by Albert Teitel and have been used since then in the efficacious treatment of amateur and professional motion picture film. The *New Life Method* was used for the rejuvenation of dry, brittle, old film. It rendered film sufficiently moist to insure pliability—kept it flexible and lubricated throughout its entire surface and in addition, removed all extraneous substances, cleaned it, provided it with a greater clarity of image, prolonged its life and prevented it from buckling and curling. The *Scratch Proof Method*, a complementary but contrasting process was used exclusively for the treatment of new film. It hardened the emulsion without affecting the cellulose base of the film, rendering it immune to scratches and abrasions from ordinary use.

Although primarily intended for the treatment of motion picture film, the new interest in photographic methods aroused by the advent of miniature cameras of the Leica and Contax type, the perforated 35 mm. film used in these cameras and the necessity for keeping these long film strips in good condition, evoked a vast number of inquiries from careful photographers who in constantly augmenting number requested information on safe methods for preserving their film.

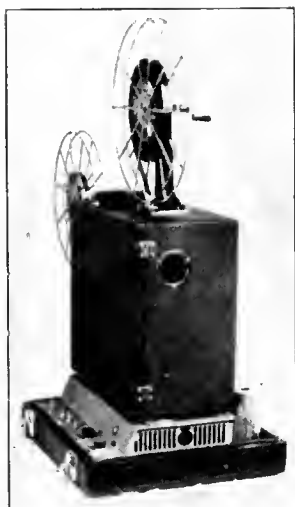
As a consequence, the firm of Kin-O-Lux, Inc., the

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BUT --- Don't Take Our Word For It---

See for yourself, ask us for a demonstration, a real demonstration, in your own schoolroom or auditorium, side by side with any other 16 mm. sound equipment. Then you'll understand why SYNCROFILM SIXTEEN is the logical projector for your use.

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EXCELLENT as any *word description* may be, it is susceptible to individual interpretation. The student's impression may not only be adversely individual but also hazy and incomplete. If you could examine a number of these impressions how many of them would you find accurate and as intended? The answer is obvious!

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Northern Canada

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owners of *New Life* and *Scratch Proof* Methods decided to manufacture these preparations in concentrated solution form which could be applied by the miniature camera man or amateur movie maker to his own film. Kin-O-Lux, Inc., New York City, will be happy to send interested readers further information on request.

Bell & Howell 1000-Watt Sound Projector

A 1000-watt 16 mm. sound-on-film talking motion picture projector for use especially in large auditoriums with audience capacities of 2000 and more persons, has been brought out by Bell & Howell. The picture-projecting component of the new Filmo-sound is, fundamentally, the silent 1000-watt Filmo auditorium projector, which shows most effective pictures up to 16 feet in width. It was one of these 1000-watt silent 16 mm. machines that was used recently for presenting the motion picture accompaniment of a lecture given under the auspices of the National Geographic Society in Constitution Hall, Washington, D. C., which auditorium seats 4000 people.

Because of the size of the auditoriums in which the new sound picture projector is to be used, a separate-unit high-fidelity amplifier of exceptionally high-power output is employed, which is said to fill any average-sized theatre or auditorium.

Provision is made for the operation of two film projectors, with the necessary changeover controls. Changeover is made in the sound and picture simultaneously, by a single control.

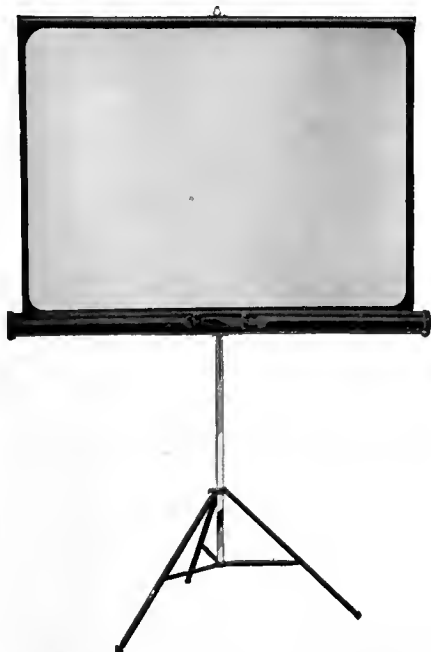
Spencer Lens Company News

Spencer Lens Company announces that negotiations have been completed whereby the American Optical Company has acquired a substantial interest. H. N. Ott, President of the Spencer Lens Company, states: "With the American Optical Company's one hundred years of experience and success in its field of ophthalmic lenses, spectacle frames and mountings, spectacle cases, safety goggles and instruments and equipment used by oculists, optometrists and opticians, to guide and assist, the Spencer Lens Company will be able to progress even more rapidly through enlarged manufacturing resources, and new and important development work.

The name *Spencer* in optics has been synonymous with quality for nearly a century. The present products of the company comprise microscopes, microtomes, projection and other apparatus, having a wide recognition and acceptance in the scientific world.

The business of the Spencer Lens Company will continue to be operated under the same name, policies and personnel, with executive offices and manufacturing plant at Buffalo, N. Y., as at present."

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Unless otherwise specified, the Challenger is finished with the famous Da-Lite Beaded surface which gives amazing sharpness, depth and brilliance to movies and stills. Light in weight, the Challenger may be carried easily from room to room.

The Da-Lite Challenger (including the Standard and DeLuxe models) is made in six sizes from 30" x 40" up to and including 70" x 94". It is one of a complete line of DaLite portable screens. Ask your dealer or write us for full details!

DA-LITE SCREEN COMPANY, Incorporated
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(Concluded from page 235)

ledger. The statement is subdivided into its component parts. To each segment of the statement is appended an abstract of the corresponding group of ledger accounts. This method develops a keen comprehension rooted in the interrelation of ledger and statement.

To extend the scope of these visual lessons, additional films are now being prepared. For use in classes in business training, a motion picture on "Filing" is in preparation. By **IRVING ROSENBLUM**
John Adams High School, Brooklyn, N. Y.

University Motion Picture Course

New York University is offering again this year a course on "The Motion Picture; Its Artistic, Social, and Educational Aspects," under the direction of Dr. Frederic M. Thrasher, Associate Professor of the School of Education, in cooperation with the National Board of Review of Motion Pictures. Dr. Thrasher reports that last year the course had approximately 125 students and the number is expected to be doubled in 1935-36. The course confers full college credit and may be taken on the graduate level. It is of especial interest to the layman as well as the teacher.

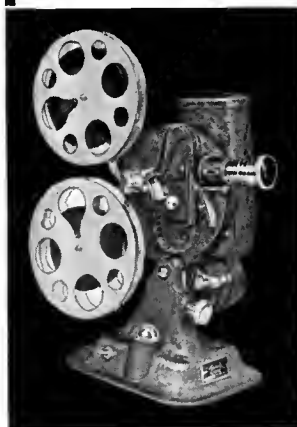
The auditorium of the new School of Education has been fully equipped with the most recent sound projectors, which will enrich this year's course with illustrative showings of a variety of interesting sound and silent films.

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Here They Are

FILMS

- Bray Pictures Corporation** (3, 6)
729 Seventh Ave., New York City
- H. S. Brown, Inc.** (1, 4)
6 N. Michigan Ave., Chicago
(See advertisement on page 237)
- Eastin 16 mm. Pictures** (6)
(Rental Library) Davenport, Ia.
- Eastman Kodak Co.** (4)
Rochester, N. Y.
(See advertisement on outside back cover)
- Edited Pictures System, Inc.** (1, 4)
330 W. 42nd St., New York City
- Erpi Picture Consultants, Inc.** (2, 4, 5, 6)
250 W. 57th St., New York City
- Garrison Film Dist. Inc.** (5)
729 Seventh Ave., New York City
(See advertisement on page 238)
- Walter O. Gutlohn** (5)
35 W. 45th St., New York City
(See advertisement on page 239)
- Guy D. Haselton's TRAVELETTES**
7901 Santa Monica Blvd., Hollywood, Cal. (1, 4)
- Ideal Pictures Corp.** (3, 6)
30 E. Eighth St., Chicago, Ill.
(See advertisement on page 239)
- International Cinema League** (3, 5)
11 W. 42nd St., New York City
- International Educational Pictures, Inc.**
40 Mt. Vernon St., Boston, Mass.
(See advertisement on page 232)
- The Manse Library** (4, 5)
Box 8, Elmore, O.
(See advertisement on page 238)
- Pinkney Film Service Co.** (1, 4)
1028 Forbes St., Pittsburgh, Pa.
- Ray Bell Films, Inc.** (3, 6)
2259 Ford Rd., St. Paul, Minn.
- 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 234)
- Visual Education Service** (6)
470 Stuart St., Boston, Mass.
- Wholesome Films Service, Inc.** (3, 4)
48 Melrose St., Boston, Mass.
- William A. Dudley Visual Education Service** (4)
756 S. Wabash Ave., Chicago
(See advertisement on page 213)
- Williams, Brown and Earle, Inc.** (3, 6)
918 Chestnut St., Philadelphia, Pa.
- Y.M.C.A. Motion Picture Bureau** (3, 6)
347 Madison Ave., New York City
(See advertisement on page 238)

MOTION PICTURE MACHINES and SUPPLIES

- The Ampro Corporation** (6)
2839 N. Western Avenue, Chicago
(See advertisement on page 237)
- Bass Camera Company** (6)
179 W. Madison St., Chicago
(See advertisement on page 233)

- 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, 4, 5, 6)
(Western Electric Sound System)
250 W. 57th St., New York City
- Herman A. DeVry, Inc.** (3, 6)
1111 Center St., Chicago
(See advertisement on page 214)
- Holmes Projector Co.** (3)
1813 Orchard St., Chicago
(See advertisement on page 236)
- Ideal Pictures Corp.** (3, 6)
30 E. Eighth St., New York City
(See advertisement on page 238)
- 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
(See advertisement on page 232)
- RCA Manufacturing Co., Inc.** (5)
Camden, N. J.
(See advertisement on page 231)
- Regina Photo Supply Ltd.** (3, 6)
1924 Rose St., Regina, Sask.
- S. O. S. Corporation** (3, 6)
1600 Broadway, New York City
(See advertisement on page 238)
- Sunny Schick, National Brokers** (3, 6)
407 W. Washington Blvd.
Fort Wayne, Ind.
(See advertisement on page 243)
- United Projector and Film Corp.** (3, 4)
228 Franklin St., Buffalo, N. Y.
- Universal Sound System, Inc.** (2, 5)
10th and Allegheny Ave., Philadelphia, Pa.
(See advertisement on page 235)
- Victor Animatograph Corp.** (6)
Davenport, Iowa
(See advertisement on page 216)
- Visual Education Service** (6)
470 Stuart St., Boston, Mass.
- Weber Machine Corp.** (2, 5)
59 Rutter St., Rochester, N. Y.
(See advertisement on page 240)
- 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 243)
- Motion Picture Accessories Co.**
43-47 W. 24th St., New York City
(See advertisement on page 232)
- 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.

A Trade Directory for the Visual Field

- Edited Pictures System, Inc.**
330 W. 42nd St., New York City
- Ideal Pictures Corp.**
30 E. Eighth St., Chicago, Ill.
(See advertisement on page 238)
- Keystone View Co.**
Meadville, Pa.
(See advertisement on page 242)
- Radio-Mat Slide Co., Inc.**
1819 Broadway, New York City
(See advertisement on page 239)
- Spencer Lens Co.**
19 Doat St., Buffalo, N. Y.
(See advertisement on page 233)
- Victor Animatograph Corp.**
Davenport, Iowa
(See advertisement on page 216)
- Visual Education Service**
470 Stuart St., Boston, Mass.
- Visual Sciences**
Suffern, New York
(See advertisement on page 239)
- 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 214)
- Keystone View Co.**
Meadville, Pa.
(See advertisement on page 242)

STEREOPTICONS and OPAQUE PROJECTORS

- Bausch and Lomb Optical Co.**
Rochester, N. Y.
(See advertisement on page 241)
- E. Leitz, Inc.**
60 E. 10th St., New York City
(See advertisement on page 239)
- Regina Photo Supply Ltd.**
1924 Rose St., Regina, Sask.
- Spencer Lens Co.**
19 Doat St., Buffalo, N. Y.
(See advertisement on page 233)
- Williams, Brown and Earle, Inc.**
918 Chestnut St., Philadelphia, Pa.

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- (1) indicates firm supplies 15 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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Editorial

THE appointment of Mr. E. C. Waggoner as Secretary-Treasurer of the Department of Visual Instruction of the N.E.A., to succeed Mr. Ellsworth C. Dent, has just been made by the Executive Committee. Mr. Waggoner, Head of Science Department and Visual Education, Elgin High School, may be addressed either at Elgin, Illinois, or at 64 East Lake St., Chicago—headquarters address of the Department of Visual Instruction for 1935-36.

FOR the current school year The Department of Visual Instruction of the National Education Association is planning a nation-wide effort to secure from the visual field some definite data which have long been needed, freely guessed at, but never known. It is hoped to enlist the cooperation of various other national organizations specifically interested in this phase of education. A unified and systematic effort by these organizations, provided they can have full cooperation from American schools, should bring results of high significance and value to our actual knowledge of what the visual field really is, and is to be. A detailed announcement of the plan will probably be ready for the December issue.

IN THE September issue we declared our intention to see to it that every address on the program of the Department meetings at Denver last July should be available in printed form—the first time that this desirable end was ever achieved. We have done our best and the results stand as follows:

There were twelve addresses on the program.

Two papers (Kooser and Bishop) were not read—leaving ten.

Two papers (Larson and Ream) were printed elsewhere—leaving eight.

One address (Shaw) consisted of comments on a film projected, hence could not be effectively reprinted apart from the picture—leaving seven.

Five papers (Trolinger, Collier, Hellstern, Meola, Dudley) were run in the October issue—leaving two.

One paper (Fox), delayed for cuts, appears in this issue—leaving one.

One paper ("The Role of a Visual Aid and Sensory Technique Course in Teacher Preparation for the New Day", by Klonower) is the only one still missing, and our good intentions therefore have scored something over 8% failure. Better luck, we trust, for the next meeting.

NELSON L. GREENE

Educational Screen

Combined with

Visual Instruction News

NOVEMBER, 1935

VOLUME XIV

NUMBER 9

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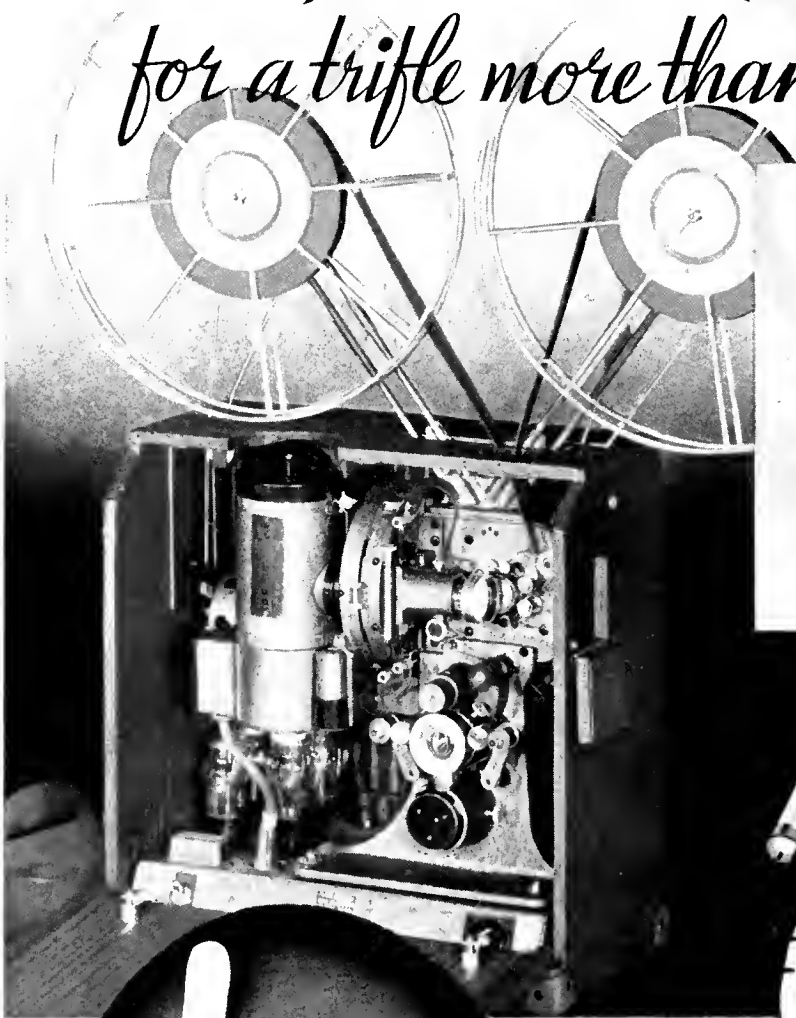
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LOS ANGELES

CHICAGO

A Discussion Concerning the Proposed American Film Institute^{*}

By EDGAR DALE

Bureau of Educational Research
Ohio State University, Columbus, Ohio

IF THIS were a discussion in economics, one of the major topics of discussion would hinge around this query: Why is it that we produce goods and services so well in this country, but distribute them so badly? Interestingly enough, we face the same dilemma, and perhaps there is a relationship, in the field of education. We have an excellent cultural heritage; we have brilliant scientists and able artists. There exist in the minds and writings of experts, knowledges and skills and attitudes which, if diffused into the population, would immeasurably improve the quality of human living.

But education, like our productive resources, has not been adequately socialized nor its benefits satisfactorily diffused. I am not suggesting that there ought to be any moratorium on research or the development of new ideas. They should go forward as briskly as they ever have. I do want to suggest, however, that there are certain bottle necks between the production and distribution of ideas which need careful study.

The avenue by means of which ideas are distributed is called social communication. It proceeds by face-to-face contacts with persons, by group observation of environment and by indirect methods of communication through print, through the telephone and its variant, the radio, and through pictures—still and moving. The aim in each case is for the verbal or pictorial symbols of the speaker or author to evoke parallel experiences in the minds of the listeners or viewers.

These channels for the distribution of ideas may not work well for a variety of reasons. We are here concerned only with those types of mal-distribution of ideas which arise because of our failure to adequately understand and utilize one of these media—the motion picture. My discussion in this particular field should not be taken as an indication of propagandizing for this particular method as opposed to the radio and the press. They, too, need to be more wisely and more extensively used. I do wish to point out, however, that we have by no means utilized the inherent possibilities in the motion picture as a medium of social communication.

Considerations such as these have led the United

States Office of Education, the American Council on Education, the Visual Instruction Department of the N. E. A., and other groups to a study of ways in which these factors might be eliminated or ameliorated. The United States Office of Education has, of course, been supplying information requested by schools and teachers as to the availability of films and other types of equipment.

The American Council on Education under the presidency of Dr. George F. Zook, has in its membership 23 national education associations and 18 other groups. It has 20 associate members from departmental organizations and over 200 institutional members from among the universities.

The work of the American Council on Education has been that of coordination, as the term "council" implies. In the fall of 1934 the Council made a request for a small organization budget to develop plans for an American Film Institute. The Payne Fund of New York City made such a grant. On December 4th and 5th of last year a small group of educators, representing the varied interests in this field, met in the Council's offices and discussed this whole matter. The following tentative objectives were adopted after considerable discussion:

1. To develop a national appreciation of the potential contribution of the motion picture to the cultural life of America.
2. To collect and distribute significant information concerning motion pictures in education at home and abroad.
3. To stimulate the production and use of motion pictures for educational purposes.
4. To promote the cooperation of all agencies interested in the production and use of motion pictures in education.
5. To initiate and promote research pertaining to motion pictures and allied visual and auditory aids in education.

Following this conference several of the members present carried out a program of interviewing leading educators and organizations to secure their reactions to the proposed program. To date more than 200 such organizations have been interviewed or have written comments concerning the program. I should like now to briefly discuss these objectives as a whole and certain of the reasons for them.

When the various educators agreed to the objective "to develop a national appreciation of the

^{*}Speech given at DeVry Institute in Chicago, June 26, 1935

potential contribution of the motion picture to the cultural life of America," they doubtless had a strong feeling in their minds that an adequate appreciation of the effectiveness of the motion picture as an educational aid, was not yet a part of the thinking of even the leaders of American education. Some might perhaps logically argue that the educational motion picture has made phenomenal progress in the 30 to 40 years since its inception. Unfortunately, it is difficult in the field of educational motion pictures to set up yardsticks as to what the progress should have been. Nevertheless, I report it as my conviction, and that of scores of persons whom I have interviewed in connection with the proposed Film Institute, many of them educators, that the educational motion picture deserves by its very contribution to have a much more significant and important place in the whole educational scheme.

Ought we not be able to have here today exact statistical information concerning the actual progress in the use of films and projectors in the schools? We cannot evaluate progress, nor can we do effective national planning in this field unless certain quantitative information about the number of projectors in use in the schools, the frequency of the use of films, the amounts of budgets, and so on is available. These data have, of course, been partially secured by investigators at various intervals of time, but we discover very quickly that these data are wholly inadequate. What proportion of the teachers in any particular field of study use films as often as once a week? What is the optimal number of films that good teachers will use under present conditions when they have access to an excellent library of school films within their own school? Is it one film a week? two? three? four? When does one reach a saturation point, assuming films of the type that we now have? Without such information no large company is going to undertake a long-time fundamental program of producing projectors and films, especially the latter, unless there is an assurance of a continuous long-time and perhaps rapidly expanding market.

Certain of this information, of course, does exist. You can get it from Cleveland, from Pittsburgh, the University of Wisconsin, in our State Library in Ohio. Some of it does not exist at all. I suggest, then, as a legitimate function of an American Film Institute that it collect and disseminate through bulletins, through news releases to the several hundred educational journals, important information of this sort.

Not only would the American Film Institute clear important statistical information of this type, but there would be other types of information in which it would act as a clearing house. Prelimi-

nary interviews with a number of leading workers in the field of visual education have indicated that one of the important services to be rendered by the Film Institute will be the committee evaluation of educational motion pictures. Great Britain, as you doubtless know, already has more than 50 committees of this type at work. In this connection the Institute, of course, does not assume that it would set itself up as a body competent to pass on all educational films. Instead, it assumes that competence of this sort lies with various educational and scientific societies, groups of teachers.

The Film Institute would merely aid in organizing such committees and give general guidance and assistance to them. As a matter of fact, some of these committees are already at work. The Modern Language Association, for example, already has committees at work on lists of satisfactory foreign language talking films. Eventually we would expect, for example, that a committee in the field of biology would present reports which would suggest (a) films necessary for covering a subject with a fair degree of satisfactoriness, (b) a statement of those films which already meet the committee's criteria, and (c) a statement of films which are not yet available. I think it is clear that the operation of approximately 100 such committees in these various subject-matter fields will do much to arouse interest in motion pictures and stimulate the production and use of motion pictures for educational purposes.

One whole area of development in the field of motion pictures has been practically untouched. I refer here to the production of films by educational institutions. I hesitate to use the word "amateur" here, because many of these productions are by no means to be placed in this category. Our experience at Ohio State University may be briefly recounted. We discovered in a recent survey that 23 departments were using films. However, of this number, 13 were making their own films. Indeed, one department, the Fine Arts Department, headed by Dr. James Hopkins, has already made 20 films dealing with the following topics: farm animals, animals at the zoo, dancing, men's athletic games, early American costumes, medieval armour, pottery making, puppetry and marionettes, portrait painting, and the like. Now just as an illustration of the lack of diffusion of this merely basic information, I may say that very few people even in Ohio State University knew of these films.

In a motion picture news letter which I have sent out this year to approximately one thousand teachers who have cooperated either with me or Mr. Lewin in motion picture appreciation work, I made a brief reference to these Ohio State University films. As a result, Mr. Hopkins has received a

number of queries over the entire country regarding the possibility of using or purchasing these films. He is now in a quandary. We are not equipped at Ohio State either to reproduce these films or to sell or rent them. Some form of organization must be set up for this purpose.

I am now suggesting that the Film Institute can serve a legitimate function by getting together these various schools and universities producing their own films, perhaps work out a deposit service for negatives or certain positive reversals, agreeing upon rental prices, purchase prices, developing catalogs, and so on. I see no reason, for example, why we could not have in the space of five years at least 1,000 excellent films for use on the university level. An instructor at Akron, for example, has already developed two films for use in civics classes. He informs me that there are really dozens of other subjects which he could make if he were properly financed.

Our fifth objective was "To initiate and promote research pertaining to motion pictures and allied visual and auditory aids in education." I need not tell this group that the whole area of American education is bristling with unsolved problems for research. Much of the research data has been concerned with the relative effectiveness of groups taught with films and without films. It is likely that this type of research will be superseded by one in which we try to discover the essential contributions that films can make in various fields. One example in which research can help to clarify thinking is in regard to this controversy concerning the silent and sound films. Some persons, perhaps unwittingly, have now dramatized this into a melodramatic conflict of the use of sound and speech and of talking pictures and silent pictures. I assume that this is a problem not for theological discussion, but rather for simple experimentation, some of which has already gone forward. Certainly we cannot solve the problem by bromidic utterances such as "talking isn't teaching" or by academic criticism of the content of some of the earlier silent motion pictures.

One of the first investigations that I should like to see conducted in this particular field would be the use of talking motion pictures in adult educational experiments. I have already had occasion to discover the very provocative effect of motion pictures like "Disraeli," "Farewell to Arms," and others as discussion materials. I am hopeful that groups like those at Des Moines will bring out the use of talking films for adult education. I assume, of course, that one would experiment similarly with silent films. There is also a significant place for research on methodology in the field of visual and sensory aids. How shall we teach teachers in these

fields? An indication of the pressing need for data (and here I should include the residues of experience of able leaders such as Doctor Hoban) is found in the experiences I have had in visiting teachers colleges the last two years. If these teachers colleges were alert, certainly they ought to have acquainted their students with techniques of administering and utilizing visual aids. With the exception of Pennsylvania, the records of most state teachers colleges were poor. In one of them, my query concerning their courses in visual education brought forth this response: "Well, we did have a stereopticon around here once, but I guess somebody stole it." It would appear to me highly legitimate for a Film Institute to publicize the state of Pennsylvania's ruling in this particular field: "No teacher can secure a permanent certificate unless she has had a course in visual and sensory aids." Indeed, when one examines summer schools teaching courses of this type, he notes that out of 69 summer courses, Pennsylvania offers 43 of them.

We shall, of course, as always, have to depend primarily upon good teachers for the communication of ideas. A good teacher is a good communicator. A good teacher explains things well, is easily understood, organizes her materials satisfactorily, has the interests of her pupils at heart. The motion picture, therefore, is not a substitute for teachers, but in the hands of a teacher can be very useful in extending her effectiveness in communication. Since the 1930 census showed us that in the United States 74 per cent of the population between the ages of 7 and 20, inclusive, were attending school, we see that improvement in formal teaching methods can quickly reach the majority of our children and youth.

But we shall remain highly ineffective as educators if we do not consider the following data: First, about two-thirds of our population are adult. Second, only 5.6 per cent of the population 19 years of age and over, or 12,254,994, have a secondary school education. In other words, approximately 84 per cent of our present adult population have not and probably will not have a high school education. Further, only 3.2 per cent of the population 23 years of age and over, or 2,209,860, have a college education. Thirty-two million of our adult population have not finished the eighth grade. These data lead unequivocally to the necessity for a strong program of adult education.

In closing may I emphasize again this fact: the American Film Institute, under the sponsorship of the American Council on Education, will carry out in this area the typical objectives of the American Council—namely, that of serving as a coordinating and clearing house center. The proposed Institute

will not produce films. It will not attempt to enter into any of the conflicts now raging in the field of entertainment films. It will not act as a censor of films. It assumes, on the other hand, that there is a large area of educational import which can be

adequately served by the program that I have suggested. It is our conviction, then, that the motion picture and allied visual and sensory aids have a vast unrealized contribution to make to American education.

A Wide Area Visual Instruction Service^{*}

By F. WILCKEN FOX

Secretary Bureau of Visual Instruction
Brigham Young University, Provo, Utah

FOR SOME years Dr. Franklin S. Harris, President of the Brigham Young University, and Dr. Lowry Nelson, Director of the Extension Division, had been interested in visual instruction and wished to provide the schools of Utah and adjoining states with some visual aids service as we now have.

In the school year 1932-33 it became financially possible to make a beginning. The Bureau of Visual Instruction was equipped with two hundred and seventy film strips, twenty reels of 16-millimeter silent motion pictures, a 16-millimeter projector, and a part-time student to look after the materials. Half a dozen or so schools availed themselves of the service and, limited though it was, found it useful. Their satisfaction encouraged the University to go further into the field of visual instruction.

Ellsworth C. Dent, Secretary of the Bureau of Visual Instruction at the University of Kansas, accepted our invitation to give a special series of lectures during the summer session of 1933. In late July, 1933, I was appointed full time secretary of the bureau, and the collection of film strips and motion pictures was greatly increased.

To give the work added impetus, Mr. Dent agreed to return to the Brigham Young University and supervise the organization of the enlarged service bureau. He came on October 1, 1933, and the real growth of the bureau dates from that time. During the next four and a half months which Mr. Dent spent with us our service enrollments increased by leaps and bounds.

During the 1933-34 school year we had eighty-three service enrollments; sixty-one for motion pictures and twenty-two for film strips. It became necessary for us to employ seven college students to assist part-time in carrying on the routine work of the bureau.

In addition to his developmental work, Mr. Dent completed his "Handbook of Visual Instruction" which we published in May, 1934. Since then hundreds of copies have gone to educators all over the country and a few have been sent to European countries, Japan and India.

^{*}Address given at Department of Visual Instruction meeting, Denver, July 1935.

In the school year just passed we increased the number of motion picture reels in our library to two hundred and forty-three, brought our film strip collection up to five hundred and fifteen and added twenty sets of glass slides. Our service enrollments increased to one hundred six; sixty-seven for motion pictures, thirty-two for film strips and seven for glass slides.

These figures indicate a gain of nearly fifty per cent in film strip usage, while our number of motion picture services increased only nine per cent. Really, the use of motion pictures has kept pace with that of the film strip. Our apparent failure to grow proportionately in the use of the motion picture is attributable to a rather interesting circumstance. In the 1933-34 school year twenty-three of the sixty-one schools using motion picture service were jointly using six projectors. A package of films would arrive at the first school on Monday and during the week they would be used one day in each of the five schools. Therefore, each school in the district had films only one day in the week and had to take whatever films were sent to it by the preceding school.

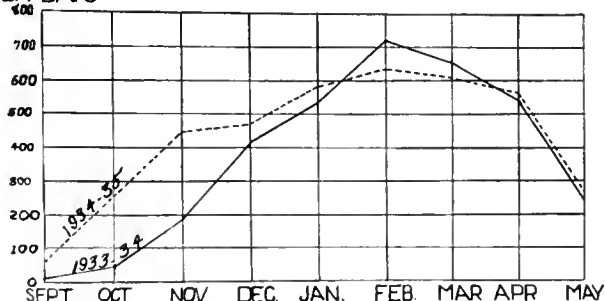
In another district there were eight schools being served by one projector. One of the district supervisors would receive a shipment of films on Monday, and then for the next consecutive eight school days take films and projector to eight different schools. Two other groups of five schools were being served by one projector for each group.

Such sketchy application of the educational motion picture scarcely could be expected to produce a great deal of enthusiasm among the teachers. In the 1934-35 school year only two of the twenty-three schools in these groups returned to our service. Five of the schools decided to use entertainment films almost exclusively and for that reason had to transfer their connections to another bureau. We do not distribute entertainment films. The rest of the schools, so far as we know, received no service whatever save for an occasional sponsored film shipped direct from some advertising distributor.

Despite the loss of twenty-three of our sixty-one motion picture patrons, we had enough new enrollments in 1934-35 to bring our total up to sixty-seven; and each of these newly enrolled schools owned a projector.

Because motion pictures represent the bulk of our investment and most of our patrons are users of motion pictures only, we keep a careful record of the activities of our motion pictures. For purposes of study and comparison, we have adopted as

FILM DAYS



a measuring unit, the "film-day." This represents one day's use of any motion picture, regardless of the number of reels it includes.

This graph compares our motion picture activities of 1933-34 and 1934-35 in terms of film days. See how slowly the use of films increased during September and October 1933, and then how rapidly it grew. The peak of February and March 1934, which we did not equal the following year, was due to the enrollment of thirteen or fourteen schools very late in January. They made up for lost time by using many films during the ensuing three months. The total film days for 1933-34 was 3,328 and for 1934-35, 3,871.

While the gain of 543 film days shows an increase of only 16% in film use, our attendance reports indicate that the average pupil audience per film day increased from 170 in 1933-34 to 250 last year—a growth of 47%.

Such, briefly, is the history of our Bureau of Visual Instruction. Today we have regular patrons in Utah, Idaho, Montana, and Nevada, and make occasional shipments even farther afield.

Eighty-four per cent of our services, however, are in the territory within a radius of 150 miles from Provo. The majority of our patrons are on or near railroad lines and the few remaining have daily mail service by automobile stage line. Visual materials can be shipped by insured parcel post to almost any of our service members in less than twenty-four hours. However, we usually make shipments three days ahead of the date on which materials are to be used so as to make sure that they arrive at least one day ahead of the scheduled use date. Another three days are allowed for the return of the package.

Schools enroll for a motion picture, film strip, or glass slide service by paying an annual fee, which varies according to the amount of service, and by agreeing to abide by our service rules. They submit lists of the materials they want and the preferred dates and their reservations are made on 8"x10" booking cards, a card for each article. These cards are the heart of our distributing system.

The first card was merely a calendar in which the twelve months were arranged in parallel horizontal columns. In booking any article for shipment we placed a cross on the date for which the user desired it and then wrote his name across the days that the article would be away from the bureau. Gradually faults in the card were found and corrected. Bookings in the wrong month were avoided by coloring alternate months green; Sundays were shown by repeating month initials in that space; and by combining June, July and August in a single column more space was gained for the busier months.

On the back of the card we have provided space for a complete yearly report of the condition of the film, film strip or glass slide set represented by that booking card. The top part of the front and back of the card are shown here.

We have found it difficult to induce our patrons to submit reports on the attendance at film showings. We do not require these reports on all films but only on the sponsored films which we distribute; that is, such films as are deposited with us by the United States Bureau of Mines, Canadian Government Motion Picture Bureau, General Electric Co., and others. In order to make up our monthly reports for these organizations we send a report card with each of their films on every booking.

First we used a plain government post card requesting the patron to report attendance at the showings of the film in question. Very often these cards were ignored. To draw attention to the cards we printed some with oddly arranged red bars. This device greatly improved our percentage of returns.

When a patron fails to return one of these report cards we follow-up by sending a double government post card, which consists of one of the regular report cards plus a postal card notice calling his attention to his laxness, requesting the report immediately and asking his future co-operation. Thus we are spared the necessity of writing special letters and incidentally save a little postage.

Like all service bureaus we are inconvenienced by patrons' failing to return materials on schedule. Many bureaus attempt to counteract this tendency by levying fines but we have attempted to avoid it by writing a personal letter to offenders and by

FRONT OF CARD

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| Producer or Distributor | | | | | | | | | | | | | | | No. of Reels..... | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| RENTAL SPECIAL SCENIC AND IND. | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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BACK OF CARD

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| Date Purchased..... | | | | | | | | | | | | | | | Purchase Cost \$..... | | | | | | | | | | | | | | | | |
| SEPT. 1, 1935 | | | | | | | | | | | | | | | MAY 31, 1936 | | | | | | | | | | | | | | | | |
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| Sprocket Holes..... | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Brittleness | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Rain | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Scratches | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| REPLACEMENTS, SPECIAL INJURY, COMMENTS, ETC. | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| (Specify Date of Each Report Given Below.)..... | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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sending occasional collect telegrams. We have also sent form letters explaining our distributing system to our users and pointing out that when one of them holds a film overtime he is inconveniencing other patrons.

Still, we were not entirely satisfied with the results and so a month or two ago we framed a plan of "rewards and punishments" and submitted it to all our motion picture patrons, who, without exceptions, approved it. Briefly, it provides for a fine to be exacted for each day a reel of film is held overtime. At the close of the school year those schools whose record of return shipments has been perfect, will share in the fines collected. The plan provides that no delays will be pardoned except those directly chargeable to the U. S. Post Office or to the Railway Express, or to the loss of the film through theft or total destruction. This plan will go into effect in September.

Another problem we have is that of locating suit-

able instructional films. In a number of subjects we have found little or nothing that is fairly good and inasmuch as very few producers are doing anything constructive towards remedying the lack, we have been experimenting a little with our own camera. (Sample shots were here projected before the audience.) In making motion pictures we are very fortunate in having as cameraman, Homer Wakefield, a photography hobbyist, who takes keen delight in studying the special problems relating to motion pictures. We hope to add some special equipment to our camera during the summer and with a little further experimentation in the use of artificial lighting and negative film, believe that we shall achieve some really worthwhile results.

Because our experience in visual instruction has been quite brief, we strongly suspect that many of you know more about it than we do. We shall be grateful, therefore, for any suggestions you may be willing to give us.

Vitalizing the Curriculum by Homemade Slides*

By MRS. MARY A. MCGADY
Hookway School, Chicago

Reading and Comprehension

PRIMARY teachers have found that reading abilities are not confined to one skill. They must work out ways and means of providing, controlling, and directing experiences that will broaden, amplify, and provide stimuli for reading. Among the abilities to be strengthened are regular eye movements, increased perceptual span, and the use of reading tools. Learning to read is in itself a visual contact. Many devices, drills, and exercises are possible for reaching this end.



Courtesy of Wheeler Publishing Co.

A pictorial slide showing two children sitting on the grass, with their two pets, a kitten and a dog, is an example. Over the pictorial slide projection is written "Give me a 'who' phrase". A member of the group points to the part of the picture that illustrates his phrase "two children." He then calls upon another member of his class who adds little sister. Thus the lesson proceeds with additional phrases:

| | |
|-----------------|---------------------|
| little brother | a little boy |
| Billy and Sally | a male and a female |
| a little girl | |

Then the teacher erased the word "who" and substituted "what". The following phrases were the development:

| | |
|-----------------------|--------------------|
| two animals | black shoes |
| Wag and Puff | white stockings |
| a white kitten | little red flowers |
| a brown dog | some green bushes |
| a blue and white suit | blue sky |
| some grass | children's pets |
| yellow hair | |

Later the word "where" was substituted for

"what". The "where" phrases provided by the children, follow:

| | |
|------------------------|-------------------|
| on the grass | lower down |
| in the yard | in front of him |
| near Sally | in front of her |
| away from Billy | in front of Billy |
| close to Sally | in front of Sally |
| in front of the bushes | at his feet |
| behind the dog | further back |
| higher up | |

Note: The phrases were written on the blackboard to the right of the picture projection. All these phrases were not given in one lesson. The record was kept of the variety that was obtained in various lessons.

Size and concept arrangement was developed with a pictorial slide. Over the pictorial (projected on the blackboard) slide was written "Put your mark on." To the right of the picture was written the word high. The class was instructed to give the opposite word which was low, and proceed to put his mark as he showed the arrangements and sizes.



Courtesy of Wheeler Publishing Co.

The following words with their opposites show the development:

| | | | | | |
|--------|--------|-------|--------|-------|-------|
| high | low | tall | short | up | down |
| little | big | on | off | small | large |
| dark | light | top | bottom | light | heavy |
| over | under | above | below | | |
| wide | narrow | upper | lower | | |

*This is the continuation and conclusion of the article by Mrs. McGady, under the same title, appearing in the September issue.

Good oral expression and smooth fluent reading are two strong factors in the development of the phrase lesson. Isolated words, moreover, have little meaning. When put in context they acquire new meaning and at the same time development of the eye span takes place. Mr. Gates* has demonstrated that "the phonetic study of isolated words in the first place is deficient to the extent that the transfer of skill is rarely complete."

Phonetics

In the slide given below meaningful reading is the prime purpose while at the same time the child is acquiring training in phonetic recognition.

Phonetic skill is of service in many instances but the greatest mistake we have made is in thinking it is all important, so much so that other types of training often have been neglected. Children enjoy phonetic games, especially when given in correlation with some school-room activities. The following shows a type given with a library reading project. A typewritten slide is projected.

| | | |
|---------------------------------|-------|--------|
| What did we see in the library? | | |
| books | nooks | crooks |
| What did we do in the library? | | |
| head | read | lead |
| What tables did we sit at? | | |
| low | sow | bow |
| What did we make for magazines? | | |
| tack | rack | sack |

Procedure

Carol is called upon to read the first question. She in turn calls upon Bobby to underline the correct word. Bobby sounds the phonetic words and selects and underlines "book." Bobby reads the second question and calls upon Jean to sound the phonetic words. Jean underlines the word "read". Then Jean reads the next question calling upon Billy to sound the next row of words and underline the correct one, and so on.

Comprehension Tests

Informal tests for comprehension serve to emphasize the technique of reading. In the tests the children find words, phrases, or sentences that tell a certain thing. Through this objective, reading skills can be developed and maintained and habits of concentration established. A typewritten slide says:

| | |
|-----------------------|--------------------|
| Jack be Nimble jumped | Jack and Jill went |
| over the wall | up the sill |
| over the moon | up the stairs |
| over the candlestick | up the ladder |
| | up the hill |

Jean reads the first and calls upon Richard to find

the right phrase. Richard reads the next calling upon Shirley, and so on.

Chanting of Poetry

Chanting of poetry brings out rhythm and music and develops appreciation on the part of children. The children also enjoy the rhymes and thus acquire phonic training.

The Woodpecker

The Woodpecker pecked out a little round hole
And made him a house in the telephone pole.
One day when I watched he poked out his head,
And he had on a hood and a collar of red.
When the streams of rain pour out of the sky,
And the sparkles of lightning go flashing by,
And the big, big wheels of thunder roll,
He can snuggle back in the telephone pole.

My Policeman

He is always standing there
At the corner of the Square;
He is very big and fine
And his silver buttons shine.

All the cars and taxis do
Everything he tells them to,
And the little errand boys
When they pass him make no noise.

Though I seem so very small
I am not afraid at all;
He and I are friends, you see,
And he always smiles at me.

(The Fairy Green, Rose Fyleman,
Doubleday Doran.)

Reading of Charts on the Library Project

Charts developed from an activity were "The Hookway Library" and "The Little Folks Library." There is no doubt that the library is a definitely established institution in the school and one with which all the children are familiar. After a visit to the Hookway Library the children were very anxious to construct a smaller one in the corner of the class-room. Since the library is so intimately tied with stimulation of the reading interests and reading ability, it is particularly recommended as one of the most valuable units of the Social Studies. The chart lessons furnish valuable training in language and prepare pupils for later composition. They are composed by the class with the aid of the teacher. These lessons were developed on the blackboard and later printed. Types are:

The Hookway Library

We went to the Hookway Library.
We saw many books on the shelves.
We saw tables and chairs.
Some tables were high.
Some tables were low.
We like the Hookway Library.
We are going there every week.

The Little Folks Library

We made a library in the corner of our room.
We made a book case of orange crates.
We painted it green and brown.

*Interest and Ability in Reading, p. 201. R. L. Gates, Macmillan Pub. Co.

We made a magazine rack.
 We painted it orange and brown.
 We made a desk and chair for the librarian.
 We made paper books for the library table.
 There is a dog, a flower, a family, and a pet book.
 Our teacher printed a "Silence" sign.

Conclusion

Visual instruction enriches pupil experience by substituting concrete images for indefinite ones and furnishes new backgrounds with new concepts.

Visual instruction assures interest which gives added information in all subjects. It makes a happy environment which always insures intellectual growth.

Knowledge is gained through the seeing experience, and since a greater number of people see alike than hear alike, this method has a universal appeal for the child's small world. His knowledge outside of his home life is as limited as his experiences. Through realistic pictures, vividness takes the place

of vagueness and is a vast help to the slow thinker in all grades of school work. That increasing emphasis is placed on the need of picture experiences is shown by the fact that attractively illustrated text books must be more than page illustrations. A good text book picture is of great value in developing a lesson and means economy of time as well as efficiency in primary learning. All pictures may be thrown upon the blackboard without darkening the rooms doing away with the darkness of the room, as in the past, a thing in itself that gravitated against an atmosphere conducive to happiness.

The procedure is in keeping with the activity program now recognized as at no former time. The possibilities offered for the integrating of the curriculum are unlimited in scope. The use of visual materials can become a real labor saver for the teacher who masters the technique and applies sound fundamental teaching principles.

Some Neglected Factors in Visual Instruction^{*}

By CHARLES F. HOBAN, JR.

Duke University, Durham, N. C.

DESPITE the emphasis laid on conditioning factors by Professor Frank N. Freeman in his *VISUAL EDUCATION*, published in 1924, various aspects of visual instruction are still discussed and investigated in the abstract and in terms of the absolute. Claims are made that the use of visual aids produces this or that result in the abstract, that there is an increase of this or that percentage of learning, that there is an increase of this or that percentage of efficiency, etc.

Yet this consideration of effectiveness of visual instruction in the abstract merely serves to conceal the important conditioning factors upon which effectiveness depends. Two of these factors, the objectives of instruction and the previous concrete experience of the learner, were pointed out by Professor Freeman. It is the purpose of this article to discuss briefly four aspects of visual instruction in the light of the two conditions laid down by Professor Freeman and in the light of two additional factors: (1) the intellectual development of the learner, and (2) the difficulty of the material. In relation to these four factors must effectiveness of visual instruction be considered.

The four aspects of visual instruction to be con-

sidered are (1) the place of visual aids in instruction, (2) the amount of visual instruction, (3) the type of visual aid, and (4) the technique of use of visual aids. The various conditioning factors will be discussed in relation to these aspects.

As these aspects are inseparably related to one another, so it will be found that the application of the suggestions in regard to any one aspect is contingent upon conditions in relation to the other aspects. For instance, in the discussion of the amount of visual instruction, this aspect cannot be isolated and abstracted from all other aspects; rather, the amount of visual instruction is related to the place of visual aids in instruction, to the type of visual instruction, and to the technique of use of visual aids. Similarly, this interrelation of aspects involves a fundamental functional unity of conditioning factors, i.e., the same conditioning factors are basic to all four aspects. Consequently, the procedure suggested in the discussion of any of these aspects is not only a function to the other three, but of the same conditioning factors operative in all four aspects.

(1) *The Place of Visual Aids in Instruction.* The place of visual aids in instruction is a function of (a) the educational outcomes which are set for instruction, and (b) the mental development, or previous concrete experience, of the children in re-

^{*}A chapter from the author's doctor's thesis, "A Critical Evaluation of the Experimental Literature on Instructional Films" submitted to Duke University.

lation to the particular subject matter of instruction. If, in a given unit of learning, the outcome of instruction is to be improved facility in language expression, in reading ability, in study habits, etc., the use of visual aids, if they be used at all, must be subordinate to verbal instruction. If, on the other hand, the outcome of the unit is to be richer experience, more vivid visual imagery, more detailed concrete knowledge, etc., visual aids become increasingly important. Still again, if the outcome of instruction is to be ability to form meaningful generalizations, a combination of visual aids, verbal instruction, and teaching of generalization should be used. The mere use of visual aids without verbal instruction, and without tuition in generalization is no guarantee that meaningful generalization will result from instruction.¹

Insofar as abstractions have a meaningful content of concrete experience, the need for visual instruction decreases. Insofar as the elementary concrete or pictorial experience necessary to the attainment of the objectives of instruction is lacking, it must be supplied by visual aids in one form or another.

In the determination of the place of visual aids in the instructional procedure, the important consideration is not the visual aid. The center of importance is the child—the changes to be made in him toward set outcomes. The value of the visual aid is relative to the change in the child in the direction of the desired outcome.

The question is not—this visual aid or no visual aid?—this visual aid or that visual aid? The real question which confronts the teacher is, How can I bring about the desired change in the child? Visual aids, like verbal instruction, are means toward the larger end.

The determination of the place of visual aids in instruction, then, is a function of the desired outcome of instruction in relation to the present mental development of the child.

(2) *The Amount of Visual Instruction.* The amount of visual instruction in relation to any particular outcome of instruction is a function of (a) the intellectual level² of the pupil, (b) his previous experience in the subject, and (c) the difficulty of the learning material. The difference in

ability to discriminate psychological objects, the difference in rate of generalization, and the difference in habits of concrete and abstract mental activity between the "dull" and the "bright" pupil determine the extent to which visual aids should be used with these pupils. Apparently in the light of recent experiments on values of motion pictures with "dull" and "bright" pupils, "bright" pupils do not require the same amount of visual experience as do "dull" children either for elementary discrimination of learning material or for abstract generalization. It is a mistake to believe, however, that visual aids are harmful to "bright" pupils. This misconception arises from the failure to consider all the possible types of value to be derived from their use. "Dull" pupils get one thing: "bright" pupils get another from the same visual aid. Visual experience does not always result in meaningful abstraction on the part of the "bright" pupils to the extent that does the presentation of more abstract study material. On the other hand, "bright" pupils seem to observe more material in visual aids than do "dull" children. Consequently, visual aids must be used more often and in greater amount with the "dull" child than with the "bright" child.

A second condition of the amount of visual instruction, in addition to the intellectual level of the pupil, is the extent and adequacy of the previous experience. Thus, pupils in certain sections of certain Southern states will not require the same amount of visual instruction in the economic geography of cotton culture as will pupils in other sections of the country in which cotton is not raised. Where concrete experience is lacking it must be supplied in sufficient quantity to provide adequate content to abstractions.

Finally, the amount of visual instruction is determined by the complexity of the learning material. The relative amount of visual experience necessary to desirable outcomes of instruction will increase as the complexity of the learning material increases. If the learning material is relatively simple, the amount of visual instruction will be relatively small. As the learning material approaches a high degree of complexity, visual instruction necessary for the development of meaningful responses increases both in amount and in time.

(3) *The Type of Visual Aid.* The type of visual aid—the school journey, the object or model, the stereograph, the film, the slide, the flat picture, the map, the chart, etc.—to be used will be determined by (a) the previous experience of the pupil, and (b) the type of learning outcome desired.

If the purpose of instruction is to reconstruct the past, to show the interaction of persons, proc-

(Concluded on page 271)

¹The relation between concrete experience and generalization becomes clear when generalization is considered as an emergent mental function dependent upon wide and varied related concrete experience. Only when this wide elementary experience is organized into a system of relationships can the generalization emerge in full meaning.

²By "intellectual level" is meant the degrees of "dullness" or "brightness" of the pupil, or his "intelligence" quotient. Differences between "dull" and "bright" children, discussed herein, are not limited in theory or discussion to differences in ability to do abstract thinking.

Among the Magazines and Books

Conducted by STELLA E. MYERS

The National Elementary Principal, Fourteenth Yearbook (1935). "The Talking Picture in the School Assembly," by V. C. Arnsperger and M. R. Brunstetter.

The Fourteenth Yearbook of the Department of Elementary School Principals deals with those types of school activities which often have been considered extracurricular, but which are now coming into their own as essential parts of the curriculum itself. V. C. Arnsperger and M. H. Brunstetter discuss the talking picture as a socializing medium.

The assembly presents a heterogeneous group, in which it is difficult by means of a program to make individual contacts. The matter presented must not only make a personal appeal, but it must align with the former experience of each. The sound film meets this situation for the picture's vividness and reality fuse the new material with the individual's own background of experience. Common emotional experiences, also, have an intensive socializing effect. Three types of assembly programs are discussed where sound films may be used advantageously, viz., assemblies stressing consideration of conduct problems, assemblies for the consideration of occupational opportunities, and cultural or appreciation assemblies.

Sight and Sound (Summer Number, 1935) In his address on "Film Ideals of Present Day Germany," at the International Congress in Berlin, Dr. Goebbels enumerated outstanding film laws, among which are the following:

"The film must free itself from the vulgar mediocrity of a mob amusement, but in doing so it must not lose its strong inner connection with the people . . . Popular art must present in artistic form the joys and sorrows that affect the great masses. Hence the film must not stand aloof from the hard realities of the day, not lose itself in a dreamland only existing in the imaginations of impractical producers and scenario writers living in a non-existing world." It is as much a matter of course for a government to secure the artistic existence of the film by material sacrifices as it is for it to erect state buildings, in which the creative will of a people is immortalized in stone, or for it to establish galleries in which the pictorial, cultural possessions are housed.

"The Coming of a New Gulliver," by A. Ptushko. This article will be of great interest to all who are alive to the unique possibilities of miniature dramatics. Dolls have had a mysterious charm to influence the emotions of all ages. Illustrations in the article from "The New Gulliver," produced by G. Roshal and A. Ptushko are most convincing. The flexibility of the palm-size automatons and

their keenness of expression are really human. How this miracle is effected on the screen without hidden mechanism of springs or motors is described as "the essence of multiplication". Even the voices have been transformed so that they are of such volume and timbre as marionettes should have. Three thousand dolls were required for the play, the chief characters having had from two hundred to three hundred heads.

"Cinema in Soviet Education," by Beatrice King, Chairman of the Education Section of the Society for Cultural Relations between the British Commonwealth and the U. S. S. R. Under state control and a planned economy, says Mrs. King, "let them prove a method or an activity of value to education and at once facilities for its adoption are provided, and every encouragement for its application is given. Can the country afford it—will the Treasury permit it — are irrelevant questions. The country can afford all that it deems necessary for the all-around development of its citizens in an increasing measure each year as production increases. "Educators are convinced of the great value of the cinema as an aid in teaching. The only problems are the rate at which the schools can be equipped, the production of suitable films, and the training of teachers in this new field. It is expected that quite soon the government will decree that the cinema shall form a normal part of the educational process. It is to be a new method, another tool in the task of raising the educational standard. "It can in no way displace the text book, the class lesson, nature, excursion or experiment." The ways in which the film may be used are the lesson, the lecture, and the seance forms. Several paragraphs are devoted to the technique of teaching with the film. "There will need to be planning and adjustment. There will inevitably be some muddle and waste. But the cinema in education in the U. S. S. R. has come to stay."

Journal of Chemical Education (September, '35) "Filmstats, a New Means for the Advancement of Science," by Atherton Seidell.

A need has recently been met in the reproduction of photographic copies of valuable manuscripts, and like materials, where unit copies are desired at moderate expense. Five types of cameras using moving picture film were exhibited in Washington, in December, 1934. These are described, and clarified with illustrations. The author says, "The most

highly perfected camera for photographing the pages of books is that invented and built by Dr. R. H. Draeger, a medical officer of the U. S. Navy." One loading of the camera is sufficient for 2560 pages. Between 1,000 and 1,500 pages can be photographed per hour. "Thus it is now possible for libraries to obtain at a reasonable outlay the necessary equipment for setting up a service of film copying of scientific and other documents. A service of the kind described . . . has been in operation in the Library of the U. S. Department of Agriculture in Washington for several months under the name 'Biblio Film Service'."

The American Mercury (June, '35) "Newsreels Should Be Seen and not Heard," by John Erskine.

A most forceful and pleasing presentation is here given in a full magazine article on the psychological reasons for a limited and appropriate use of the voice in commenting on News-Reels. The wisdom of the Vatican guards is recommended in permitting the soul of the observer to become unified in silence with the thing observed. All producers of News-Reels should welcome, and often may profit by, the advice here given by a professor of English in Columbia University.

The Educational Focus (June, '35). "Optical Instruments in the Physics Class." The agricultural and Mechanical College of Texas projects slides of wave motion, surface tension, double refraction, and simple harmonic motion as well as of other physical phenomena. "By the projection of slides . . . for the especial purpose of helping the student visualize the actual process of what might otherwise remain vague theory, educational methods have progressed far beyond those formerly used." In the study of light considerable use is made of the spectrophotometric apparatus.

Building America, published by The Society for Curriculum Study.

In the May issue of the EDUCATIONAL SCREEN one column was devoted to the series of pictorial textbooks, called *Building America*. One unit was issued last spring, and we are now in receipt of the first unit for the fall semester, *Food*.—The scientific and technical progress in production and the increasing efficiencies of distribution; the nation's food budget in terms of our productivity and our needs." The remaining subjects for the autumn are: *Men and Machines*, *Transportation* and *Health*. Each study requires 28 pages, measuring 9 by 12 inches, which affords an abundance of space for extensive illustrative material. This method of instruction claims to "ameliorate the inadequacy of language in dealing with social problems. (Visual aids) are intrinsically interesting; they provide important source materials; they adapt themselves to all levels of maturity and intelligence; and . . . they bring subject matter into the ex-

periences of the students." A whole volume could be written in elaboration of each of the preceding truths. The present unit includes six pictorial graphs on economic facts. This method is one of the latest approved devices for bringing economics to the man in the street. Whoever runs may read and comprehend. We suggest that these dynamic graphs, as well as some of the pictures in perspective, be duplicated on slides and be offered to classes of adults.

BOOK REVIEW

THE LEICA MANUAL, by Willard D. Morgan and Henry M. Lester, New York City. 500 pages, cloth. Publishers' price, \$5.00.

A noteworthy book, this, in all respects! Its five hundred pages of heavy, finely surfaced paper, copiously illustrated with hundreds of excellent cuts, offer an exceedingly comprehensive treatment of photographic principle and practice, with emphasis throughout on miniature photography. The high standing of the two authors in this field, and the twenty contributors, each expert in his particular subject, assure authority for the volume. Striking photography and montage, with presswork of the best, make this book a notable contribution to the literature of the photographic field.

Every photographer, amateur or expert, will find the answers to all his questions here. Although the book is frankly devoted to Leica equipment, accessories and methods, it is a treasure-house of reference and lucid information for all workers regardless of their equipment. After readable and interesting introductory pages by Komroff and Morgan Part I presents 14 chapters on mechanism and technique. The action of lenses, the meaning of focus, the function of filters, are set forth with refreshing clarity. Exposure and development are ably discussed in separate chapters, with numerous formulas for manipulation of negatives and prints to achieve exact effects desired. Enlargement and projection are covered in painstaking detail and Part I closes with three chapters treating stereoscopic, panoramic and color photography, respectively.

"Leica in Science and Education" is the group subject of nine chapters constituting Part II. A general discussion of Visual Education is followed by chapters on photographic activities in specific subjects such as History, Astronomy, Biology, and in highly specialized fields such as Dentistry, Ophthalmia, Infra-Red Photography and Photomicrography.

The six final chapters of Part III are devoted to still more specialized camera uses, such as the making of Photomurals, the popular "candid camera" work of our day, photography on the stage, on the movie set, in the air, in the tropics.

An index at the end puts every detail in this wealth of information within quick reach of the man "who wants to know." We repeat—Leica Manual is a noteworthy book of its kind. NELSON L. GREENE

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)

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

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

Barbary Coast (Miriam Hopkins, E. Robinson) (UA) Strong, vivid melodrama of goldrush 'Frisco with gambling, drinking, ruthless killings. Heroine, money-mad mistress of crude gambler who runs town. Then true romance with prospector-hero, till Vigilantes free her from gambler for new life. Fine Photography. 10-29-35
(A) Gd. of kind (Y) Unwholesome (C) By no means

Bonnie Scotland (Laurel and Hardy) (MGM) Good nonsense farce, typical Laurel and Hardy antics, and crazy plot leading from jail, to Scottish homestead, through burlesque war in India, to no conclusion at all. Healthily laughable as happy-go-lucky slapstick comedy. 10-15-35
(A) Fair (Y) Good (C) Very good

Broadway Melody of 1936 (Eleanor Powell, Jack Benny) (MGM) Notable musical comedy, fast, gay, glittering, with beautiful dancing, and outstanding role by Eleanor Powell. Well-knit little plot, smart dialog. Broadway stage life background, and not overdone. Good sophisticated fun, in today's taste. 10-15-35
(A) and (Y) Fine of kind (C) Probably good

Camille (La Dame aux Camelias) (Yvonne Printemps) (French film) (Du World) Dumas' classic love tragedy beautifully done, with the great Printemps in the title role. Charming French dialog, notably good sound reproduction, adequate English titles. Excellent for all who know the book. 10-29-35
(A) Fine of kind (Y) Mature (C) No

Cappy Ricks Returns (Robert McWade) (Republic) Peter B. Kyne character in another episode of industrial competition. Rival puts over bill in legislature which only Cappy's return can defeat, and so save the business. Fun in spots but drags in others. Acting inadequate for story. 11-5-35
(A) Feeble (Y) Fairly good (C) Little interest

Charlie Chan in Shanghai (Warner Oland) (Fox) Typical Chan picture, with usual suave mannerisms and dialog. Charlie helps police crush an opium ring, with dire risks to himself but success never in doubt. Interesting plot but somewhat marred by unconvincing denouement. 11-5-35
(A) Good of kind (Y) Absorbing (C) Good of kind

Crusades, The (Wilcoxen, Keith, Loretta Young) (Para) History a la DeMille, splendidly exaggerated. Distorts historical spirit, motives, characters and dates, but vivifies physical history in thrilling action and gorgeous spectacle. Sets, costumes, backgrounds grippingly true. Eyes so full, minds miss falsities. 11-5-35
(A) Fine of kind (Y) Thrillingly interesting (C) No

Dr. Socrates (Paul Muni Ann Dvorak) (Warner) Gangster film with usual machine-gun brutalities, but much character interest and notable role by Muni. Keen young country doctor, unwillingly involved with gangsters, by improbable but clever ruse saves himself and heroine, delivers gang to G-Men. 10-22-35
(A) Good of kind (Y) Not the best (C) No

False Pretenses (Sidney Blackmer, Irene Ware) (Chesterfield) Humble heroine wants luxury. Ruined millionaire promotes stock-company to marry her to rich husband, stockholders to profit accordingly. Poor acting and feeble dialog make far-fetched story quite futile. 10-22-35
(A) Dull (Y) No (C) No

Fighting Youth (Charles Farrell) (Univ.) Utterly amateurish picture purporting to deal with radicalism in colleges. Plot, acting and comedy attempts are dull and childish. Football play holds most of footage, with preposterous feats by hero. Thoroughly absurd as "college life". 10-22-35
(A) Stupid (Y) No (C) No

Freckles (Tom Brown, Virginia Weidler) (RKO) Sentimental, homespun Gene Stratton Porter's story of the Lumberlost, with lovely nature backgrounds for the wholesome little romance, distorted with autos, gangsters and gunplay. Impossible but amusing child steals picture. 10-29-35
(A) Elementary (Y) Fairly good (C) No

I Live My Life (Joan Crawford, Brian Aherne) (MGM) Deft, improbable but humanly amusing

romance. Spoiled heiress, posing as Secretary from visiting yacht, meets equally self-willed hero doing archaeology on Greek Isle. Identity revealed in N. Y., furious clash but "back to Naxos" for heroine. 10-15-35
(A) Amusing (Y) Mostly excellent (C) Hardly

King Solomon of Broadway (Edmund Lowe, Dorothy Page) (Univ) Hectic mixture of all sensations in vogue a few years back—urbane gambler-hero, gangster perils, night-club revelry, sophisticated romance, risqué dialog, suggestive dancing, general jazz and no particular ethics. A throw-back. 11-5-35
(A) Depends on taste (Y) Unwholesome (C) No

Last Days of Pompeii (Basil Rathbone, Preston Foster) (RKO) Spectacle film (Lytton's in title only) aiming to portray grandeur, greed and cruelty of Roman civilization in 1st Century A.D. Convincing moral marred by artificiality and gressomeness. Religious motif well treated. Much historical value. 10-29-35
(A) Fine of kind (Y) Probably good (C) No

Little Big Shot (Sybil Jason, E. E. Horton) (Warner) Notable child actor outrageously used as ward of petty crooks. She shares their sordid life, helps their swindle, juvenile authorities step in, but she finally reforms her worthless pals! Cheaply sensational mess of bad taste. 11-5-35
(A) Regrettable (Y) No (C) No

The Last Outpost (Claude Rains, Gertrude Michael) (Para) Composite thriller of British great-war campaigns in Mesopotamia and Africa, triangle love, and much footage reminiscent of Bengal Lancers, Beau Geste and Grass. Lively entertainment even though not always convincing. 10-29-35
(A) Fairly good (Y) Thrilling (C) Unsuitable

Man of Courage (Italian film with English dialog) (Luce) Strong, rhapsodic propaganda for Mussolini and Fascism. Slight plot of peasant family's fortunes in Pontine marshes reflects Italian history since World War, rise of Mussolini and loud glorification of his regime. Concordat with Pope shown. 10-29-35
(A) Depends on taste (Y) Doubtful (C) No

Murder at Glen Athol (John Miljan) (Chesterfield) Against a background of supposed "society", too crudely acted to be convincing, three murders, some killings and a suicide are a bit puzzling till smoothly solved by the detective-hero on vacation. As big surprise, he wins heroine! 11-5-35
(A) Mediocre (Y) No value (C) No

O'Shaughnessy's Boy (Wallace Beery, Jackie Cooper) (MGM) Poignant and humorous father-son theme against circus background. Deserted by wife and boy, crude lion-trainer loses nerve and is maimed. Finally recovers son and spirit. Strong human appeal beneath violence and excitement. 10-22-35
(A) Fine of kd. (Y) Very gd. (C) If not too strong

Return of Peter Grimm (Lionel Barrymore) (RKO) Careful but disappointing version of Belasco classic. Some roles inadequately acted, action drags badly at times, star more Barrymore than Grimm, and above all exalted spiritual tone of original stage-play is largely lacking. 10-22-35
(A) Fair (Y) Fairly good (C) Beyond them

Shipmates Forever (Dick Powell, Ruby Keeler) (1st Nat.) High-grade, authentic Navy propaganda built on fine story of Annapolis life. Four types of men are molded into officers by routine, crisis, love and heroism. Sentimental in spots, but engagingly romantic, human and entertaining. 10-22-35
(A) Fine of kind (Y) Excel. (A) Strong but gd.

Special Agent (Geo. Brent, Bette Davis) (Warner) Super G-Man hero, with help of stool-pigeon heroine, gets the super gangster—more murderous than usual—for tax evasion! Skill-

ful acting, convincing tough dialog, violent thrills, make fine orgy of abnormal emotions. 10-15-35
(A) Good of kind (Y) Unwholesome (C) No

Storm Over the Andes (Jack Holt) (Univ.) Another hard-boiled braggart role for Holt as aviator-adventurer fighting for Bolivia and overwhelming woman with his "charm". When his latest proves to be Colonel's wife, his amends are simply colossal. Great air thrills, dull dialog, hokum and bombast. 10-15-35
(A) Elementary (Y) Doubtful (C) No

Thirty Nine Steps (Robert Donat, Madeleine Carroll) (Gaumont-British) Detective-spy-adventure thriller of distinction. Marked character interest, tense atmosphere, suspense, fast action, no hokum. Human and absorbing however improbable. Fine photography with English-Scottish backgrounds. 10-22-35
(A) Interesting (Y) Very good (C) Mature

This is the Life (Jane Withers) (Fox) Child prodigy, knowing only stage routine, denied normal child life, seeks freedom with itinerant medicine troupe. Brought back, she suffers until new friends free her from harsh, selfish relatives. Mostly wholesome, with amusing touches, but unconvincing. 10-29-35
(A) Perhaps (Y) Good (C) Probably good

This Woman is Mine (Ratoff, Loder, Benita Hume) (Para.) Triangle tragedy with European circus background. Burly lion-tamer dominates everybody and the picture, even marrying his charming ward. Rival wins both her affections and circus limelight, so husband surrenders to lions. Grim but well done. 10-15-35
(A) Good of kind (Y) Unsuitable (C) No

To Beat the Band (Hugh Herbert, Helen Broderick) (RKO) Crazy romantic farce, with hilariously impossible plot about an ambiguous inheritance of millions, makes a laughable mixture with some good character acting. Notable work by Herbert and Broderick in thoroughly laughable nonsense. 11-5-35
(A) Good of kind (Y) Amusing (C) If it interests

Wanderer of the Wasteland (Dean Jagger, Gail Patrick) (Para.) Hero accused of murder flees to desert, kills bandits, wins heroine. Much violence, impossible heroics, excellent photography. Zane Grey western perhaps above average because of role of old prospector by Edward Ellis. 10-15-35
(A) Hardly (Y) Probably good (C) Too strong

Waterfront Lady (Ann Rutherford, Frank Albertson) (Mascot) Taking blame for accidental shooting, hero loses self in squalid waterfront. Romance with bargeman's daughter till law catches up. But then owner of gambling yacht confesses the killing, for happy ending. Slow, crude, unimpressive. 10-15-35
(A) Poor (Y) No value (C) No

Way Down East (Rochelle Hudson, Henry Fonda) (Fox) Famous old melodrama beautifully produced, lovely in rural charm, ably and sincerely acted. Story of betrayed, innocent heroine, exiled by village gossip and self-righteous old squire to suffering and near death, is deftly modernized to please. 10-29-35
(A) Fine of kind (Y) Good (C) Mature

Wings Over Ethiopia (Praesens film, Zurich) (Para.) Striking air shots from plane over Mediterranean to Ethiopia. Close-ups of country, natives, customs, with some shocking barbaric practices. Fine narrative accompaniment. Seems true and vivid picture of scarcely civilized race. 10-22-35
(A) Good of kind (Y) Good of kind (C) Perhaps

Women Must Dress (Minna Gombel) (Monogram) Mrs. Wallace Reid production starts as pleasant little domestic comedy but develops a "triangle" too artificial to convince. The problem is too much for both author and cast. Offends logic and good taste in spots, and conclusion is labored. 11-5-35
(A) Mediocre (Y) No (C) No

The Church Field

The Preacher's Use of Lantern Slides*

This article by Mr. Bortz offers so many helpful suggestions to churches in the use and sources of still picture projection material that we are presenting as much of it as space allows.

THE writer has found the attendance in his church on the Sunday evenings when it is announced that lantern slides will be used with the sermon is nearly fifty per cent greater than on other occasions. Art sermons are very successful when accompanied by any number of lantern slides from one to thirty or more. A slide presenting one of the great religious paintings can often be used to build an entire sermon about. When this is done the picture can be kept on the screen throughout the entire sermon; or, equally effective, the picture can be shown only during the first part of the sermon, and after the conclusion of the sermon it can again be shown. During the second showing of the picture one or more stanzas of a hymn that embodies the message of the sermon can very effectively be sung as a solo by some member of the choir.

"The use of a group of slides with one sermon is perhaps more effective than the use of only one slide. Each year on the Sunday evening before Christmas the writer uses fifteen to twenty slides dealing with the nativity of Christ. These form the basis of the sermon. Such a group can include a number of the great Madonna pictures. During Holy Week a set of slides dealing with the passion and death of Christ is very appropriate as a means of bringing vividly before the congregation the message of Christ Crucified. At any season of the year a series of slides presenting the main portion of Christ's public ministry is effective. These sets on the life of Christ can be repeated year after year with profit and with no decrease in interest.

"Slides on the theme, 'How We Got Our Bible' will interest a congregation and make the history of the English Bible clear to them. Sets on the life of Martin Luther, John Calvin, John Knox and John Wesley will interest congregations in the denominations in which these men were leaders. Slides dealing with the life of the various characters of the Old and New Testament are valuable;

as also are sets of views of localities in which they lived.

"If the expense of renting slides seems a burden to congregations, it is possible to borrow free the very finest lantern slides from the state Departments of Education in some states. In some other states a small fee from fifty cents to a dollar a set is charged."

Examples of such states are Pennsylvania, New York, Ohio and Massachusetts, who loan free to churches within the state excellent sets of slides on the life of Christ, biblical characters, religious leaders, and localities associated with religious history.

"The state of New Jersey, through its State Museum at Trenton, lends sets of slides on Africa, Egypt and the Nile, India, Rome, Ancient and Modern Greece, The Pilgrims, The Puritans-The Quakers, The Crusaders. Also from its Art Series, the Museum lends beautiful slides of religious paintings. . . .

"In some states that do not lend religious slides through the Department of Education, the slides can be borrowed free or for a slight charge from the state university." Such states are Florida, California, Texas, Arizona, Oregon, Indiana, Colorado, Iowa, Michigan, Minnesota, Missouri, Oklahoma, Virginia, and Wisconsin.

"A number of these universities do not restrict their service to their own state, but lend to persons in nearby states. Thus churches in almost any state will find some university within convenient distance, from which they can borrow.

"Other sources from which religious slides can be borrowed or rented are the art museums, notably: The Metropolitan Museum of Fine Arts, New York City; The Cleveland Museum of Art, Cleveland, Ohio; the Boston Museum of Fine Arts, Boston, Massachusetts.

"Two excellent sets of slides on the Bible, entitled 'The Old Book Finding New Friends' and 'The Book Goes Forth' can be borrowed free from the American Bible Society, which has agencies at New York City, Philadelphia, Baltimore, Richmond, Cincinnati, Chicago, Dallas, Denver and San Francisco.

"Finally, congregations ought not to overlook the sets of slides on Foreign Mission fields which can be borrowed free from most of the denominational Foreign Mission Boards."

*A partial reprint of "The Preacher's Use of Lantern Slides," by Roland G. Bortz, Palmerton, Pa., from *Church Management*.

Cinema Experiment In Africa

By MARY BEATTIE BRADY

Director, Harmon Foundation, New York City

A PROJECT in the production and exhibition of cultural, recreational and educational film is under way in East Africa that the United States might well be proud to have in operation among her own people.

The Department of Social and Industrial Research of the International Missionary Council is conducting an experiment in film with the purpose of discovering the most effective use of the motion picture as a means of native education and entertainment with a view to the provision of wholesome kinemas for Bantu people under effective control.

The Bantu Educational Kinema Experiment, as it is called, was started on March 1, 1935. Major W. Notcutt, who has had previous experience with native reactions to film in East Africa, is Field Director of the work. Mr. G. C. Latham, former Director of Native Education in Northern Rhodesia, has become Director for the educational aspects of the project. The Carnegie Corporation of New York made the experiment possible through a grant. The Colonial Office has rendered friendly assistance and the British Film Institute has co-operated by forming an Advisory Council for consultation on technical and educational phases. Dr. J. Merle Davis is Director.

Those responsible for this work base their program on the following premises which were considered fundamental as indicating the importance of the undertaking:

1. The motion picture is an effective means of diffusing political, scientific, moral and spiritual concepts and ideals;
2. It is an efficient instrument for adult and mass education and is well adapted for assisting in the adjustment of backward people to world civilization;
3. It is an active factor in the area of inter-racial understanding and of creating those mental attitudes and judgments that form a basis between peoples for sound relations and also for misunderstandings and unfounded estimates.
4. Although the motion picture has a constructive potentiality of great importance, it easily lends itself to unreality and to destructive moral and ethical influence and becomes a challenge to the Christian ideal and way of life.

The project will endeavor, among other problems, to find ways of bridging the gap between the outlook of the industrialized native and those of his rural village; to preserve the respect of the younger generation for the best traditions of the

tribe; to reconcile the conflict between the newly acquired Christian ideals of the Mission-trained youth and the conservative standards of his home.

The experiment is essentially a missionary undertaking. It aims to be an auxiliary of the Church in its task of building a Christian Society for the African. It proposes to place a new instrument of education in the hands of the Missionary adapted to the native mentality and needs. It is hoped as a result of the experiment to promote a permanent supply of useful film for mission work within the reach of the missionary.

The work of the project involves the two-fold task, first, of making films and, second, of showing them to selected native audiences over the largest possible area of Eastern and Central Africa which time and money will permit. The response of the audiences will be carefully studied.

The sanatorium at Vugiri, Tanga Province, Tanganyika Territory, which has been offered by the Tanganyika government, meets the necessary requirements for film production as to climate, and range of natural scenery and has been chosen as the headquarters of the experiment.

Since the majority of the audiences will be illiterate, talk accompaniment must be provided. Because of the lower cost of production and the need to have the "talkie" part of the film in many languages and dialects, the talking accompaniment will be cued to graphophone records.

The experiment is being carried on with the purpose of enlisting the fullest co-operation and advice not only of the various mission groups but governmental and other agencies concerned with the development of the native African.

Because of the general marked histrionic ability of the African it is expected that little difficulty will be met in using natives in the productions of native life. Wherever possible, native directors will be used to develop the scenes according to their own ideas. Films of an educational nature will be developed at mission stations or government centers.

SHOWING the growing interest of young ministerial students in motion pictures, John W. Gable of the United Lutheran Church, a son of the Rev. W. H. Gable, head of Rocky Boy Mission in Montana, has made a one-reel picture of the activities of the Luther League Convention at Savannah, Georgia, this past summer. This is Mr. Gable's fifth picture dealing with Lutheran Church work. During the summer of 1934, Mr. Gable made, in co-operation with the Religious Motion Picture Foundation of New York, a three-reel motion picture study of the work of the Reverend John Killinger in the southern mountains of Virginia. It is called "Below the White Top."

News and Notes

Museum Establishes Film Library

The Museum of Modern Art, New York City, has received a grant of \$100,000 from the Rockefeller Foundation for the establishment of a motion picture department to be known as the Museum of Modern Art Film Library, which will assemble and preserve the outstanding and historically important pictures from 1889 to the present day. The Congressional Library, for many years merely a storehouse for priceless records in the making of motion picture history, will cooperate with the Museum. To make these films available to the public for study and research the Film Library plans to exhibit and circulate them singly or in program groups to museums and colleges at a nominal fee. In addition, the Film Library will assemble a collection of books and periodicals on the film and gather other historical and critical material, including film stills and old music scores originally issued to accompany the silent films.

The Film Library will be the first thing of its kind in any public institution in the world. John Hay Whitney, Trustee of the Museum, will be president of the corporation; Iris Barry, formerly Librarian of the Museum, will be Curator; and John E. Abott, vice-president and general manager.

Motion Picture Program at County Exposition

The active Westchester County Motion Picture Council held a successful Motion Picture Day Program on October 16th in connection with the Westchester Recreation Exposition at White Plains, New York. Special demonstrations were given of the way in which pictures may be used in visual education and character training. Two groups of White Plains school children saw two films and registered their reactions. Franklin T. Mathewson, of the East View Junior High School, showed his ninth year General Science Class the film *Seed Dispersal* and then questioned them as to what they had learned. Wesley Williams, of Post Road Junior High School, showed a group of seventh year children a scene from a character training film, *Young America*. David Brockaway, of Isaac Young Junior High School, New Rochelle, described the Photoplay Appreciation Club in that school. Joseph V. Sullivan, Chairman of the Visual Instruction Committee of the Council, showed an educational sound film illustrating modern methods of teaching reading.

Mrs. Eugene White, president of the Council, also spoke, emphasizing the prime objectives of the

Conducted by JOSEPHINE HOFFMAN

Council, namely, to secure suitable film programs for youth and to further visual instruction in the schools.

Indiana and Ohio Visual Meetings

The half-day session of the Visual Instruction Section of the Indiana State Teachers Association, held in Indianapolis on October 17, attracted a large attendance. The two speakers on the program were Nelson L. Greene, Editor of *The Educational Screen*, and Ralph Irons, Superintendent of Schools, Evansville, Indiana. In his address on "The Visual Idea" Mr. Greene stressed the importance of the eye in the biological development of modern life from the most elementary forms of life, and the necessity of visual knowledge to give meaning to sound. Mr. Irons described the "Audio-Visual Instruction Program in Evansville" which was inaugurated this fall with a library of sixty-five educational films and a number of 16mm. sound-on-film equipments, following a survey made last spring to determine the steps necessary to organize and administer the use of such material. An exceedingly comprehensive outline of the Evansville Audio-Visual set-up was distributed to the audience by Mr. Irons.



The Central Ohio Teachers Association met for their Sixty-Sixth Annual conference in Dayton, Friday and Saturday, October 25th and 26th. At the Visual Education Departmental meeting Mr. B. A. Aughinbaugh reported on the progress made in the collection of visual aids by the State and explained "How to Use the Distribution Under the New Law." Other discussions followed—"How to Properly Care for Slides and Films," by E. J. Arnold; "Keep the New Law for Visual Education on the Statute Books," by Wilbur Dyer; "How We Have Found the New Law Effective," by C. A. Vance; "What Kind of Screens and Projectors are Best to Use," by E. W. Brumbaugh.

Y. M. C. A. Catalogue

The new Twenty-Second Annual Edition of the Y. M. C. A. Motion Picture Bureau catalogue of "Selected Motion Pictures", issued for the 1935-1936 season, is a bigger and more attractive booklet than its predecessor. The same general classification of 16mm and 35mm films is followed but greater emphasis is placed on sound films in the new edition.

(Concluded on page 272)

How to get talkies for your school without drawing on the school board funds

Q. My school ought to have sound motion picture equipment, plus a good program service. But the School Board cannot afford it. What shall I do?

A. Get both equipment and programs on the RCA Institutional Self-Financing Sound Motion Picture Plan.

Q. Why do you call it "self-financing"?

A. Because it is just that. There is a first payment of only \$50, and then ten monthly payments of \$60 each. We suggest you raise the initial sum by asking for contributions from local business men, the P.T.A., or even borrowing. The monthly payments can be more than met by charging a small admission. Each month should show you a profit over your costs.

Q. What does the school get?

A. First, the famous RCA Sound Motion Picture Projector, widely

used in schools everywhere. At the end of a calendar year (there are no payments made during the two summer months) the Projector becomes the property of the school. Second, a fine program service, furnished by Walter O. Gutlohn, Inc., 35 West 45th St., New York City, the leading distributor of 16mm. films. One excellent program is sent you each month, for as many showings as you care to make in one day. Extra days or additional programs cost only \$15 per day. You get ten of these programs

during a calendar year, omitting the summer.

Q. What films are available?

A. The very best, including educational subjects; classics such as Jane Eyre, The Last of the Mohicans, The Moonstone; sports, including Grantland Rice Sportlights; the training film, Football for the Fan; many others, including news and cartoons.

Q. How can I get complete information so I can discuss this with the teachers and the School Board?

A. Clip the coupon below. We suggest you do so at once, in order that your school may have the advantages of sound motion pictures as soon as possible. Remember, this plan not only makes the projector and programs cost the school nothing, but actually returns a profit, which can be used in purchasing equipment for the school teams, improving the ball field, etc. Send the coupon, NOW.



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School Department

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

Use of State Slides

(Index numbers refer to slides from the Visual Instruction Division, University of the State of New York, Albany, N. Y.)

LANTERN Slides have become the foremost of all visual aids. However, these slide lessons lose their value if they do not enrich the material which the teacher wishes to develop. In order that the class may derive full benefit from the slides which the teacher is going to present, the teacher has a fourfold preparation.

Teacher's Preparation

- Careful preliminary study of the slides and selection of those slides which are needed for the lesson.
- Study of the teacher's guide if one has been supplied with the slides.
- Physical readiness.

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d. Preparation of questions and determination of the procedure.

Let us assume that we are going to present the first lesson on the Chinese people. When we receive our slides on the Chinese people there are as many as fifty-five slides. After careful study those slides are selected which will help to develop the first topic "Reasons for Separation". Careful study shows us that only four slides may be used to the best advantage. The number of slides used varies with the ability of the class. The teacher is the one to make the decision.

It is best to have intensive study of a few slides instead of confusing the children with a great number of slides thus making it simply a picture lesson.

In using the guide the teacher is at liberty to eliminate or change any of the questions and to adapt them to the ability of her class.

For example, in connection with the slide on the South China Sea the guide tells the teacher to inform the children that we almost always approach China by sea. This information may be obtained from the children by use of the map and this picture.

Many teachers have found difficulties in presenting slide lessons because of the time wasted in setting up the machine and preparing the other equipment. Special children trained for this purpose will save a great deal of time.

The last step in the teacher's preparation is the most important one of all. In planning her questions she must adapt them to the ability of her class. Such words as tradition and ancestors should be explained to the children. In determining her procedure, the teacher should be sure that the lesson is properly motivated.

When a fire is kindled with a strong light it will burn and so a lesson begun with an interesting question or problem will progress.

Slides should always be correlated with the geography book or pictures on the wall or with the globe.

I am going to try and show you how I used the slides which I have received from the State Department of Education. Of course, the real value of the lessons can only be seen when you see the reactions of a class of children. There are fifty-five slides on the Chinese people and I have chosen four to develop my first topic in the syllabus which is "Reasons for China's Separation." Among these slides I have a map slide which will aid in developing most of my topic.

Aim: The aim of the lesson should always be clearly stated to the children. Today we shall find out why

Eastman Classroom Film for Early November Release "Modern Basketball Fundamentals"

**PLACE
ADVANCE
ORDERS
NOW**



Directed by FORREST C. ("PHOG") ALLEN
University of Kansas Coach

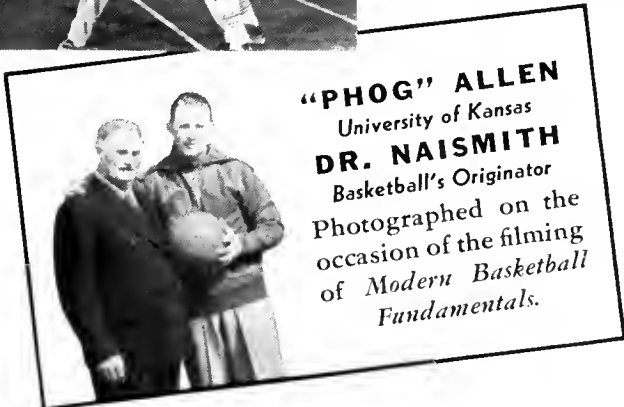
THIS specially made two-reel motion picture, available November 10, employs both normal-speed and slow-motion photography to solve the problems of modern basketball technique and strategy. Here are some of its features:

Individual Offense: Using the backboard, ball handling, push shot, free throw, hook shot, underarm pass, floor bounce, "pepper passing," overhead shot, catcher's peg, use of long-extension baskets, ambidextrous rebound, "English" shot, lay-in, dribbling, pivoting, recovery off backboard.

Team Offense: Dribble-pivot-pass play, anterior-posterior and lateral screens, out-of-bounds plays against man-for-man and zone defenses, set-screen and fast-break plays.

Defensive tactics are covered just as thoroughly. Through *Modern Basketball Fundamentals*, scholastic basketball receives a great stimulus... especially since the scenes visualize the technique of many of Coach Allen's favorite plays. Every high and prep school needs this picture.

Two 400-foot reels of 16-millimeter safety film. Carefully prepared guide book accompanies each set of films. Purchase price complete, including transportation, \$48. Not distributed on rental plan. For further information address Eastman Kodak Company, Teaching Films Division, Rochester, N. Y.



"PHOG" ALLEN
University of Kansas
DR. NAISMITH
Basketball's Originator
Photographed on the
occasion of the filming
of *Modern Basketball
Fundamentals*.

Eastman Classroom Films

China was a sleeping or backward nation for many years.

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(Ann Webb Karnaghan)

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motivation may be used: The last country studied by the children was Australia. On our trip around the world, what was the last country we visited? (Map) Name and point to the city in Australia which is a sea-port or harbor. We are going to board a steamer at Sydney. We are going to take a trip and our next stop will be China. In what direction do we sail? (Map) Through what bodies of water are we going to sail? At last we reach HongKong, a port in China. Before we visit the Chinese let us think back a moment about the other countries which we have visited. How did the people in the European countries dress? In what kind of homes did they live? When anyone talks about a Chinaman what do you think of? (dress, hair) Today we are going to find out why the Chinese did not change their ideas for many years. People of China were called a "Sleeping Nation". Let us find out why.

Presentation: (As to children)

BcZc. Sunset on South China Sea

This is a picture of sunset on the South China Sea. From this picture can you tell me one way of getting to China? Let us see where we are on the map.

Bc1. Map

Point to the South China Sea. Name some other seas which are around China. What large ocean does China face? Years ago very few of the Chinese people ever traveled across this ocean to get new ideas. The Chinese people did not like strangers. (Bring out the fact to the children that the Pacific was an obstacle.) We have found the first reason for China's being a sleeping nation. What is it? In what direction are the civilized countries of Europe from China? What do we find in the western part of China?

BcA4. Mountains of Western China

When we looked at our map of China, what did we find in the western part? What do you see in this picture? What else besides a mountain? What is a valley? Compare this valley with the ones we saw in the Swiss Alps. You remember we said that the civilized countries were west of China. See if you can tell how these mountains kept China from progressing. Give the second reason.

BC1. Map

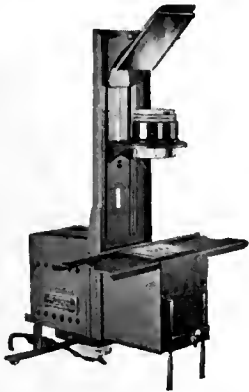
Again let us look at our map. What do we find in the central part of China? What is the name of this desert. How does a desert keep people from getting ideas from other nations? Now let us see if we can give three reasons.

BC1. Map

Another reason for China being a sleeping or backward nation was the Great Wall. Look at your map and see if you find the Great Wall. Notice the kind of line that is used to show the wall. The Great Wall began at the sea and ran over the mountains for over 1500 miles until it reached the desert. It was as wide as your classroom and three times as high. At the

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top of this wall there is a roadway from which the Chinese would fight the Tartars or desert robbers as they called them. Tell how the Great Wall kept the Chinese from progressing. (At this point the teacher may have the children turn to a picture of the Great Wall either in their books or on a chart. Lights are put on and then put off for the continuation of the lesson. Books may even be read at this point.)

BC22. Manchu Family Shrine

What do you think this is? It is a shrine at which the Chinese pray. It is built inside their houses. The Chinese have always thought that they must do just what their ancestors or grandfathers did. Another way to say this would be that the Chinese people respected tradition. By tradition we mean stories and customs that were brought down to them by their fathers and grandfathers and great grandfathers. This was another reason why the Chinese people did not change their ideas.

Organization:

In the organization, children tell the five reasons for Chinese backwardness. Material in the geography book may be read on this topic and questions at the end of the chapter may be used for organizing the work.

Application: Composition—"The Sleeping Nation"

By MRS. PAULINE A. BASHKOVITZ

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Film Production Activities

New Subjects Added to "Blue List"

Garrison Film Distributors Inc., New York City, announces the addition of the feature *Hunting Tigers in India* to their sound-on-film library. It is a seven-reel chronicle of the Vernay-Faunthorpe Expedition, produced by Commander Dyott under the auspices of the American Museum of Natural History. The film is available in 16mm and 35mm sound, for rental, lease, or sale. This firm is also now distributing a series of Grantland Rice *Sportlights* and some new short travelogues.

Series of Films on Baking

The Department of Visual Education, maintained by the American Society of Bakery Engineers, Minneapolis, has a library of free 16mm silent films which are exceedingly instructive on subjects of interest to bakery engineers, individuals, classes and organizations concerned with food production problems.

Fermentation Interferences shows how yeast is manufactured. *In the Dough* sketches the historical background of baking and then very clearly portrays the influence of the various ingredients contained in the bread formula. *Fermentation Tolerance* and *Enzymes* reveal in retarded motion the relative rates of fermentation, and the action of the enzymes during the fermentation processes. How mold spreads and methods of preventing mold growth are set forth in *Microscopic Plant Life in the Bakeshop*. Our Staff of Life shows the baking methods of a modern bakeshop, how the ingredients are stored, the dough rising process and an interesting microscopic view of gluten.

CCC Film Prizes Awarded

The October 26th issue of *Happy Days*, weekly newspaper of the CCC, announces the ten winners of their Movie Picture Contest. First prize was awarded to the film of Co. 728, Salem, Missouri, submitted by John E. Grant, educational adviser, for the commanding officer. The film was made by members of the movie class of the company and gives a complete pictorial study of camp life and the work project of the company. Excellent scenes show the use of heavy equipment in road building, fire drill, the wood detail, school and recreation activities, interior views of canteen and library, and the retreat formation.

Selections from these ten films and others have been made by *Happy Days* for the preparation of two reels of sound pictures which will be distributed to companies throughout the CCC and for outside showings to give a more complete story of life in the CCC. Plans for taking and distributing a monthly newsreel of CCC activities, announced during the contest, are also being worked out by the editors of the paper.

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| <p>Write for 10th ANNIVERSARY CATALOG listing all Photographic items.</p> | |
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TEACHING AIDS SERVICE, JAMAICA PLAIN, MASS.

Some Neglected Factors In Visual Instruction

(Concluded from page 258)

esses, or events, and to do these things in detail, the film is an excellent medium of instruction. The value of any particular film is determined by the amount of previous experience of the pupil with this type of activity. The film, like other visual aids, increases in value as it approaches subjective reality. It must actually seem real to the pupil.

If, on the other hand, a knowledge of objects, particular settings, particular things, etc., is the desired outcome of instruction, the presentation of the object itself, or various types of reproductions of the object, will be equally effective, if not superior to the film. The advantage of flexibility inheres in a method which can be adapted in time and amount of instruction in relation to the particular needs of the pupils and the particular outcomes of instruction. That type of visual aid which is most flexible in its adaptive potentialities is of greatest value to the classroom teacher.

If, finally, the objective of instruction is to teach how to do a certain act, the actual demonstration of how to do the act is probably superior to the film or other visual aids.

(4) *Technique of Use of Visual Aids.* The particular way in which visual aids are to be used, whether they should be presented with or without verbal accompaniment, whether they should be presented before or after verbal instruction, and how rapid and what the rhythm of the sequence should be, is a function of all four factors—the objectives of instruction, the previous experience of the pupils, the difficulty of the material, and the intellectual level of the pupils.

If, for instance, the pupils have had relatively little previous concrete experience in a certain subject, and the objective of instruction is a vivid visual imagery of certain aspects of the subject, a short introductory talk on the relation of the visual material to the subject and a few remarks on the direction of observation toward certain parts or phases of the visual material may be sufficient. If, however, the ability to generalize and to relate the study material to other subject matter of instruction or experience, verbal discussion following the presentation is advantageous. The rapidity with which the visual aids should be presented, and the rhythm of their presentation, are largely functions

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 30 EAST EIGHTH STREET CHICAGO, ILL.

of the intellectual level of the pupils and the difficulty of the material. "Dull" pupils observe less well than do "bright" pupils. Their span of observation may also be considered as less broad than that of "bright" pupils.

No hard and fast rules may be laid down on the matter of verbal accompaniment, or when it should be used. Verbal experience is a prerequisite to verbal learning. Its use is a function of the particular mental reaction desired.

Announcing—

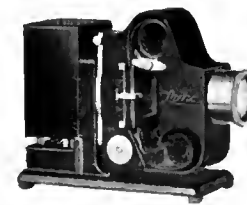
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50 Stereographs and 50 Duplicate Lantern Slides — Complete Descriptive Manual for the Teacher

Other Subjects in Preparation.

Keystone View Co.

MEADVILLE, PENNA.

News and Notes

(Concluded from page 264)

This section is divided into 35mm and 16mm Free Sound Films, and 16mm Rental Sound Films, which are classified under the following group headings: Cartoons, Comedies, Traveltalks and Organlogs, Sport Subjects, Music Master Series, Adventure, Features, Bell & Howell Releases, and Religious.

New School Equipped with Visual Aids

The Rockwood Park School at Jamaica Plain, Massachusetts, a new country day and boarding school for boys and girls up to the ninth grade, represents the development of the progressive ideal under the management of a board of prominent educators. Visual education is widely emphasized as one of the progressive methods of education. Every classroom is fitted up with teaching aids equipment and a library of such aids is maintained in the school. The necessary apparatus and laboratories are available for teachers and pupils to prepare their own motion pictures, slides, filmstrips, pictures, etc.

This feature of the new project was organized under the personal direction of Abraham Krasker, a member of the Board of Trustees.

Material for Motion Picture Appreciation Courses

The extent to which motion pictures will be studied in schools and colleges during 1935-36, is evidenced by a report that sixty-three photoplays of educational interest will be released during the coming academic year. Seven pictures have been tentatively selected for use in motion picture appreciation courses, and study guides will be provided to supplement a study of the selected photoplays.

This report was made by Dr. William Lewin, Chairman of the Motion Picture Committee of the National Education Association's Department of Secondary Education, to Ernest D. Davis, President, upon Mr. Lewin's return from a two weeks' stay in Hollywood. Among the new pictures of interest to educators, Dr. Lewin listed Shakespeare's *Romeo and Juliet* and *A Midsummer Night's Dream*, Dickens' *A Tale of Two Cities* and *Oliver Twist*, Little Lord Fauntleroy, Pearl Buck's *The Good Earth*, Scott's *Ivanhoe* and Kipling's *Kim*.

Dr. Lewin also visited teachers colleges and universities and found intense interest manifested in the photoplay appreciation movement. The University of Southern California, Columbia University Teachers College, New York University and Colorado State Teachers College are among the score of universities that have already successfully instituted these courses.

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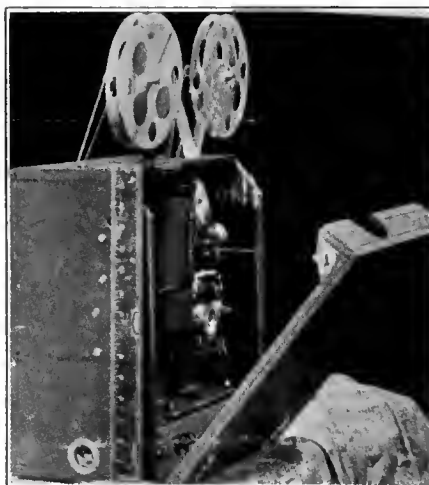
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Universal Pictures
Corporation

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NEW YORK, N. Y.

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VICTOR
Animatophone
16 mm.
Sound-on-film
Projector

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(The encyclopedia of the motion picture industry)

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1650 Broadway
New York City

Among the Producers

Photoart Visual Units

A complete and well-organized new picture series have been recently prepared by The Photoart House of Milwaukee. They consist of cards 6x9½ inches with a picture and descriptive material which will aid the child in interpreting the picture correctly.

The picture, which is approximately 5½ inches wide, is at the bottom of the card with the descriptive material above. For children with reading difficulties there is only a paragraph of reading matter provided to interpret each picture. For remedial reading, questions may be based on the paragraph. Thus the cards serve for classes in reading as well as in geography and social studies. The material has been so designed as to be ideally applicable for use also as an individual classroom study, around the chalk rail, on the bulletin board or for use in the opaque projector.

Titles of the four completed units ready for sale are: *Means of Transportation* (67 cards), *U. S. Northern Interior* (74 cards), *Japan* (58 cards), *Coal Mining* (56 cards). These pictures show means of travel from the dugout canoe to the stream-lined train and ferryboat; the life, industry and geography of our country and Japan; and the four kinds of mining.

These materials are prepared and edited by well known teachers. Miss Leavelva Bradbury of the State Teachers College, Oshkosh, prepared *Japan*. Miss Mineta Merton, Jr. High School, Waukesha, prepared *Coal Mining*. *Means of Transportation* and *U. S. Northern Interior* were prepared under the supervision of Miss Edna E. Eisen, Steuben Jr. High School, Milwaukee.

There is a wealth of material in these pictures. All are actual photographs with the exception of a few drawing and maps. The well-planned arrangement of the pictures and reading material on each card has met with enthusiastic approval from educators.

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 Device for Microscopic Photography

Through the co-operation of the Bausch & Lomb Optical Company and the Eastman Kodak Company, a new apparatus has been designed for making microscopic movies. The use of the 16mm. camera has previously been somewhat limited in the scientific field. The cost of fitting up a movie camera to make microscopic movies ran well over the thousand dollar mark and was limited more or less to 35mm. cameras and film.

Now the Cine-Kodak Special may be used with a special observation eyepiece, developed by Bausch & Lomb, which acts as a beam splitter. The beam splitter eyepiece is fitted to the front of the camera in place of the regular camera lens. In the beam splitter is a 45 degree prism, silvered but unbacked, which causes part of the light to be reflected to the film and part to be transmitted through the eyepiece so that the operator can observe the action and the field while the picture is being made. The Observation Eyepiece sets into a flange placed on the microscope eyepiece so that a light tight seal is made between the two elements. This accessory can be fitted to any microscope.

Not only can films be easily made in black and white, but with the new Kodachrome film pictures in natural color can be obtained. The use of color film with polarized light produces some extraordinary results.

Doctors, medical students, and all scientific workers, can make records in monochrome or color, for purposes of record, teaching or scientific study. The amateur, at modest expense, is enabled to secure beautiful and unusual films of the activities of live specimens.

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 Merton, Ill., for October 1, 1935
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.

2. That the owner is: The Educational Screen, Inc., 64 E. Lake Street, Chicago, Ill.; Herbert E. Slaughter, 5548 Kenwood Ave., Chicago; Nelson L. Greene, 5836 Stony Island Ave., Chicago; Estate of Dudley G. Hays, 1641 Estes Ave., Chicago; Estate of Frederick J. Lane, 6450 Kenwood Ave., Chicago; Marguerite Orndorff, 1617 Central Ave., Indianapolis, Ind.; Frank Greene, Ocala, Fla.; Marie Craig, Torrington, Conn.; Marion Lanphier, 5000 E. End Ave., Chicago; Estate of J. J. Weber, Bay City, Tex.

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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.)

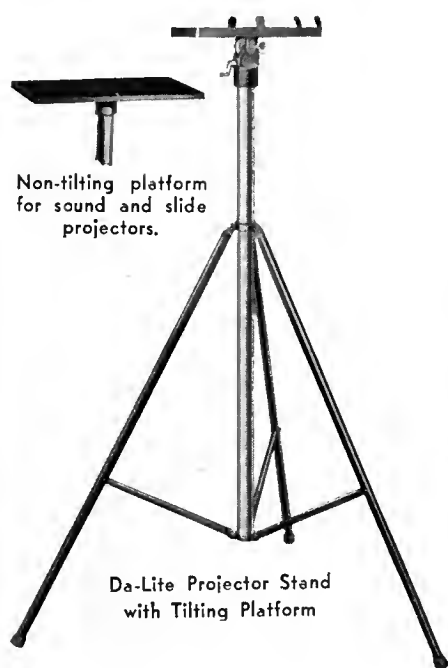
Sworn to and subscribed before me this 1st day of October, 1935.

(SEAL)

LYDA SHEA,

(My commission expires December 16, 1935)

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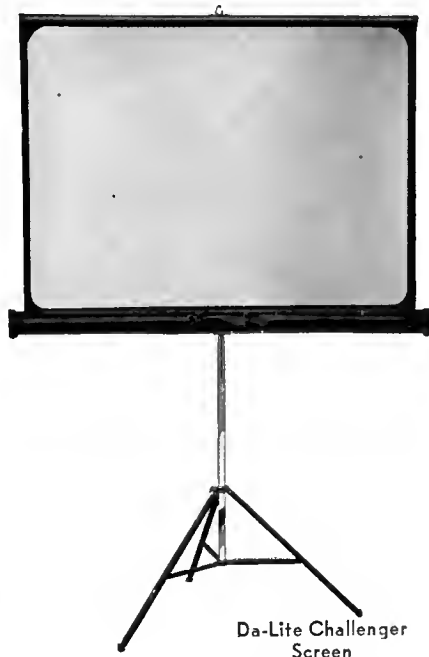
The Projector Stand assures vibrationless projection of pictures at the right height for your class room. It has a tilting platform with worm gear control for silent projectors, which can be quickly replaced with a non-tilting base for sound and slide projectors.

The Challenger Screen has a tripod permanently attached to the case. It adjusts to any height. Sizes range from 30" x 40" up to and including 70" x 94". Screen surface is beaded unless otherwise specified.

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a Quarter of a Century*



DA-LITE PROJECTOR STANDS and SCREENS

A Convenient Projector Case

The Motion Picture Screen & Accessories Company of New York City, manufacturers of Britelite Truvision Portable Screens, Indoor Floodlight Reflector Units, Film Storage Cases and Projector Cases, have added to their line a new Carrying Case for the Keystone Projector which embraces novel and advantageous features.

Most cases for projectors are built to hold the machine snug in the case. As projector bulbs and optical systems are sensitive, jarring of the machine from constant handling and removing it from the case is apt to result in damage. With the new Keystone De Luxe Case, which is suitable for either the B-63, A-74 or A-78 Projectors, the base of the projector fits firmly into the bottom of the case and cannot wobble while being carried. When ready for projecting pictures, the case opens on both sides, leaving the projector free for the threading of the film without having to remove it from the case. When the show is completed both side flaps are brought together enclosing the projector in the case. Thus the machine can be run while in the case without ever having to remove it. In addition to this case, they also make a case for the new Keystone 8mm. Projector.

The wood in all of the cases made by this firm is treated by a special process to prevent warping.

The corners are interlocked and all sides in addition to being nailed, are glued, making them exceedingly sturdy. They are covered with attractive Du Pont Fabricoid and have nickled fittings.

DeVry Combination Super-Speed Camera

The DeVry "A" Movie Camera, characterized as "Magic Eye" "Super Eye" cameras, etc., has been recently adopted for Action Pictures in newspapers, and Still Pictures in movie studios. The DeVry "A" newsreel camera has been provided with a special duplex shutter and high speed lens for use by leading newspapers for instantaneous action pictures in series where much sharper definition is required than with ordinary movie cameras, and for use wherever life like stills with dramatic action is involved—as in Movie Studios. The camera has been used also by such noted explorers as Frank Buck, Carveth Wells, Richard Byrd.

The new optical system stops all action with startling suddenness and sharpness. A large number of different cross sections of a given action are taken at one shot, thus providing a greater range of selection. The new speeds range from 1/100 to 1/1000 of a second, giving photos for enlargement free from blurred or "fuzzy" effects—in fact, focal plane (Graflex) definition, but with the continuity of movie shots, and on inexpensive 35mm film; which will enlarge clear and sharp up to any desired size.

Here They Are

FILMS

- Bray Pictures Corporation (3, 6)
729 Seventh Ave., New York City
- H. S. Brown, Inc. (1, 4)
6 N. Michigan Ave., Chicago
(See advertisement on page 266)
- Eastin 16 mm. Pictures (6)
(Rental Library) Davenport, Ia.
- Eastman Kodak Co. (4)
Rochester, N. Y.
(See advertisement on outside back cover)
- Eastman Kodak Co. (1, 4)
Teaching Films Division
Rochester, N. Y.
(See advertisement on page 267)
- Edited Pictures System, Inc. (1, 4)
330 W. 42nd St., New York City
- Erpi Picture Consultants, Inc. (2, 4, 5, 6)
250 W. 57th St., New York City
- Garrison Film Dist. Inc. (5)
729 Seventh Ave., New York City
(See advertisement on page 270)
- Guy D. Haselton's TRAVELETTES
7901 Santa Monica Blvd., Hollywood,
Cal. (1, 4)
- Ideal Pictures Corp. (3, 6)
30 E. Eighth St., Chicago, Ill.
(See advertisement on page 271)
- International Educational Pictures, Inc.
40 Mt. Vernon St., Boston, Mass.
(See advertisement on page 268)
- The Manse Library (4, 5)
409 McAlphin Ave., Cincinnati, O.
(See advertisement on page 270)
- Pinkney Film Service Co. (1, 4)
1028 Forbes St., Pittsburgh, Pa.
- Ray Bell Films, Inc. (3, 6)
2259 Ford Rd., St. Paul, Minn.
- 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 273)
- Visual Education Service (6)
470 Stuart St., Boston, Mass.
- Wholesome Films Service, Inc. (3, 4)
48 Melrose St., Boston, Mass.
- William A. Dudley Visual Education
Service (4)
736 S. Wabash Ave., Chicago
(See advertisement on page 245)
- Williams, Brown and Earle, Inc. (3, 6)
918 Chestnut St., Philadelphia, Pa.

MOTION PICTURE MACHINES and SUPPLIES

- The Ampro Corporation (6)
2839 N. Western Avenue, Chicago
(See advertisement on page 245)
- Bass Camera Company (6)
179 W. Madison St., Chicago
(See advertisement on page 273)
- 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, 4, 5, 6)
(Western Electric Sound System)
250 W. 57th St., New York City
- Herman A. DeVry, Inc. (3, 6)
1111 Center St., Chicago
(See advertisement on page 246)
- Holmes Projector Co. (3)
1813 Orchard St., Chicago
(See advertisement on page 266)
- Ideal Pictures Corp. (3, 6)
30 E. Eighth St., New York City
(See advertisement on page 271)
- International Projector Corp. (3, 6)
90 Gold St., New York City
(See advertisement on inside front cover)
- Motion Picture Accessories Co. (3, 6)
524 W. 26th St., New York City
(See advertisement on page 269)
- RCA Manufacturing Co., Inc. (5)
Camden, N. J.
(See advertisement on page 265)
- Regina Photo Supply Ltd. (3, 6)
1924 Rose St., Regina, Sask.
- S. O. S. Corporation (3, 6)
1600 Broadway, New York City
- Sunny Schick, National Brokers (3, 6)
407 W. Washington Blvd.
Fort Wayne, Ind.
(See advertisement on page 270)
- United Projector and Film Corp. (3, 4)
228 Franklin St., Buffalo, N. Y.
- Victor Animatograph Corp. (6)
Davenport, Iowa
(See advertisement on page 248)
- Visual Education Service (6)
470 Stuart St., Boston, Mass.
- Weber Machine Corp. (2, 5)
59 Rutter St., Rochester, N. Y.
- Williams, Brown and Earle, Inc. (3, 6)
918 Chestnut St., Philadelphia, Pa.

PICTURES

- The Photoart House
844 N. Plankinton Ave., Milwaukee,
Wis.
(See advertisement on page 269)

SCREENS

- Central Camera Co.
230 S. Wabash Ave., Chicago
(See advertisement on page 270)
- Da-Lite Screen Co.
2721 N. Crawford Ave., Chicago
(See advertisement on page 275)
- Motion Picture Accessories Co.
524 W. 26th St., New York City
(See advertisement on page 269)
- 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.

A Trade Directory for the Visual Field

- Edited Pictures System, Inc.
330 W. 42nd St., New York City
- Ideal Pictures Corp.
30 E. Eighth St., Chicago, Ill.
(See advertisement on page 271)
- Keystone View Co.
Meadville, Pa.
(See advertisement on page 272)
- Radio-Mat Slide Co., Inc.
1819 Broadway, New York City
(See advertisement on page 268)
- Spencer Lens Co.
19 Doat St., Buffalo, N. Y.
(See advertisement on page 269)
- Victor Animatograph Corp.
Davenport, Iowa
(See advertisement on page 248)
- Visual Education Service
470 Stuart St., Boston, Mass.
- Visual Sciences
Suffern, New York
(See advertisement on page 268)
- 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 246)
- Keystone View Co.
Meadville, Pa.
(See advertisement on page 272)

STEREOPTICONS and OPAQUE PROJECTORS

- Bausch and Lomb Optical Co.
Rochester, N. Y.
- E. Leitz, Inc.
60 E. 10th St., New York City
(See advertisement on page 271)
- Regina Photo Supply Ltd.
1924 Rose St., Regina, Sask.
- Spencer Lens Co.
19 Doat St., Buffalo, N. Y.
(See advertisement on page 269)
- Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

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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Editorial

ACCORDING to present plans of the Department of Visual Instruction of the National Education Association, the national Questionnaire on Visual Instruction will begin mailing to American schools on January 2nd next. Some months of careful work have gone into the framing of the little document. It is designed to bring maximum information on a school's equipment and activity, yet with minimum time and effort from the Principal recording same.

Educators, being only human, are subject to that law of human nature which seems to say "the wastebasket is easier than the mail". Hence the pitifully low percentage of returns on most questionnaires.

On this particular paid-post-card questionnaire, the Department expects to raise enormously the usual percentage of return, for several reasons: (1) Interest in the visual idea has never been so high as now. (2) The range of information covered by this questionnaire assures the field of comprehensive statistics on itself for the first time in its history. (3) The labor of replying has been reduced to the irreducible minimum—check marks, a few figures, and the government postal to be mailed as is.

Many of our readers can be of definite assistance in increasing returns. Those connected with, or in familiar contact with one or more schools can drop a word in the proper quarter urging that the school should not remain blank in the national record. As the aim is to get an individually numbered questionnaire to every school in the country, mailings will necessarily spread over a considerable period. But, sooner or later, every school will receive its document. Our readers can have each school in their communities in a cooperative frame of mind, ready to reply promptly to the first really national effort of the kind in visual education history.

BEGINNING in the January issue of THE EDUCATIONAL SCREEN (Volume XV, Number 1—please note our venerable age!) we are pleased to announce a new department entitled "Film Production by the Educational Field", to be conducted by F. W. Davis of the Department of Photography of Ohio State University. It will offer not only news of film-making activities by schools and colleges throughout the country but also specific aid and information on technical problems confronting institutions desiring to make visual material for their own use.

NELSON L. GREENE

Educational Screen

Combined with

Visual Instruction News

DECEMBER, 1935

VOLUME XIV

NUMBER 10

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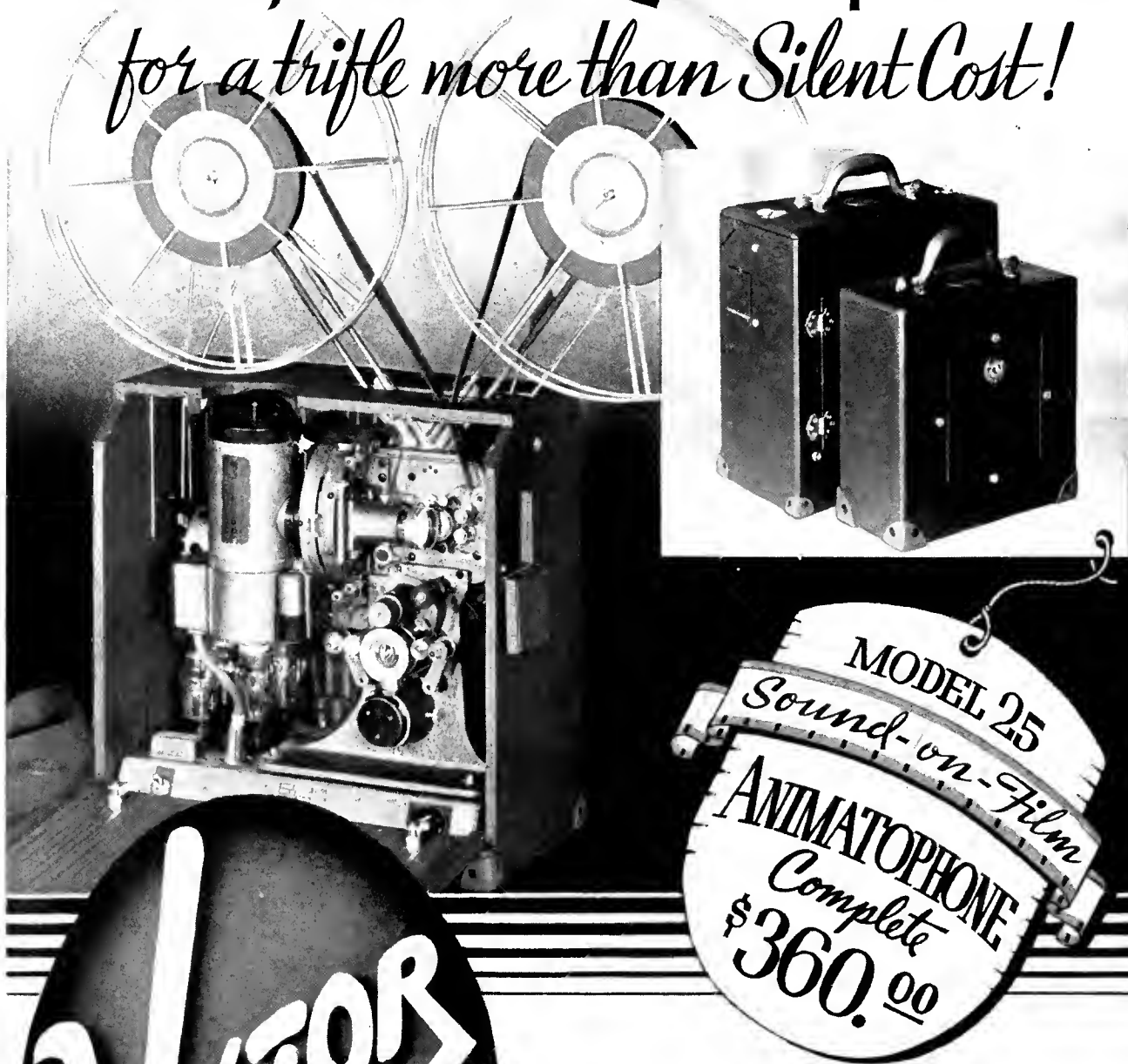
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THE EDUCATIONAL SCREEN, Inc.

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NEW YORK

LOS ANGELES

CHICAGO

Building a Visual Education Program

By FRANK A. RHULAND

Chairman, Committee on Visual Education
High School, Beverly, Massachusetts

THE situation in Beverly, Massachusetts, is not essentially different from any other city. Plant capacity is strained to accommodate enlarged enrollment while additional school appropriations are out of the question. Much of the enrollment which represents the increase over former years is of the type which requires more than average teaching skill. Devices of all types are needed to revive and hold flagging pupil interest. After doing contortions for some years in an endeavor to visualize various phases of Science for his classes, the writer finally turned loose a store of latent interest in educational motion pictures. The result has been little short of incredible.

The day which might be regarded as the beginning was Saturday, January 27, 1934. It can hardly be said that there was no visual education in Beverly High School previous to that date. There was in the school some projection apparatus and materials. Some of it had been used occasionally, especially in the years following the war. For some years previous to 1934 visual education had been approximately as dead as the well-known dodo. On January 27 the writer accompanied by an Art teacher and several pupil members of a "committee on motion pictures" attended a convention on visual education held in Boston. Under the guidance of Abraham L. Krasker, a pioneer in the use of educational motion pictures, the program presented was an inspiration. The writer returned filled with determination to try out teaching pictures in some of his classes.

Films could be obtained at Boston University free of charge except for shipping, and the school contained several rooms equipped with dark shades. A good silver screen was also available but no motion picture projector. Projectors sold for \$150.00 and up. After speculating on and rejecting the possibility of buying one, the problem was solved when it was learned that a member of the teaching staff, Clarence Howard, owned a small DeVry projector. He loaned it for use in the school, as he had an active interest in the possibilities of educational motion pictures. The writer procured from the library at Boston University a three reel subject entitled *Evolution of the Oil Industry*, and on February 13 the picture was shown to two Science classes. Several other teachers who displayed interest were invited to share the "good news", and in the course of the week 8 showings were made to a total of 310 pupils.

Interest and enthusiasm on the part of both teachers and pupils was spontaneous, and both the school paper and the daily local paper carried accounts of the "introduction of motion pictures" in classroom procedure. This was a happy start and should provide a suggestion to those who would like to promote visual education in their schools. Motion pictures have a fascination for nearly everybody; and with reasonable regard for propriety, the educator may if necessary capitalize the fact to gain publicity and support for worthwhile educational ends. The public pays the bills for education, and is interested in what goes on in the schools. Knowledge and understanding are essential to gaining appreciation.

From this point on the growth of the use of motion pictures was phenomenal. By the end of the school year, a dozen teachers had made use of 26 film subjects on 51 reels. There had been 161 showings before a total of 4891 pupils. Money had been raised sufficient to purchase a 400 Watt Ampro projector and establish a working fund for small expenses. The use of motion pictures was established and recognition was given by the headmaster's announcement that a "Visual Education Committee" would be appointed for the following year.

The records for the present school year show that films were used in 5 of the 10 departments by 25 of the 60 odd teachers on the staff. The number of subjects shown is 66 on 133 reels. Whole or part period showings totalled 417, amounting to 15,588 pupil-periods (whole or part period).

What of the other phases of visual education? Thus far this account has concerned the virtually mushroom growth of the use of motion pictures. Were other types of visual education used? The reader will recall that they were almost wholly unused previous to the date when motion pictures were introduced.

Our growth in the use of other visual aids since then has not been sensational, but it has been steady and in many respects more healthy than the growth in the use of films. Applications for the use of lantern slide, film slide, and opaque projection are increasing steadily, and these applications invariably show deep interest and forethought on the part of the teacher which is often lacking in requests for the use of films. On May 3rd, for example, over 300 pupils in the French classes were shown lantern slides on Paris and other interesting points of France. The department head supervised the

planning which began fully a month before the date of showing, so that the various duties attendant upon getting a dozen class groups checked in and out in the course of the six periods of the school day were delegated to participating teachers and were smoothly discharged.

To the original equipment on hand in the school, additions have been made so that requests for any of the common types of projection apparatus can be met whether it be film slide, opaque, lantern slide, or motion picture projection. It is evident that while our development of visual education has been distorted in the direction of excessive use of motion pictures, the films have aroused an enthusiasm and interest in other forms of visual education which would not exist otherwise.

The narrative thus far has left the reader in the dark concerning the manner in which these developments were engineered. The problem divided itself into two aspects, one of finance, and one of supervision. Each can be explained as follows.

Starting with "free films" and borrowed projectors, the only expense, that of transporting films and supplying lamps for the projector, was met out of the writer's pocket plus contributions from the pockets of other interested teachers who felt well repaid for the cost. On the wings of publicity a pupil committee headed by a very earnest young man named Walter Towne, with the assistance of the dramatic teacher, staged a vaudeville show to raise the funds for a motion picture machine. This show together with the benefits of a social which were given for the fund netted nearly \$150.00, so that we were able to purchase a projector and have something left for lamps and minor expenses.

At the outset of the present year the teachers of United States History expressed a desire to have the *Chronicles of America* photoplays shown in their classes. The 300-odd pupils enrolled in the subject agreed almost unanimously to donate .30 each or .02 per episode for the series, and as a result \$92.00 out of the necessary \$100.00 rental price was raised. About the same time a combined teacher and pupil committee set in motion plans for a "Sport Night" program which would add to the the "Visual Education Fund" which had been officially established.

One of the features of the program was 16 mm motion pictures of the football games played by the school that year, the taking of which had been done with rented cameras. This program netted \$85.00 more for the fund. In the meantime, teachers applying for the use of visual materials were given a hint that any pupil contribution however small (and under no condition compulsory) would be appreciated and would extend the opportunities for all interested in visual education. The response was gratifying, and miscellaneous contributions swelled the total receipts from all sources to an amount of \$367.54 over the

period between Feb. 1934 and May 1935. Expenditures in that period totalled \$346.40 of which \$171.90 went into the purchase of equipment and \$174.50 into the operating costs such as rentals, transportation, and projector lamps. Not one cent of taxpayers' money, as such, has entered into the development of our Visual Education program. We shall enter our next school year with full equipment, and confidence in our ability to raise enough funds for operating expenses to maintain our present development.

The problem of supervision and management divides itself into two aspects; one concerning pupil operators, and the other concerning faculty management.

Operation of the motion picture machine presented a difficulty at the outset. Many teachers who would like to use the films, preferred to be free to watch the film and the class. The writer could not be there to operate the machine as he usually had his own classes to attend. A number of reliable boys were selected and trained to operate the projector, their programs filed so that they would be assigned to operate during their study periods. They were later organized into a "Photocraft Club" and instructed in the operation of lantern slide, film slide, and opaque projectors. The organization has been an invaluable assistance in developing our visual program. Some of the members have developed considerable skill in laboratory photography. It is hoped that they may be useful next year in the production of visual aids.

Faculty management, including such details as procuring films, slides, etc., checking and returning them, storing and servicing projector apparatus, assigning available materials, dark rooms, and pupil operators, supervising money raising activities, auditing and disbursing funds, make strenuous demands on a teacher whose regular duties include 27 out of 30 periods weekly. Actually the task would be impossible unless a variety of duties could be delegated, as they now are, to other willing workers, teachers and pupils. Perceiving that Visual Education was reaching an important position in school affairs, a "Committee on Visual Education" was organized at the outset of this school year with the writer as chairman and four other members. One member took charge of checking receipts and disbursements. Two others were charged with devising money raising activities, while one other member took care of equipment and scheduling use of materials with the writer.

Competent members of the "Photocraft Club" are always at hand to assist the writer in the care and operation of materials so that his regular class-work proceeds without undue disturbance. About the only disturbance of school routine which does occur is the frequent exchanging of classrooms to furnish the darkened room necessary to Visual Edu-

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Painting Your Own Barn

By WILLIAM F. KRUSE

Formerly Visual Instruction Section, National Park Service
Washington, D. C.

NOT SO many years ago, before the economy and wisdom of painting barns and other exterior woodwork was universally recognized, it was a common sight along many of our country roads to find sides of the farmers' barns blazoning forth advertisements extolling the superior virtues of everything from mange cure to grand pianos. The farmer had little to say about the "copy" or the color scheme, or about the commodity advertised, for it was the advertiser who paid for the paint job. The side of the barn facing the road, and bearing the advertisement, frequently remained well painted long after the rest of the building had peeled. It was not an ideal solution, either for the farmer or for the paint manufacturer, though the barns were painted after a fashion, and there was a sale of paint, of a sort.

For a good many years, many visual instructionists have found fault with lesson material prepared for their use by concerns regularly engaged in the business of supplying school requirements, even though these concerns make a most serious effort to meet the teachers' point of view. The film or slide producer often goes to considerable expense to engage educational authorities to ensure preparation of the right material, and its co-relation with classroom work. But school teachers, like other humans, have been known to disagree among themselves as to the merits of school methods or materials and the field of visual instruction is certainly no exception. On the contrary, because of its newness and its extremely wide scope, touching every subject on the curriculum, there is perhaps more room for healthy disagreement in this field than in most others.

Among an increasing number of visual instructionists, the realization is growing, and with it the practice, that if their "barn" is to be painted as they want it, they will have to do it themselves. Hence, in recent issues of *EDUCATIONAL SCREEN*, and in some of the other specialized teachers' magazines, there has been a growing emphasis upon self-selected and often self-created visual materials. Photographs are selected with a local application, projects are worked out so as to encourage individual initiative, posters are designed at home, only a few glass slides are selected from the many that are offered in "sets", and the vogue of the "home-made" slide has

already given us some highly promising achievements.

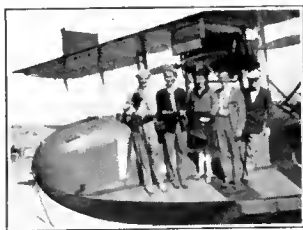
A teacher, or visual department head, who thinks nothing of making his own slide selections from among many, or his own still photographs for opaque projection and direct viewing, or even the making of his own slides and mounting his own photographs, generally still holds back from the making and editing of his own motion pictures. There are a few worthy exceptions, some of which have been described in the *EDUCATIONAL SCREEN* in the past. The Visual Department at San Diego has quite a number of its own motion picture productions to its credit. A single school in Milwaukee, the Vocational School, put a staff of five to work producing its own films, particularly tailored to its own special requirements. A Seattle high school made a local health story film that has proved a perennial favorite, with its own equipment, and with members of its student body as a cast. Many other cases, far too numerous to mention, have come to light, and probably still more have not. Furthermore, there is a growing number of directors of visual instruction departments who no longer hesitate to remove a scene or title, or change a continuity of a silent motion picture that they have purchased, if by so doing they more closely parallel their own curriculum and teaching schedule.

An interesting example of "painting your own barn" in the manner of preparing motion pictures for a particular need, is offered by the National Park Service. For many years the Service had to get along with motion pictures produced by others, presenting park scenes incidentally. Sometimes these were railroad films, excellently photographed, but with a natural

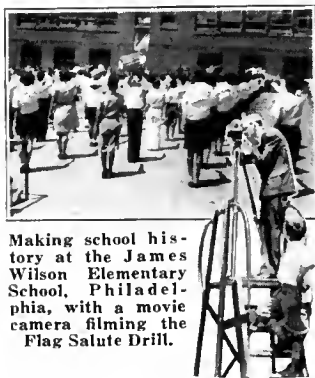


All photographs courtesy of Bell & Howell

Producing the film "Wisconsin—Its Government at Work".



Student "company" of San Diego Junior and Senior High Schools "on location" making the teaching film "Aviation," depicting the growth of the industry and phases of both civil and military aviation.



Making school history at the James Wilson Elementary School, Philadelphia, with a movie camera filming the Flag Salute Drill.

emphasis on railroad and hotel facilities. Sometimes they were made by automobile or bus companies, and again the emphasis was naturally on the sponsor's product. In still other cases the films were made by amateurs, often representing a sightseer's shallow impression, and not always technically well done. Still, a paint job that includes a billboard is better for the barn than no paint at all, and these films for years did their share in popularizing our great National Park system.

With the launching of the Emergency Conservation Work program, which made available a large reservoir of man power for highly necessary work to extend the facilities of our National Parks and Monuments, the Service was confronted with additional educational tasks. It was desired to bring home to the boys the social significance of the hard physical labor in which they were engaged. What more effective medium could be chosen than a series of really worth-while motion pictures, presenting the marvels of our National Parks, and showing the contribution of the CCC activities in building up this heritage of the American people?

But the educational task confronting the National Park Service was not confined to the boys encamped in park areas. These boys were only one section of the broader public to whom the same realization had to be brought. So the same motion pictures prove an excellent vehicle for carrying to the American people a large knowledge of the National Parks and of the improvements that the CCC are making.

This medium made it possible not only to popularize the National Parks and Monuments system, but, through a better and broader public understanding, to give a great impetus to a new development, that of a nation-wide system of State Parks whose standards would more and more closely approximate the high standards applied in our National Park areas.

Confronted with such a task, it was realized that existing films, photographs, etc., were not adequate to the new and greater job to be done. Two camera crews were therefore sent out, with professional studio cameras, to make a motion picture record of the National and State Park and Monument areas, and of the CCC activities there. Such films obviously had

to be something more than just ballyhoo news reels, of temporary and passing interest, such as are given in the sporadic coverage of the theatre screen. The Parks themselves will remain, and much of the work done by the CCC endure, long after the present activity becomes history.

Accordingly, the film material was purposefully grouped so as to be applicable to the teaching of geography, biology, botany, geology, anthropology, sociology, and kindred subjects. On each major area, at least three films were planned. The first dealt with a visit to that particular area, located it geographically, and depicted its scenic features. The second presented the "natives" of that area—animal, plant and human life. The third offered a "study" of that area, dealing popularly but seriously with the reasons for the phenomena observed.

Every technical aid known to the motion picture was applied. Animated maps aided geographical location, continuity carried attention smoothly from the general to the most detailed data, animation photography made clear even the most slow moving natural



National Park Service Cameraman "on location".

processes, and in this animation photography the drawing board was supplemented with the stream-table and pressure-box borrowed from the most up-to-date methods of geology teaching.

Both silent and sound versions were planned for this series. Most of the National Parks films have been turned out thus far only in the silent; most of those dealing with the State Park system, primarily with a sound narrative accompaniment. Some of the film footage was used in the production of a series of six splendid geology teaching films, in collaboration with the Erpi organization.

Every precaution was taken to insure the accuracy of the information presented, responsibility for this resting with Dr. H. C. Bryant, Associate Director of the National Park Service, in charge of Education and Research, and Mr. Earl A. Trager, Chief Naturalist. Collaboration of outstanding authorities attached to

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The Objective Test and the Stereopticon

By LAURENCE C. WELCH

Instructor, Emergency Educational Program
Los Angeles, California

WITH THE extension of multi-sensory aids into other departments of knowledge besides that of the natural sciences, resourceful teachers are rapidly finding the stereopticon especially adaptable for a variety of purposes heretofore unthought of. The days when it was considered the height of professional progressiveness to mount a platform, armed with a ten-foot pointer and a cricket, are happily over. The stereopticon has been removed from the assembly hall and set up in the classroom where it is being made to illuminate and reinforce the spoken word.

The usage productive of the most satisfactory results so far has been in conjunction with slides designed by the individual teacher to meet specific needs. A piece of cellophane and a cover glass together with a little India ink or water color are giving rise to devices whose number apparently is legion. Simple though the majority of these contrivances are, yet it is through them that much of the best teaching is taking place.

The possibilities of the stereopticon for testing, however, have not been so widely appreciated. Here and there a teacher has found that examining by this means often brings surprising results, but to the rank and file of the profession it is still unknown.

The essential difference in the testing technique is the substitution of a typewriter slide (radio mat) for the mimeographed paper containing the objective test questions. But suppose, for the sake of clarity, we imagine a situation that might occur in most any classroom.

Miss Jones has completed Unit II in American History, covering the period of early settlement in New England. She wishes now to learn just how much of the material has been retained by the pupils. To stimulate interest and at the same time reduce to a minimum the nervous tension present during an examination, she decides to use the stereopticon.

Being a thrifty soul, Miss Jones finds among her things some cellophane salvaged during the Christmas holidays for just such occasions. She chooses a piece of amber, remembering that this will give a projection light that is kinder to young eyes. (She used to use the clear cellophane in her old room because there the cross-lights were so bad). The cellophane is cut down to fit between two cover glasses that have been hinged together by a narrow strip of gummed paper. This is the slide upon which the questions are to be typed. The average test requires several of these.

Miss Jones has discovered that by inserting the slide between a fold of *heavy weight* carbon paper in such a manner that the inked surface is against either side of the cellophane, a much more distinct impression can be gotten. The typing is done in the usual way upon the plain surface.

On the first slide are the directions for the test. Through past experience pupils are familiar with the general procedure so lengthy explanations are unnecessary. Something of this nature serves quite well:

Each of the statements to follow is either true or false. If you think the statement is *true*, write *true* on your paper opposite the number that corresponds with the number of the question on the screen. If you think the statement is *false*, write *false* on your paper in the same manner.

Then come the questions, one or more on a slide. If it is the first time the device is used it probably will be found more satisfactory to have a slide for each question. Questions are framed in the customary way:

1. Various stock companies were organized in England to make money by sending colonists to America. The Massachusetts Bay Company was one of these.
6. The people of England thought that their colonies should exist for the purpose of enriching the mother country.
10. The New Englanders thought that slavery was wrong.

On the morning that the test is to be given, Miss Jones sets up the stereopticon on a vacant desk in the rear of the room and focuses the light upon the plastered area over the front blackboards. When the pupils are in their places uniform-sized pieces of paper are passed out. Down the left side of these they write as many numerals as there are questions. Cross lights are eliminated by drawing the front shades. Everything being in readiness, the lantern is turned on.

To facilitate matters it is wise to have two hinged cellophane holders so that while one is being projected, the other may be removed from the slide rack of the stereopticon, the previously projected question taken out and the next inserted. In this way the timing of the questions can be more precisely controlled.

The matter of timing objective test questions is of importance. A fraction of a minute can so seriously offset the group scores that they will not be comparable to the norms. In classes where standardization is being attempted this element is of paramount in-

terest. Many a teacher laments the impossibility of removing the test immediately after the time limit has expired. Here and there throughout the class a pupil surreptitiously continues, Argus-eyed though she be. The stereopticon obviates such a difficulty. With the snapping off of the current the examination disappears and the child has before him only a page covered with meaningless words.

The use of the lantern makes possible frequent objective testing. There is no delay while the clerical force mimeographs questions, nor is there any chance for the teacher to wear out her welcome by asking for this service too often. She is independent, for the construction of the tests is entirely in her own hands.

At present the novelty of the technique appeals to youngsters. There is something magical about it. Those blase young sophisticates, enjoying the ennui that accompanies adolescence, exhibit the nearest approach to interest possible under the circumstances.

This alone should recommend it to the teacher harassed by such stolid indifference.

Although only the true-false type of test has been mentioned, any of the other varieties can be adapted to the stereopticon method. In the completion and the multiple-choice examinations, the word necessary to make the sentence intelligible is written on the pupil's paper, as is also his preference in the other type. With a little preliminary instruction, confusion during the actual period of testing is not apt to occur. Children "catch on" surprisingly quickly.

It must not be imagined that the use of the stereopticon in objective testing is a cure-all for examination ills. Quite frankly, there are situations where it will not work and to attempt to make it do so is to court trouble. But, in the majority of cases, if care is exercised, the results will be entirely satisfactory. And once the teacher has accustomed herself to its use she will wonder how she ever tolerated the usual methods.

Painting Your Own Barn

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other Government branches, such as the United States Geological Survey, assured authoritative preparation of the material. These films can be borrowed, subject to government regulations, free except for transportation charges, by educational institutions. Applications should be addressed to E. C. Dent, Visual Instruction Section, National Park Service, Washington, D. C. They can also be purchased at very low prices, if authority is obtained from the Director of the National Park Service. A complete set should be in use in every school system.

It may be pointed out that the facilities at the disposal of the National Park Service for "painting its own barn" are quite different from those available to the average visual instructionist. This may be true from the point of view of quantity, but hardly of quality. A local visual instructionist can make a worth-while civics instructional motion picture, entirely based upon local scenes and activities. He can likewise buy outright film material on practically every part of the earth, and edit this material in conformity with his own study plans. Bell & Howell, for example, offer a series of silent films made from the newest geography negative on which no restrictions as to re-editing prevail. Many stock-shot libraries can supplement this material.

There is no greater teaching job involved in the rearrangement of the sequences of a silent motion picture than in the re-assortment of a glass slide set. The making of additional sub-titles presents no serious difficulty, or excessive expense. It can be done by professionals where desired, at very reasonable cost, or title cards can be turned out by printing or drawing classes right in the school. Furthermore, local scenes can be made a part of such re-edited film, and will be

found to give much greater effect, particularly in the social studies, when used in this way.

It is naturally much more difficult to make changes in the case of sound films. In fact, such changes are at present beyond the powers of a local visual instructionist, except by the outright elimination of occasional material, sound and picture simultaneously. It will generally be found, however, that sound films are more carefully edited, and are planned to constitute a complete and adequate coverage of the particular subject with which they deal. Even where this is not the case, the instructor will invariably supplement, by concrete personal or local material and exercises, the general informative presentation given by a talking picture. Where the sound film presents integral sound effects, as distinguished from narrative, the additional contribution of the sound will be such that no teacher would want to lose or change those additional effects.

It would be of interest to have visual instructionists write up their actual experiences in the preparation or adaption of their own motion picture teaching materials, so that their colleagues might profit thereby.

Good results have been obtained in the past with motion pictures produced *for* the visual instructionist, especially where active collaboration of qualified educators was enlisted in the preparation of such film material. There is every reason to believe that motion picture materials prepared *by* the visual instructionist would make an additional contribution. Such contributions, adequately measured, should in turn react beneficially upon future professionally-produced teaching films. Contrary to common belief, motion picture production activities are not beyond the reach of the average school. Movie making by local forces will be found a stimulating educational experience. Every encouragement should be given those who desire to "paint their own barn", by making and editing their own educational motion pictures.

News and Notes

Conducted by JOSEPHINE HOFFMAN

Museum Film Programs to Start January 1st

On January 1, 1936, the Museum of Modern Art Film Library, New York City, will start the actual circulation of film programs to schools and museums which will enable them to study the art of the motion picture. As announced in our November issue, this film library was founded to collect and preserve outstanding films of all types so that programs of film should be made available to students of the cinema.

Two film series are now in preparation. Nine reels of Series I, "A Short Survey of the Film in America, 1895-1932", which will be available January 1 are on the Development of the Narrative from 1895 to 1911. The films chosen to illustrate the period are:

- 1895 Wash Day Troubles
- 1895 The Execution of Mary, Queen of Scots
- 1902 A Trip to the Moon, by George Melies
- 1907 Faust, a Pathe film.
- 1911 Queen Elizabeth, with Sarah Bernhardt

Film Series 2, "Some Memorable American Films, 1896-1934", will have ready the following examples of the "Western" film:

- 1903 The Great Train Robbery, by Edwin S Porter (1 reel)
- 1916 A Good Bad Man, with Wm. S. Hart (2 reels)
- 1923 The Covered Wagon, by James Cruze (10 reels) or 1924, The Iron Horse, by John Ford (10 reels)

Visual Education and The P. T. A.

Very encouraging progress has been made the past year by the National Congress of Parents and Teachers on the projects of their National Motion Picture Plan. The plan calls for the cooperation of the Congress with school officials for the purpose of having each school supplied with adequate motion picture equipment and to make arrangements for the regular use of films for strictly educational and cultural purposes in the classroom; and for the use of school auditoriums for regularly scheduled entertainment motion pictures from non-theatrical sources, suitable to the various ages and interests of children of school age. Other projects urged are: 1. the formation of a National Film Institute; 2. the establishment of state and local film libraries in educational institutions; 3. the inclusion in teacher-training institutions of required courses in the use of motion pictures as visual aids; 4. the adoption of a motion picture appreciation course in high schools under the direction of the teachers of English; 5. the organization of amateur motion picture clubs in high schools.

Reports from the state motion picture chairmen indicate that these projects are in operation in each of

the forty states heard from. The Louisiana chairman reports progress has been made toward securing training courses for teachers in the use of visual aids, and in establishing film libraries. In New Jersey, "almost all subjects in the junior and senior high schools are taught with the aid of movies." The New York chairman reports that almost every city of any size has its own film library and that many schools are equipped with projectors. California has made a study of motion picture equipment and the use of films in schools. There have been in Pennsylvania seven motion picture institutes, six of which were conducted by the former National Motion Picture chairman, Mrs. Robbins Gilman, and the other one by Dr. Edgar Dale, present chairman.

New Visual Education Course

A course on *Methods of Visual Education* will be offered this winter quarter, according to Dean E. A. Jacobsen of the Utah State Agricultural College, Logan, Utah. This course is offered in response to demand from students in various departments for information and demonstrations on some of the vital uses of still and motion pictures as aids to learning in all its branches. The instructor will be Arthur L. Marble, M.S., Director of the U.S.A.C. Bureau of Pictures and Radio.

Survey of Educational Films

A survey to list all motion pictures which have an educational value is being conducted jointly by the U. S. Office of Education and the American Council on Education in Washington. This includes not only the strict classroom film, but subjects useful to medical students, scientific workers, vocational classes, C. C. C. camps, teachers and other specialized educational groups. The survey is being made under a grant from the General Education Board (Rockefeller) and is part of the work being carried on by the American Council on Education in connection with its sponsorship of the proposed American Educational Film Institute.

More than 10,000 film catalog cards have been mailed to film distributors. This card covers nearly 100 items which will result in accurate information being filed in one central office covering information necessary to judge the adaptability of the film to specific educational needs. Supplemental analyses and listings will be prepared and publicized

in an appropriate manner. Both agencies cooperating in this survey desire that this central information file be made as complete as possible. Any person or organization that has produced, now owns or has the exclusive distribution rights to any motion picture that should be included in this list, and who has not received the film catalog cards sent out under this survey, will be sent a supply of the cards upon writing to the American Council on Education at 744 Jackson Place, Washington, D. C.

The importance of such information for American educators is beyond question. Its value will be simply incalculable. It is to be hoped that no producer or distributor of educational film will fail to cooperate fully in supplying the data so urgently needed.

Visual-Radio Education in Pennsylvania

On October 7, at Station WIP, Gimbel Brothers, Philadelphia, the Pennsylvania Arts and Science Society, Louis Walton Siple, director, gave a pioneer demonstration in visual-radio instruction in art. Daniel Garber, head of the faculty of the Pennsylvania Academy of the Fine Arts, inaugurated a series of broadcasts which are being synchronized with the schools in Philadelphia, Bucks, Delaware, and Montgomery counties. First the photograph of the speaker was projected on a screen, then as he discussed masterpieces by Pennsylvania artists, their slides were similarly projected. This visual-radio presentation is not a sound movie of the action type, as still slides are projected and remain stationary for close scrutiny by the audience while the speaker makes his interpretation and discusses the technique of the artist. It gives many groups the opportunity to hear an outstanding speaker, not a canned voice, and with multiple sets of slides to study his demonstration as though he were present. The field of this illustrative type of visual-radio presentation is not limited to the field of art, but is equally applicable to the various fields of science.

A series of ten broadcasts has been arranged which starting October 14 will go on the air every Monday over this station from 2:30 to 3:00 p. m. (*Pennsylvania School Journal*.)

One School's Visual Activities

The Visual Instruction Department at the Macombs Junior High School, New York City, works smoothly under the capable direction of Joseph V. Sullivan. He reports that an average of fifteen films, and twelve sets of slides are shown to forty individual teaching units per week, plus seven or eight auditorium groups of four to five hundred children for a gross attendance of about fifty-four hundred. No teacher touches a machine. Reliable

and efficient boys from the Projection Club are chosen and instructed on how to operate the machines.

Mr. Sullivan also conducts two weekly courses for the Bronx Boro Wide Association of Teachers. "Methods and Use of Visual Instruction Material," given Tuesdays at the Theodore Roosevelt High School, discusses the theory, methods, mechanics and administration of visual instruction. The other course, "The Motion Picture," given Thursdays at the Morris High School, is concerned with the film exclusively, emphasizing the theatrical as well as the educational film.

W. C. Bowen Appointed New York Visual Instruction Director

Commissioner of Education Frank P. Graves has announced the appointment of Ward C. Bowen as Director of the Visual Instruction Division of the New York State Department of Education. Since the retirement of Alfred W. Abrams last December, Mr. Bowen has been serving as Acting Director of the Division. Mr. Bowen has been supervisor in the Visual Instruction Division since 1923. He is a graduate of Houghton Seminary and of Oberlin College and received his master's degree from the latter institution. He has also taken post-graduate work at Cornell University, where he was an instructor from 1919 until 1923. Prior to that he taught at Houghton Seminary.

As assistant to Mr. Abrams, Mr. Bowen has had a large part in the development of the use of screen pictures for regular classroom instruction in schools throughout the State. The loans of such slides for instructional purposes now total about a million and a quarter a year.

SMPE Convention

More than 350 leading engineers of the motion picture industry attended the Fall Meeting of the Society of Motion Picture Engineers at the Wardman Park Hotel, Washington, D. C., October 21 to 24. Approximately 50 papers were given in the four day convention. Unlike previous SMPE conventions, no particular subject was emphasized, although four of the seven technical sessions were devoted to special topics including Screen Brightness, Problems of Sound Photography and Motion Picture equipment in general. A number of papers by government officials describing governmental activities in motion pictures were given.

The growing importance of 16mm. photography is indicated by the fact that there were seven papers devoted to this subject and an evening demonstration of 16mm. colored motion pictures with synchronized sound by H. H. Jones of Buffalo,

(Concluded on page 305)

The Church Field

Conducted by MARY BEATTIE BRADY

Director, Harmon Foundation, New York City

A New Era for The Church

THAT THE church needs the motion picture has been so clearly demonstrated in recent years as to become almost axiomatic.

At first motion pictures came into existence as a novelty via the entertainment field. Many thinking people in the church and educational world long ago saw the value of this medium of expression for their own work. Usually, however, they saw it in terms of the techniques and approaches that had been developed in the entertainment field. The motion picture was looked upon as a replacement or substitute rather than as an aid and essential part of the functioning church. Far too frequently it was used as a new device to startle and attract without any well defined plan of developing the motion picture as a logical and effective part of a purposeful whole.

Motion pictures as entertainment got their momentum by way of the upstairs nickel shows and barnlike auditorium, sometimes with sawdust on the floor. Looking forward in those early days of the twentieth century it seemed a long road from the high emoting period of the melodramatic "flickers" to the efficient integrated mechanism of motion picture production and presentation today. As we look back from our vantage point of years the rapid growth of such a tremendous complicated and effective mechanical method of expression seems incredible.

As the motion picture improved in quality and grew in importance church leaders realized more and more their vitality in the creation and development of attitudes. They wanted it to serve them too. At the same time the "buggy era" was giving way to the motor age. With distance and travel time telescoped, the church began to feel the inroads of the machine age in attendance. Realizing that something was "wrong" somewhere, but usually not analyzing the converging causes with a resultant recasting of the form and methods of church service and action to meet the requirements of the motor age, churches here and there began to look for remedies or panaceas. They saw more and more people going to movies on Sunday. So it was natural that almost invariably the first use of pictures in Protestant churches was to get people to come to church on Sunday evenings.

Ministers, while usually equipped with a keen sense of the dramatic, were no showmen in themselves, and did not have the experience to cope with the problem of not only planning but executing a motion picture program that would give as satisfactory feeling as the entertainment show around the corner. Equipment

was inadequate; the picture usually old, worn and obviously a hand-me-down from the theatrical world. Now and then a startling exception was noted. Sporadic efforts to "solve" the motion picture problem for churches have been made, but until very recent years little or no effort was undertaken to produce pictures to become an integral part of existing church programs. In the main the early use of motion pictures in churches, in the late 'teens and twenties, was a dismal and disheartening failure. Much of the heterogeneous equipment that had been secured ended its days ingloriously in the church cellar or local junk pile.

The church as a whole was utterly indifferent to the rapidly developing motion picture which was looked upon as manufactured entertainment rather than a potent medium of expression, the great gift of our own time to civilization. Gradually, however, thoughtful men and women began to realize the power of the motion pictures in the life pattern of people. Certain trends had developed in motion picture manufacture as entertainment that did not augur auspiciously for a well ordered community life. The weight of facts required that a movement for more wholesome entertainment pictures be organized.

Men and women in the church and educational life of the country through their concern for leadership in bringing about changes in motion picture treatment began to be aware at last that the motion picture is first of all a medium of expression. They observed if adequately used it can be an effective part of any type of work or activity.

An important bi-product of the "decency" movement has been the rapid acceleration of constructive study of and experimentation with the motion picture in our educational, public welfare and church life. They have at least learned that well-organized thought-provoking worthwhile motion pictures do not come into existence for the wishing and, further, that satisfactory motion pictures can not be provided by turning a motion picture camera on a scene as one takes snapshots with a pocket camera.

The most promising evidence of this growth in viewpoint is in the action that is increasing in many quarters. Here and there courses in motion picture appreciation and methods are being started. A few are being given in colleges for academic credit. Motion pictures in Religious Education appear frequently as a featured part of convention programs. Church Boards are making large appropriations for motion picture production in their promotional work. What is per-

haps most promising is the definite trend to encourage or urge missionaries in the home or foreign fields to familiarize themselves with the mechanics of motion picture production and strive toward the making of more craftsmanlike presentations of the work they are doing in relation to the environment in which they are stationed. Best of all is the growing appreciation of the need to know what stories and comments it is desired to make in pictures and how the themes should be treated before camera work starts.

Those who have the pioneers in motion picture work for the church have learned that to produce successful motion pictures for the church that will aid it in its spiritual and social ministry for the well-being of mankind, it is first necessary to have a definite philosophy of approach. Second, they have become keenly aware that to make good motion pictures, clear-cut factual thinking rooted in action is an absolute necessity. With the spoken or written word it is very easy to ramble, equivocate and just talk, but with motion pictures there must be clear-cut ideas before they can be interpreted in visual action.

While, of course, it is obvious that film can be wasted just as words can, paper and air are cheaper than film. The economic necessity of reducing discard film to the minimum is an aid to the church in the development of method and organization in film production. In past years the cry constantly was heard, "The church cannot make its own pictures because film production along professional lines is too expensive, and the dignity and position of the church require that nothing but the best should be used". Those who have argued along such lines did not recall the beginning of the printing press of Caxton as compared with the marvelous work of today. Yet that machine was considered worthy as a means of spreading the Bible to the common man.

Fortunately, fallacious thinking is usually discovered in the march of time and things are seen in their true proportions. Today churches and their denominational organizations are rapidly learning that it is not only desirable to have motion pictures as a part of their service but that soon it will be a prime requirement. It is not a question of finding available funds but of making funds available.

The progress in 16 millimeter film and equipment has of course had an important part to play in advancing interest and activity in pictures for churches. Not only the problems of projection have been greatly reduced but interest in film production has been stimulated. All over the country and abroad, activity is taking place—isolated, sporadic and of varying value to be sure, but activity. It is as though after a heavy winter, spring has come and young plants are raising their heads above the plain—soon to grow rapidly in orderly fashion and yield, first attractive blossoms and later the nourishing fruit.

To accomplish this the soil must be carefully tilled,

the weeds pulled and regular cultivation maintained. The ground must be nourished and watered. This means first of all that the churches individually must take their part in using regularly and intelligently the material that is being prepared for them. Their experiences and constructive suggestions in the light of this use must be made available to all in an orderly manner by cooperation with groups functioning broadly in the field.

To make the visual medium of expression truly worth while in a church it must be fully integrated into the life of the church. The use of the picture as an aid should be emphasized and the main reason for the existence of the church and its need in the community should never be ignored or taken for granted.

The "means" of financing pictures should not be made apparent by "passing the hat" when the picture is shown. Budgeting, and fund raising for visual aids, is just as proper a function of a church finance committee as coal, electricity, hymn books, music or any other expense items which are automatically accepted as essential.

Motion pictures have long since proven their value. Desirable and effective techniques for production, distribution and use have also been demonstrated. Encouragement by wider use is needed to stimulate finer and richer material. A few thousand churches using film at odd and uncertain intervals will not suffice. There must be many thousand churches and allied organizations demanding material, so that film libraries may be formed and the unit cost of film prints reduced to a minimum.

In a day when we are seeking new fields for human endeavor and service, the Church can, if it will, open an ever widening opportunity to trained young people to think and do in terms of motion picture expression. The horizon is limitless. The re-interpretation of spiritual and concrete values in visual terms; the vivifying of the constructive thoughts of leaders down through the ages can be redrawn in living vital terms for us in action pictures.

The research, organization of material, technical phases of production, collateral work with the spoken and written word—all challenge the best thinking and action and managerial efficiency that America is capable of producing.

If the visual medium of expression is adequately developed as a means to a greater end, the church should in the years to come grow into a more vital, helpful place in our personal and communal life. An intelligent, forward-looking plan and purposeful cooperation is needed to speed the work already clearly under way. Industry and private organization have gone a long distance. The time has come when coordinated leadership for visual expression should develop within the church.

M. B. B.

Among the Magazines and Books

Conducted by STELLA EVELYN MYERS

The Education Digest (November, '35) This is the first issue of a new publication which contains condensations of noteworthy articles taken from the leading professional and lay publications. The Editorial Advisory Board of this new magazine is made up of eighteen of the leading educators of the nation. A survey of 20,000 educators, made before publication, disclosed a universal interest in such a magazine. The *Educational Digest* is of the popular small size which fits into the coat pocket without folding. The editorial offices are in Ann Arbor, Michigan.

Of particular interest to our field is the inclusion of a digest of the article, "The Motion Picture in Education" by W. W. Charters from *The Educational Record* for July. The author points out that in twenty years, it will be five hundred years since the printing of the first book. In only thirty years, the motion picture has reached a wider audience than print. It is difficult to predict what will be its effect in one or two more decades. Since children attend movies once per week, "schoolmen have as much need for surveying the content and ideals of the commercial movies as of the home and social communities of children." The motion picture is dynamic in changing social attitudes as was proved by Thurstone and Peterson. The altered attitude remained as shown by tests after eighteen months. "People interested in developing international goodwill, honesty, pacifism, or any attitudes have here an instrument of peculiar potency." Five limitations in the use of films are listed with cogent reasons therefor. Every instructor using film lessons should be conversant with these restrictions so that he may recognize the framework for his true functioning. The main question now seems to be not in demand of pictorial presentation, but in the supply and distribution of films. "Education must survey the supply and demand for teaching films and stimulate production by appropriate agencies to fill gaps and meet demands."

Journal of the Society of Motion Picture Engineers (November, '35) "The Use of Films and Motion Picture Equipment in Schools," by Marion Evans.

An up-to-date appraisal of visual materials and their use was presented at a spring meeting in Hollywood, representing experience in the San Diego Schools. A new field of film supplies is being provided by amateur students. The various competitive amateur cinema contests set high pho-

tographic standards, and make many beautiful and highly instructional films available to schools. Eight guiding criteria are given for judging a good teaching film.

As to the type of film, whether sonorous or silent, colored or uncolored, a helpful analysis is given. The reviewer would also suggest that the added perspective of colored films may be included in their favor. "The silent film is more favorable to creative contemplation on the part of the child. As it invites spontaneous comment and questioning by the pupil, the silent film is to the teacher what the x-ray is to the physician—an instrument that may be used, first, to diagnose the needs and interests of individuals in the class, and then to solve their problems."

Standards for judging apparatus are included, and one portable projector is recommended for each school building. All of the schools in San Diego are so equipped. A central library, or visual education department is recommended.

Any school system looking for guidance in starting the use of motion pictures, correlative to class work, will find this article illuminating.

Catholic Educational Review (October, '35) "The Morals of the Screen," by Richard Dana Skinner.

A careful analysis is given of what constitutes a standard of morality in a motion picture theme, and emphasis is placed on the necessity for decency in treatment. The latter feature is a very valuable addition to the literature of moral standards for motion pictures.

The School Executive (November, '35) "Educational Value of Motion Pictures," by Supt. H. Claude Hardy, White Plains, New York.

The purpose of classroom films is for instruction, not to make people feel as is largely true with commercial pictures. Their chief function is the portrayal of objects, or events, whose essential meaning is best understood when they are seen in motion. Words may often be substituted for motion pictures; again still pictures are more effective. "A still picture is static and it portrays products or results, whereas a motion picture is dynamic, and indicates change, development, processes, motion, or action." If action is needed in the particular learning process, then a film is the only pictorial method available. "Whatever action material is

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shown should be, relatively, unfamiliar or new to the pupils and of such a nature that it can not be taught best by firsthand contact with the object or event under consideration." Often a film is more economical of time and provides equal, or superior learning facilities. Pupils are often bewildered by a vast amount of irrelevant detail in a factory, hearing facilities are usually poor, while the film may be stopped for explanation and discussion. Animated drawings may also be inserted in the film lesson to elucidate involved points. The individual differences of pupils in reacting to pictures in motion has received practically no attention. It should be studied, and adaptations made accordingly. Sound pictures will undoubtedly be a necessary requirement in schools, but first it is the part of wisdom to develop a technique appropriate to their double appeal to the senses.

The Commercial Film (London) (August, '35) "What May Happen When Cinemas are Installed in Schools," from a speech by Mr. Ramsbotham, Parliamentary Secretary to the Board of Education, in the House of Commons.

If the screen is introduced into the classroom as a regular and recognized method of instruction, it will revolutionize the whole nature of education. Parents in placing their children in schools will inquire, in addition to the present requisites, as to

the cinematographic facilities afforded. Seminaries will advertise precise particulars about the films in use. No longer will the schoolboy be alluded to as whining and creeping snail-like unwillingly to school. The trouble will be, when movies are in school, to get the boy to leave and go out to work. "A judicious admixture of fact and fiction, classics and comics, science and serials, will do more to stop truancy than all the punishments yet devised by perspiring pedagogues. The teacher's life, instead of being the monotonous treadmill it too often is today, will be one of almost unalloyed peacefulness and bliss."

Excerpts from a letter sent home by a boy would be apt to read something like this: "Nobody ever learned a blessed thing about history . . . from the stodgy old stuff they used to dish out to us. How we longed for the holidays! But now a good many of our fellows are talking about not going home at all at the end of the term—at any rate, not until the new ten-part adventure of Drake and the Armada is finished. . . . History's not so bad on the screen . . . because you see the thing happening . . . Mater, it must have been frightfully hideous when you and the pater were at school not to have had the advantages of a rattling good film education like this."

Education (October, '35) "The Puppet Club," by Robert L. Stevenson.

Puppetry makes strong appeals to students because of their love for construction, for beauty, and for dynamics exhibited in their creations. Through these motivations, education may be extended into almost any field. The organization and management of a puppetry club in the State Normal College at Plymouth, New Hampshire, is fully discussed.

Sierra Educational News (October, '35) "Babies, Science, and Sound Motion Pictures," by Dr. Howard A. Gray.

To the study of infancy, which has been rapidly developing during the present century, has now been added the motion picture and sound recording of infantile reactions. At the Yale Clinic of Child Development under the direction of Dr. Arnold L. Gesell, records are obtained of what the child does in his sleep, when waking up, when being dressed, fed, undressed, bathed, "cod-liver oiled, orange-juiced and sunshined." A photographic dome was constructed, a clinical crib was made adjustable for various ages and postures, and a one-way screen permitted research workers, outside the dome, to make stenographic notes without being observed. "The examiner inside the dome engaged the infant's attention and conducted the examination while cameras, both at the side and above the dome, were recording the action." Not to miss the natural en-

(Concluded on page 303)

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)

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

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

The Affair of Susan (Zasu Pitts, Walter Catlett) (Univ.) Love-at-first-sight at Coney Island for two timid, humble and lonely souls. Slapstick farce-comedy ranging from humorous and pathetic to painful and monotonous. Neither story nor acting talent are adequate for a full length picture. 11-19-35
(A) Feeble (Y) and (C) Mildly amusing

The Bishop Misbehaves (Edmund Gwenn, Maureen O'Sullivan) (MGM) Worthy English bishop, detective story addict, gets deeply tangled in an amateur Robinhood robbery with surprising underworld complications, but solves it masterfully. A mystery-comedy adequately complex and suspenseful. Gwenn and Digges notable. 11-19-35
(A) Very good (Y) Very good (C) Good

Daughters of Today (Mrs. Wallace Reid production) (Roadshow) Another typical, sincere effort to teach parents responsibility for conduct of daughters. Shows gay life of high school students leading to seduction and tragedy. Acting and story too amateurish and elementary to be effective. 11-12-35
(A) Feeble (Y) No (C) No

Dealers in Death (Composite film) (Topical Films) Straight-from-the-shoulder arraignment of great munitions makers as prime movers to war. Old and new news-reels, grim war films, uneven in quality, edited into fair continuity with helpful animation. Good narrative voice. Crude but strong anti-war stuff. 11-26-35
(A) and (Y) Thought provoking (C) Mature

A Feather in Her Hat (Pauline Lord, Basil Rathbone, Wendy Barrie) (Columbia) Beautifully acted, sentimental but strongly appealing story of humble English mother devotedly sacrificing all to make her son a gentleman. Fine realism in character, dialog, and London atmosphere. 12-3-35
(A) Excellent (Y) Mature but good (C) Little int.

Geschichten im Wiener Wald (German production, foreign cast) Well-acted realistic and merry comedy, with music, of incognito adventures of literary heroine posing as English celebrity visiting Germany. Dialog wholly German, no English titles. Photography and sound notably good. 12-3-35
(A) Good of kind (Y) (C) Little or no interest

Hands Across the Table (Carole Lombard, Fred MacMurray) (Para) Lively, sophisticated romance. Hotel manicurist and formerly wealthy society playboy, both out to marry money, find true love most important after all. Unconventional, intimate situations kept carefully free from suggestiveness. 12-3-35
(A) Fairly amusing (Y) Unsuitable (C) No

His Night Out (E. E. Horton, Irene Hervey) (Univ.) Hilarious nonsense comedy of ultra-timid, pill-devouring hero and charming, level-headed office secretary. Crook and gangster complications bring out his quality and devotion. He captures gang and wins heroine. But Horton's deft comedy needs no "belching". 12-3-35
(A) Good of kind (Y) Amusing (C) Fair

I Live for Love (Dolores del Rio, Everett Marshall) (Warner) Meant to be fast farce-comedy of hectic romance between radio star and temperamental stage actress, but made absurd by arbitrary reversals. Much slapstick and clowning none too funny. Much singing, some of it very loud, with acting quite ordinary. 11-26-35
(A) Mediocre (Y) Harmless (C) Little interest

In Person (Ginger Rogers, George Brent) (RKO) Pleasantly amusing yarn on stock formula of hero and heroine who snarl and wrangle for six reels and marry in the seventh. So unpalatable as to be novel. Unconventional situation kept quite innocuous. Ginger, of course, sings and dances typically. 12-3-35
(A) Perhaps (Y) Amusing (C) Little interest

In Old Kentucky (Will Rogers, Dorothy Wilson) (Fox) Last release by Uncle Sam's jester. Appealing little story of horse-trainer and poor girl overcoming treacherous difficulties to win the classic race. Thoroughly human role which gives Will Rogers wide scope for his characteristic and engaging play. 11-26-35
(A) Good (Y) Excellent (C) Excellent

It's in the Air (Jack Benny, Una Merkel) (MGM) Laughable, crazy farce of slapstick and wisecrack fitted to Benny. Two chronic crooks,

always fleeing law, fall into easy money by successful stratosphere flight! Which justifies all! Chief appeal centers on crookedness shown as amusingly incurable. 12-3-35
(A) Feeble (Y) Dubious ethics (C) No

Little America (Admiral Byrd and Crew) (Para.) The authentic record of second Byrd Antarctic trip. Heroism, not heroics; adventure, not stunts. Some scenes obviously staged but inoffensively so. Intense, vivid, thrilling, largely instructive despite familiarity of events via radio. 11-12-35
(A) and (Y) Excellent (C) Mostly excellent

Mary Burns, Fugitive (Sylvia Sidney, Melvyn Douglas) (Para) Innocent heroine naively loves gangster, not knowing his life. Caught and imprisoned as accessory. After escape, law hunts and hounds her till she kills villain, and engaging hero, who supplies only humor and wholesomeness, settles all. 12-3-35
(A) Good of kind (Y) Not the best (C) No

The Melody Lingers On (J. Hutchinson, Geo. Houston) (Reliance) Serious war-romance of famous pianist and Italian singer. Father killed, baby lost. Long search and poignant struggle till devoted mother assures son musical career he wants, by telling her secret to foster-parents but never to the boy. 11-19-35
(A) Good of kind (Y) If interested (C) No

A Midsummer Night's Dream (Notable cast) (Warner) Artistic masterpiece, combining unforgettable Mendelssohn's music with the fairyland fantasy, exquisite settings, hilarious low-comedy, and eerie atmosphere as Shakespeare conceived but only modern picture technique could present. Merits universal attendance. 11-12-35
(A) and (Y) Excellent (C) Mature but excellent

Mutiny on the Bounty (Chas. Laughton, Franchot Tone, Clark Gable) (MGM) Masterful portrayal of grim bit of history, when sadistic tyranny evolved into humane discipline aboard English ships. Beautifully photographed and acted by great cast at its best. The terrible South Sea voyage made unforgettable. 11-26-35
(A) Excellent (Y) Strong but good (C) Too strong

Narcotic (Amateur cast) (Dwain Esper) Solemnly and pretentiously offered as educational campaign film against drug addiction, with cheap, sensational publicity-matter accompanying. Acting talent nil, poor photography, story incredibly stupid and crude. Worthless for any purpose. 11-12-35
(A) Trash (Y) By no means (C) No

The Pay-Off (James Dunn, Claire Dodd) (1st Natl) Sensational, seamy stuff about honest young sports-writer-hero driven to drink (of course) by gangsters, a newspaper racketeer, and an unfaithful wife. Finally a couple of shootings clear way for second marriage with beautiful heroine. 12-3-35
(A) Hardly (Y) No (C) No

Peter Ibbetson (Ann Harding, Cary Cooper) (Para.) Fine camera technique, lovely backgrounds, earnest acting wasted on distorted version that kills charm and subtlety of famous book. Hollywood understands "punch" but not Du Maurier. Ample technique but too little comprehension. Deserves to fail. 11-19-35
(A) Disappointing (Y) Little value (C) No int.

Petersburg Nights (Russian Soviet production) Another ponderous propaganda film of Russian life, centered around humble violinist, his ideals, ambitions and the Soviet. Tempo hopelessly slow, endless facial close-ups, depressing crudities of life and conduct among primitive people. Unrelieved realism. 11-26-35
(A) Hardly (Y) No (C) No

The Rainmakers (Wheeler and Woolsey) (RKO) Crazy farce, much below this pair's average as entertainment, but at least not vulgar. Fake machine plus accidental dynamite blast brings rain to save farmers and defeat

crooks. Much poor acting, and locomotive climax is almost endless. 11-12-35
(A) Mediocre (Y) Perhaps (C) Funny

Remember Last Night? (Robt Young, Edward Arnold) (Univ.) Alcoholic murder-mystery with ample suspense and thrill. Lavishly rich "play-boy" married couples drink selves unconscious at parties, wake up in wrong beds, etc., hence no memory of murder in their midst, hence the mystery. 11-12-35
(A) Depends on taste (Y) Better not (C) No

Rendezvous with Love (Wm. Powell, Rosalind Russell) (MGM) Spirited war-spy story. Powell at his best as code expert kept from front for Washington job, breaking enemy spy ring, and Russell in notable role. Deft character work, fine dialog, spontaneous comedy. "With love" absurd in title. 11-12-35
(A) Excellent (Y) Excellent (C) If it interests

She Couldn't Take It (Joan Bennett, G. Raft, W. Connolly) (Colum.) Famous gangster leaving prison undertakes reformation of rich cell-mate's spoiled, high-stepping family. Amusing, tragic complications ensue, none very convincing. Except Connolly, acting mediocre and plot incredible. 11-12-35
(A) Thin (Y) Prob. amusing (C) By no means

Thanks a Million (Dick Powell, Ann Dvorak) (Fox) Hilarious fun for the multitude that loves slang, wisecrack, jazz, crooning and crazy plot. Drunken sot running for Governor of New York is replaced in mid-campaign by stranded jazz-band's crooner. Crooner wins! Anything for a laugh—or for export! 11-26-35
(A) Dep. on taste (Y-C) Amus., eff. & val. doubtful

Three Kids and a Queen (May Robson, Henry Armetta) (Univ.) Rich, eccentric old lady, tender-hearted despite crotchiness, lost after accident, is cared for in humble home while "kidnap" rumors fly. Highly amusing in characters, situations and actions. Then real kidnappers, G-men, shootings for cheap climax. 11-19-35
(A) Amusing (Y) Very good (C) Gd. ex. ending

The Three Musketeers (Walter Abel, Margot Grahame) (RKO) Splendid partial screening of Dumas' immortal romantic novel in the spirit of book and times. Sets, costumes, atmosphere, acting of the finest, with historical flavor genuine and humor that is above vulgarity. Joy for those who know the book. 11-26-35
(A) Excellent (Y) Excellent (C) Mature but good

Thunder in the Night (Edmund Lowe, Karen Morley) (Fox) Well-knit murder mystery with familiar theme of supposedly dead first husband reappearing, attempting blackmail and being murdered. Lowe as flippant "great" detective solves all with proper ability and suspense. Love interest minor element. 11-19-35
(A) Good of kind (Y) Prob. good (C) Doubtful

Two Fisted (Lee Tracy and second-rate cast) (Fox) Cheaply amusing stuff about a low-brow manager and prizefighter taken on as servants in rich drunkard's home. Crudities in elegant surroundings make the "humor". Usual slang and wisecracks, dialog mostly dull, and everybody punches everybody. 11-26-35
(A) Cheap (Y) No value (C) No

Two Sinners (Otto Kruger, Martha Sleeper) (Republic) The Deeping story finely done. Largely impossible but engaging child, with cheap and contemptible mother, and some crudities in the action, make all the more appealing the two splendid leading roles. Intelligently entertaining. Kruger notably fine. 11-19-35
(A) Excellent (Y) Excellent (C) Beyond them

The Virginia Judge (Walter C. Kelly) (Para.) An unpretentious but engaging comedy of Southern village life, with strong human appeal and delightful character humor. Thoroughly laughable throughout, and with fine admixture of sound ethical values embodied most unobtrusively. Kelly excellent. 11-19-35
(A) Very good (Y) Excellent (C) Amusing

Film Production Activities

New 16 mm. Historical Subject

Three Centuries of Massachusetts, a rich historical record of America, has been released as a 16 mm. sound-on-film motion picture by the Bell & Howell Filmosound Rental Library. Prepared under the direction of the eminent historian and educator, Professor Albert Bushnell Hart of Harvard, its eight reels depict events, personalities, and incidents which, because they figured in the history of Massachusetts, are chapters from the history of the Nation.

Professor Hart himself furnishes a most interesting running narrative for the picture, telling the story of three hundred years of history, from the Pilgrim's first glimpse of the sand dunes of Cape Cod to the departure of the present-day plane for New York. While the picture is adapted to audiences of many types, it is "pointed" for elementary and high school use.

The picture is made up of eight separate subtitles as follows: General Introduction; Colonial Life; Salem Witches and Shipbuilding; The Revolution; The Rise of the Sea Trade; The Rise of the Arts, Education, and Industry; The Rise of Steam Power and the Civil War; Modern Massachusetts.

Egyptian Company Producing Historical Films

Two short motion picture films of considerable historical importance have just been completed by an Egyptian producing company working under the supervision of the Egyptian University, according to a report to the Commerce Department from Acting Commercial Attache L. A. France, Cairo. One of the reels shows in detail the unwrapping of a mummy princess who lived about 2000 B. C. and the other excavations and recent discoveries of the Egyptian University at the Pyramids.

The local producing company, it is pointed out, has recently acquired the sole right to film historical and museum subjects in Egypt in collaboration with the Egyptian University. The company is desirous of making arrangements with American interests whereby it can exchange Egyptian educational short films for educational films of American origin, the report states.

An Unusual Commercial Production

Heralding the extensive use of straight dramatic incident in a commercial motion picture, General Electric's newly completed five reel sound feature picture, *Three Women*, shows the tremendous possibilities which lie in the use of a well plotted screen story as a vehicle to advance the product appeal in a commercial picture. The commercial problem of this picture was to show General Electric's products—refrigerator, range, dishwasher, radio and other household appli-

ances—against a story background in which their use would seem natural, plausible and appealing. To do this the plot of the story revolves around domestic affairs of a typical American family.

Produced in Hollywood under the personal supervision of X. F. Sutton of Sound Pictures, Inc., and directed by Monte Brice, *Three Women* has a cast that includes such well known personalities as John Mack Brown, Wm. Collier, Sr., and Hedda Hopper.

Carewe to Make Films For Churches and Schools

Edwin Carewe, famous Hollywood director who has been in the motion picture business for 22 years, has formed Carewe Pictures Corporation for the purpose of producing, distributing and exhibiting clean, worthwhile entertainment and educational pictures to schools, colleges, women's federations, churches and fraternal organizations. A production council of nine, from church and educational groups, will pass on all stories and casts, the features to be in sound, color and four major languages.

The plans of the Edwin Carewe Pictures Corporation call for monthly releases, of which the first picture *Are We Civilized?*, starring William Farnum and Anita Louise, had its premiere showing in the Hollywood-Beverly Christian Church in Hollywood, California on the night of November 17th, 1935.

The organizing of an extensive distributing plan is now well under way for the showing of these productions. All shows will be given on 16mm sound equipment and the company has chosen Ampro Projectors exclusively for this work.

Colorado Travelogs

The Rock Island Lines announce the completion of three reels of new 16mm silent travelogs, illustrating the Colorado Rockies which are available for free circulation in schools. The films are titled *Outdoors in Colorado*. The reels can be used separately or combined into one three-reel picture: Reel 1—*Rocky Mountain National Park*; Reel 2—*Pike's Peak Region and San Isabel National Forest*; Reel 3—*Mesa Verde National Park—The Cliff Dwellers*. The pictures were made during July, 1935 and are distributed by L. M. Allen, Passenger Traffic Manager, Chicago. A few 35mm silent prints also will be made available.

The Rock Island also is circulating free, two 35mm, all-color, sound-on-film, motion pictures illustrating the Southwest, Arizona and California (2 reels) and the Colorado Rockies (one reel). These were taken in 1934 and were judged the most beautiful motion pictures shown at the Chicago Century of Progress Exposition of that year.

Educational Talking Pictures AT A PROFIT

New RCA Plan
gives you both film
service and perfected
projector on
self-supporting basis

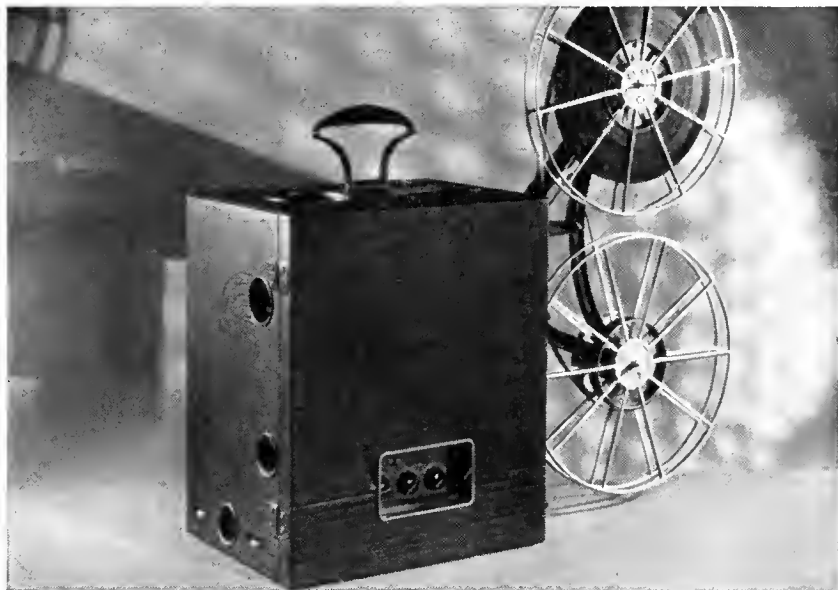
Just a month ago the first announcement was made of the new plan by which RCA makes it possible for you to get talking picture equipment and films for your school *without drawing on school board funds.*

Already educators in all parts of the country have shown great interest. The first shows sponsored by this Plan have begun.

What the Plan offers

Here is what you get: the famous RCA 16mm. Sound Motion Picture Projector, a remarkable device that is as simple to operate as a radio, yet gives exceptional brilliance, clarity and steadiness of the picture, plus great naturalness of sound.

AND, in addition, a fine program service, supplied by Walter O. Gutlohn, Inc., 35 West 45th St., New York City, famous for creating attractive programs. You are supplied with ten programs, one for each scholastic month.



RCA 16mm. Sound Motion Picture Projector, a simplified version of the famous RCA Photophone Projector used in leading theatres. As simple to operate as a radio.

How it is financed

There is a down payment of \$50, which can be raised locally. And there are ten monthly payments of \$60 each, covering ten scholastic months. These can be more than covered by charging a small admission to each show. Payments cover use of program for one day, regardless of number of showings. Additional days, \$15 each per program.

The films

Pictures are the best available, appealing to teachers as well as students. There are educational subjects; classics such as *Jane Eyre* and *The Last of the Mohicans*; sports; news; cartoons.

Equipment becomes yours

At the end of a calendar year you own outright the RCA Projector, and have had the ten monthly programs necessary to give a show during each of the school months. Admissions have paid for it all, and have left a margin for school uses. In subsequent years film rental becomes the only expense.

For full information

There is a coupon below. Clip it, get complete story about this wonderful plan that makes sound motion pictures and equipment so easy for any school to obtain. Clip the coupon—don't go another month without talking pictures in your school.



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RCA Manufacturing Co., Inc., Camden, N. J., a subsidiary of the

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Please send me full details of the RCA Self-Financing Motion Picture Plan.

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School Department

A Red Letter Day

The Use of Home-Made Slides in Teaching French

Conducted by DR. F. DEAN McCLUSKY
Director, Scarborough School, Scarborough-on-Hudson, N. Y.

FOUR YEARS ago there came to me an exceptionally large beginners' French class, the majority of whom seemed to lack retentive minds. Something had to be done to help these pupils acquire a vocabulary which after all is the basis of all language work. What could be done?

Much has been said of the value of the Keystone visual method in the teaching of reading in the first grade. This thought persisted, "Why would it not prove equally valuable for those beginning the study of a foreign language? And how could it be worked out?"

Fannie Perley's interesting little book "Que Fait Gaston" is our first reader. Each lesson is accompanied by a picture. I obtained several etched glass lantern slides and proceeded to duplicate upon one of these the lesson picture. Two or three boys and girls came in one afternoon and we tried throwing the pic-

ture on the blackboard. It showed up clearly when some of the curtains were lowered. At least the mechanical means of teaching vocabulary were ready.

Now the class room procedure. A boy (usually one who does not indicate any great interest in French) takes charge of setting up and focusing our daylight lantern each day when we have this type of work. The picture is ready.

Today perhaps the pupil in the extreme left hand corner of the room begins writing upon the picture the names of all the different things there represented. He goes to the board without being called upon and writes perhaps, "le garçon" right on the picture of a boy. Each member of the class has a chance to write one word. Then if there are still words to be filled in volunteers complete the task. Errors in gender and spelling are then corrected, pupils and teacher working together.

With the perfect vocabulary before them pupils study from the picture for a given length of time. A girl or boy steps forward at the end of this study period and passes out paper for written work. The vocabulary is erased, but the picture remains as bright as ever.

The teacher then places numbers 1, 2, 3, etc., upon various objects in the picture and the pupils write the French words on their papers. When all are written, papers are exchanged and words are checked by again writing them on the picture. It is surprising how well the class has done.

The second part of the hour is used to develop spontaneity in writing French even though errors may be made. All the words are erased from the picture and the pupils are given an opportunity to write on the board French sentences which they make up in connection with the action of the picture. Each pupil may go to the board whenever he desires. My experience has been that there is no hanging back, all want to go several times. The entire blackboard space in the room is frequently covered with French sentences which are very good despite the fact that beginners wrote them. All sentences are read and corrected without grammatical comment.

This same visual device may be used in classes working with oral French. At the end of the study period after the words have been erased the teacher may point to the various objects in the picture and the pupils

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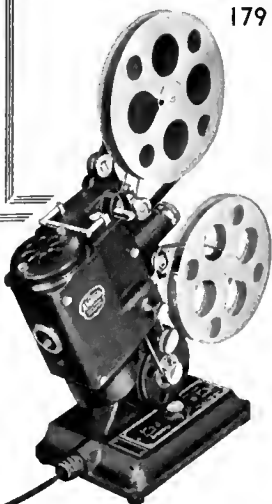
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Salient Features

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- ... and 10 other exclusive features.



Every Physical Education Department Needs This Film "Modern Basketball Fundamentals"

**PLACE
ADVANCE
ORDERS
NOW**



Directed by FORREST C. ("PHOG") ALLEN
University of Kansas Coach

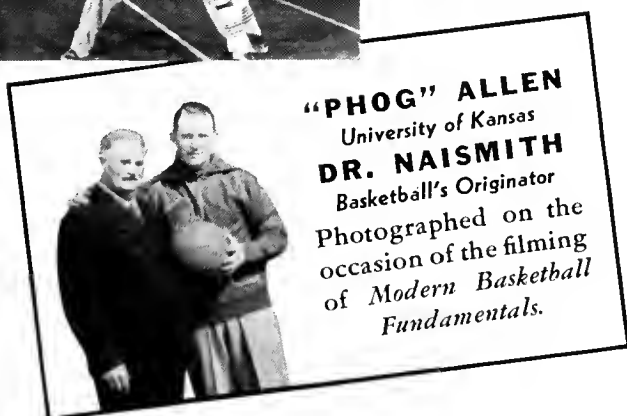
THIS specially made two-reel motion picture, now ready for distribution, employs both normal-speed and slow-motion photography to solve the problems of modern basketball technique and strategy. Here are some of its features:

Individual Offense: Using the backboard, ball handling, push shot, free throw, hook shot, underarm pass, floor bounce, "pepper passing," overhead shot, catcher's peg, use of long-extension baskets, ambidextrous rebound, "English" shot, lay-in, dribbling, pivoting, recovery off backboard.

Team Offense: Dribble-pivot-pass play, anterior-posterior and lateral screens, out-of-bounds plays against man-for-man and zone defenses, set-screen and fast-break plays.


Defensive tactics are covered just as thoroughly. Through *Modern Basketball Fundamentals*, scholastic basketball receives a great stimulus...especially since the scenes visualize the technique of many of Coach Allen's favorite plays. Every high and prep school needs this picture.

Two 400-foot reels of 16-millimeter safety film. Carefully prepared guide book accompanies each set of films. Purchase price complete, including transportation, \$48. Not distributed on rental plan. For further information address Eastman Kodak Company, Teaching Films Division, Rochester, N. Y.



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University of Kansas
DR. NAISMITH
Basketball's Originator
Photographed on the
occasion of the filming
of *Modern Basketball*
Fundamentals.

Eastman Classroom Films



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By FREDERICK L. DEVEREUX
Vice-President, Erpi Picture Consultants, Inc.

This new edition covers the many improvements which have been made in motion picture equipment since the first edition in 1931. Up-to-date on data and new illustrations.

222 pages \$2.00; postpaid, \$2.10

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name them orally. Then during the second part of the hour, the original French sentences may be spoken or conversation in French relative to the action of the picture may be carried on. There is still the direct contact between the object and its French equivalent, which proves so helpful.

We make use of this special lesson once a week. On this day no English is necessary. It is truly a French lesson. It has proved to be the favorite day with the pupils. Enthusiasm, desire to learn and disappearance of fear and timidity are noticeable results. Pupils often bring in many words beyond those given in the assigned lesson. They even ask to be allowed to make the slides.

At various times the objective results of this method have been tested. For instance upon asking the class to write a page of original French, without the use of books, the vocabulary learned on this day is most commonly used. In vocabulary achievement tests, which are given at the end of every two months, the words learned from this visual work are the ones which are most often correct.

The pupils who seemed to lack retentive minds have suddenly disappeared. In their places each Monday morning sit bright happy-faced French students learning because they want to learn, by doing what they enjoy doing, and doing it out of their own initiative. It has truly become their Red Letter Day.

By GLADYS A. W. HIGGINS
High School, Rockport, Massachusetts

A Thesis on Photoplay Appreciation

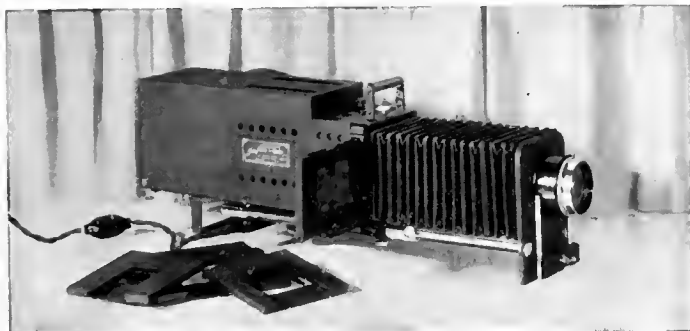
The "Photoplay Appreciation Courses," developed under the auspices of the National Council of Teachers of English, have been carried on in many High Schools in all parts of the country. The most comprehensive and complete description of the actual workings of such courses that we have yet seen has been compiled by Miss Virginia Ballard of Atlanta, Georgia, as a submitted thesis for the Master's degree, and accepted by Oglethorpe University. In mimeographed form "The Photoplay Appreciation Experiment in Commercial High School" (Atlanta) runs to 114 pages. Arrangements for printing have not been completed.

Miss Ballard, in brief introduction, states the origin and purpose of the nationwide experiment and assures the reader "once these young people are enabled to judge for themselves what is good and helpful in the way of entertainment" they will attend the good and thus "constitute a demand for better pictures." The author expresses surprise and appreciation that all needed cooperation was generously given from all quarters of the theatrical field.

The entire project is exceedingly well described, in most satisfying detail. The ten chapters are devoted to preliminary investigation determining the adolescent's need for guidance; organization of the experiment strictly along lines laid down by the National Committee; the selection and testing of the two groups, control and experimental; evaluation of a score of pictures by elaborate score sheets; measurement of

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resultant gains in appreciation, showing the thesis proved; and social aspects of the experiment, with recommendations and conclusions. Eight appendices give all supplemental data on worksheets, tests, sample guides used, individual themes from the participating pupils, and a concise Bibliography.

It is hardly surprising that the students enjoyed the project and that the industry helped. Miss Ballard concludes with the pertinent sentence; "Since the students have been found responsive and the industry co-operative, is it not the English teacher's next move?"

Building A Visual Education Program

(Concluded from page 282)

cation. This is a condition for which little cure can be found as the school is crowded and few rooms can be set aside for special purposes.

This is essentially the story of our accomplishments in Visual Education. The factors in the situation are not very different from those of other medium sized cities. What we have done others can do. The chief requirements are genuine interest in visual education; willingness to give generously of time, effort and, occasionally, pocket money; and a modicum of administrative intelligence. Disregard for immediate financial rewards and a goodly supply of patience with petty obstacles will help.

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New University of Chicago Geology Films

Last month saw another notable addition made to the series of educational talking films produced during the last four years by the University of Chicago and Erpi Picture Consultants, in collaboration. Six single reels, *The Story of the Earth in Talkies*, had their premiere showing before an invited audience of educators



Variation of Water Table
(From the sound film,
Ground Water)



One of the Glacial Advances
of the Last Ice Age
(From the sound film,
Geological Work of Ice)



The Formation of the Cinder Cone
(From the sound film,
Volcanoes in Action)

on November 11th, 1935. The enthusiasm of that audience was quite inevitable. The significance of the material shown was obvious.

The six reels, each an independent instructional unit, present an ideal example of the sort of wide scientific collaboration and centralized scholarly control that must be the foundation and background of real educa-

tional film production. Preparation for these films began some five years ago. The slow progress was due not only to the economic depression of those years but to the inherent difficulties of such production. By the spring of 1934 the program for apportioned responsibility was completed. Subject matter and scenario were by Dr. Carey Croneis of the University of Chicago, whose opening address at the premiere was an excellent introduction to the films and preparation of the audience for the viewing. Technical direction and sound recording were Erpi's responsibility. The photogra-

phy of selected scenes in three fourths of the States of the Union was the task of the National Parks Service. And, finally, the film libraries of the world were ransacked to find the bits of footage on foreign scenes, necessarily lacking in the 60,000 feet of film taken by the Parks Service.

Despite this wealth of material still more was needed. Geologic processes are often too slow for visual detection. Pressure box and stream table were called upon to present in swift-moving miniature the rock-folding processes of our deliberate old globe, and the leisurely but relentless erosion by waves, rivers and winds. Again, animation—that invaluable complement to so many film subjects—freely used throughout the six reels, brought telling effectiveness to many concepts otherwise incapable of visualization.

The six reels are titled as follows:

The Work of Rivers portrays briefly the water cycle in nature, then comprehensively the cycle of river life from beginning to old age. Included are specific phenomena such as deltas, meanders, ox-bow lakes, water gaps, sand bars, and Niagara Falls.

Ground Water shows the importance of water action in changing the earth's crust, in producing spectacular geologic phenomena, and its significance for mankind. Vividly the film accounts for artesian systems, springs, geysers, water tables, caves, wells, hot springs, roaring springs, sink holes, mineral concentrations, and the petrification process.

The Work of the Atmosphere reveals the part played by air and temperature in rock disintegration, both spalling and exfoliation, together with rock abrasion by wind-blown sand, the distribution of sand, loess and volcanic dust over wide areas, and formation of soil.

Geological Work of Ice makes clear the gradational effect of ice through freezing and expansion, treats glaciers fully as to types, formation, movement, showing their records as left by striae, moraines, eskers, cirques, hanging valleys, fiords, and finally pictures stages of the vast ice sheets of the glacial periods.

Mountain Building treats this difficult and none-too-well-understood phenomenon by extensive use of models



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Simple to thread and operate, extremely quiet running and low in maintenance expense. The ideal projector for teachers' class room use. Completely portable.

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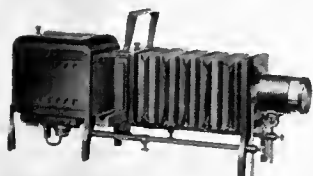
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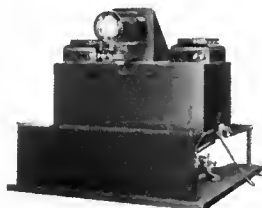
Left: B & L Model KOSB Balopticon for projection of opaque objects or lantern slides with regular or translucent screen.



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and animation to make clear subsidence, elevation, thrust, fold, fault, and the importance of these to mining engineers.

Volcanoes in Action discloses the natural causes behind nature's most violent cataclysms, explains dikes, sills, laccoliths, metamorphism, lava, cinder, ash, and shows world distribution of volcanoes, active and inactive.

We would quote a further word from Dr. Croneis. "Probably few pictures have had such a careful pre-issuance scrutiny. They have been gone over with a fine toothed scientific comb by many experts in many places, but especially in Chicago, Washington and New York. Thus there have been long conferences over almost every single foot in the six films. Beauty of scene has been achieved in some of these pictures but it has not been particularly sought after. For we were trying to tell fundamental geological stories. We wished the earth processes themselves to remain in the observer's mind, rather than the beauty and drama which commonly accompany them. And in any case, it must be remembered that printed guides are issued to supplement and elaborate on these films."

It remains now for the field to use these films, and widely. They deserve such success as will justify and ensure continued production indefinitely from the same high source.

N. L. G.

The History of Charity Stamps

Two men of Danish extraction, one a citizen of Denmark and one an American citizen, gave birth to what is now known as the American tuberculosis Christmas Seal and to the development of similar charity stamps on a wide scale throughout the United States and other countries. Einar Hoelbell, a Danish postal clerk, conceived the idea of using a seal or stamp in addition to the regular postage stamp as a means for raising money for a children's tuberculosis sanatorium and in 1904, with the aid of the Danish King and Queen, the first of a long series of seals of this character was born. Jacob Riis, an American Dane first called attention to the idea in this country. Miss Emily

P. Bissell, a plucky little woman in Wilmington, Delaware, gave the seal its American christening in 1907, when she sold the little health stickers for the first time in the United States to help provide care and treatment for patients in a tuberculosis sanatorium on the banks of historic Brandywine Creek. It wasn't long before the idea took hold and in a few years the Christmas Seal became a regular holiday feature. Today people look forward to Christmas Seals as they look forward to Christmas bells, Christmas holly and Christmas carols. The double-barred cross Christmas Seal with its cheery picture and its message of help and health is known to almost every man, woman and child in the country.

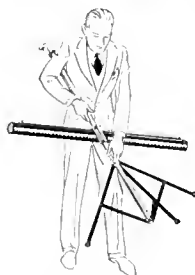
**BUY
CHRISTMAS
SEALS**



**FIGHT
TUBERCULOSIS**



A. Swing screen to horizontal!



B. Open legs!



C. Lift screen to height desired and hook over goose-neck!



What Could be Simpler?

Finding a place to show pictures is never a problem when teachers have the Da-Lite Challenger Screen. It has a tripod permanently attached to the carrying case. It can be set up anywhere in a jiffy. Ask your dealer—or write us for full details!

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The DA-LITE CHALLENGER SCREEN

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DA-LITE SCREENS AND MOVIE ACCESSORIES

Among the Magazines and Books

(Concluded from page 292)

vironment, a domestic unit was arranged with movable wall-panels, permitting the room alternately to become a sleeping-room, bath-room, dining-room and play-room. Mothers brought their children here for one or two days each month where they cared for the infants as they did at home. "Cameras registered every move, and observers again made extensive notes, while concealed from view and from various angles." The results have been incorporated into a talking picture, entitled "Life Begins."

The Grade Teacher (September, '35) "The Puppet Theatre," by Gertrude S. Bridge.

A clear and comprehensive article, illustrated with prints and clarified with working drawings, is presented for intermediate grades. The entire procedure for giving the play, "Pinocchio in Eskimo Land" is described from the writing of the drama to constructing and operating the marionette theatre. Under the following titles, the constructive work is made perfectly plain: "The Puppet Heads," "Materials Required," "Making Papier-Maché," "Molding the Heads," "Manipulating the Puppets," "Building the Puppets," "Building the Theatre." The lighting is carefully explained.

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WE ALSO HAVE SEVERAL SLIGHTLY USED AND REPOSSESSED TALKING PICTURE PROJECTORS THAT WE CAN OFFER AT LESS THAN COST. YOU CAN PURCHASE THESE AS WELL ON THE ABOVE CONVENIENT PAYMENT PLAN. ABSOLUTELY NO INTEREST CHARGE.

SUNNY SCHICK

NATIONAL BROKERS
405 W. WASHINGTON BLVD.
FORT WAYNE, IND.

Among the Producers

New Bausch & Lomb Ortho-Stereo Equipment

The new Ortho-Stereo Camera and Ortho-Stereoscope introduced by the Bausch and Lomb Optical Company, Rochester, make available many valuable applications of stereoscopic photography in education, science and industry. With this co-ordinated combination of camera and viewer it is possible to make and view photographic records with all the impression of solidity possessed by the objects themselves.

The manufacturers claim that the equipment is so designed that it requires practically no manipulation on the part of the operator. Furthermore, the severest handicap of manipulation in the making of stereo photographs, namely the need for transposition of prints in mounting has been eliminated completely. Both pictures of the pair, each 70 mm square, are automatically transposed during photography and are recorded on a single 5"x7" plate at the proper separation and orientation. The operator has only to use a single piece of printing paper, develop and mount it without cutting or transposing views.

The Ortho-Stereo Camera is of the fixed focus type with fine adjustment and may be used in either vertical or horizontal position. It is fitted with a double slide carrying a frame into which may be placed either the ground glass focusing screen, or the standard 5x7

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.

position of the views between the exposures. At the bottom of the camera chamber is mounted a photographic shutter, which may be adjusted for time, release, and instantaneous exposures of varying durations.

The Ortho-Stereoscope is designed for viewing prints made with the Ortho-Stereo Camera. It consists of a stereoscope, with adjustment for interpupillary distance, supported on a metal stand for convenience in use.

Snitable lens and slide equipment are listed separately for convenience in making up outfits especially adapted for the work to be undertaken.

An Addition to Keystone Slide Units

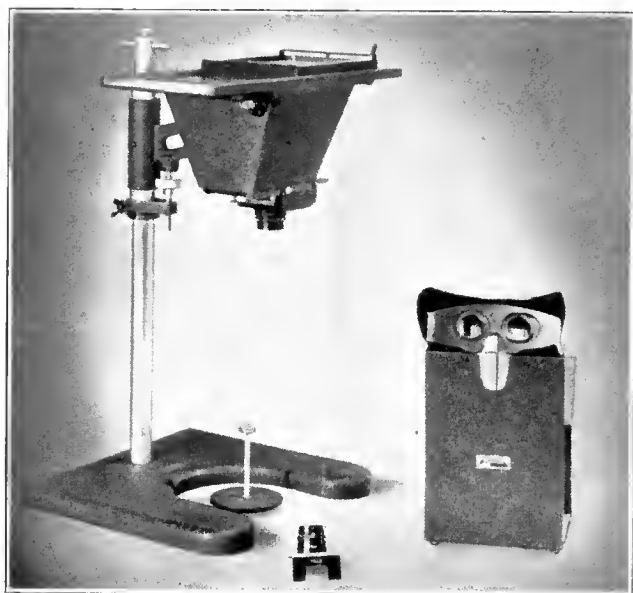
The latest set of lantern slides to be organized on a unit basis by Keystone View Company, Meadville, is the Physics set. Mr. Harry N. Wheaton, of Cleveland, author of this set, has reorganized the material into thirty-four units of twelve slides each. Titles of some of these units are: *Pressure in Liquids, Pressure in Air, Molecular Forces and Motions, Work and Mechanical Energy, Nature and Transmission of Sound, Image Formation, Magnetism, Static Electricity*, etc.

Other units of stereographs and lantern slides available are: Geography Units, Primary Units, General Science Units, Transportation Units, Reading Units and Texas Unit.

DeVry Products

Inasmuch as the items in the full-page DeVry ad in this issue are neither named or numbered, the DeVry Company has asked us to print the following note, as a guide to the reader who may wish to know the particular products illustrated. It was not designed as a catalog ad, but merely to show at a glance the wide range of DeVry manufacture.

To the left, at the top, is the DeVry Theatre Sound Projector. Directly under that, the 35mm. Sound Recording Camera with the three-lens turret, and under that, the DeVry 35mm. Silent "E" projector. In the middle row from top to bottom, is the DeVry Portable Sound (35mm.) unit; under that the DeVry 35mm. "A" Camera for silent films, and below that, the 16mm. Triple Claw Movement Sound Unit. In the last row, reading from the top, is the latest DeVry Creation, the 16mm. Sprocket Intermittent (Geneva



Ortho-Stereo Camera Lens in Adapter,
and Ortho-Stereoscope

plate holder. Just below this slide, a cylindrical drum may be revolved to various stops, each stop corresponding to the ultimate magnification for which the camera is set, and which limits plate shift to the exact distance required for the magnification. The manipulation of this slide also causes the automatic trans-

Movement) Sound Unit; under that the DeVry 16mm. "G" Projector, designed mostly for home and classroom showings. Circulars on any item will be sent free on request.

Latest Leica Camera, Model G

The new model G Leica is announced by E. Leitz, Inc., New York City. Photographers of speedy action will welcome this new model, for its big feature is a 1/1,000th second shutter speed in addition to all the usual Leica speeds. Model G brings with it the greatest variety of shutter speeds of any miniature camera—from one, full, automatic second to the high-speed 1/1,000th second. While the 1/1,000th second speed will be used only at certain intervals by most owners, it is comforting to know that this reserve shutter is embodied in the camera for sudden conditions which will demand its use.

Basically, the new camera does not differ from the Model F except in finish. Model G Leicas are supplied in chrome finish only! The chrome finish serves not only to make an attractive appearance, but it is hard and smooth, resisting ugly scratches to a remarkable degree.

Because of the existence of the model G, it is not to be thought that the models D, E, and F are to be discontinued. The model G is simply an addition to the present battery of cameras and does not in any way replace any of them.

News and Notes

(Concluded from page 288)

N. Y. Educational talking pictures came in for their share of attention with three papers: "A Visual Education Program"—F. H. Conant, Massachusetts Institute of Technology; "Is the Federal Government Interested in Educational Films?"—C. M. Koon, U. S. Department of the Interior; "The Development and Use of Stereo Photography for Educational Purposes"—Professor C. Kennedy, Smith College.

At the semi-annual banquet the Society of Motion Picture Engineers' newly created Progress Medal was awarded to Dr. Edward C. Wents of the Bell Telephone Laboratories in recognition of his outstanding work in acoustics.

Pittsburgh Schools Begin Talking Picture Program

As a forerunner of an extensive sound picture program, the public schools of Pittsburgh began using talking pictures with the opening of the school year. They plan to add to the initial sound film library and to their projection equipment during the next three years. The Pittsburgh system followed a similar procedure in the silent picture field. Existing silent film library centers will now serve also as distribution centers for their local talking picture program.

The Keystone Lantern



Is A Daylight Lantern

No So-called Daylight Screen Is Necessary—No Complete Darkening of the Room.

Only a Lamp That Isn't Burned Dim — the Shades Half Drawn — and Keystone Slides Made from Keystone Third-Dimension Negatives.

Descriptive Literature Sent on Request.

Keystone View Company

MEADVILLE, PENNA.

Here They Are

FILMS

- Bray Pictures Corporation (3, 6)
729 Seventh Ave., New York City
- H. S. Brown, Inc. (1, 4)
6 N. Michigan Ave., Chicago
- Eastin 16 mm. Pictures (6)
(Rental Library) Davenport, Ia.
- Eastman Kodak Co. (4)
Rochester, N. Y.
(See advertisement on outside back cover)
- Eastman Kodak Co. (1,4)
Teaching Films Division
Rochester, N. Y.
(See advertisement on page 297)
- Eastman Kodak Stores, Inc. (4)
1020 Chestnut St., Philadelphia, Pa.
- Edited Pictures System, Inc. (1, 4)
330 W. 42nd St., New York City
- Erpi Picture Consultants, Inc. (2, 4, 5, 6)
250 W. 57th St., New York City
- Guy D. Haselton's TRAVELETTES
7901 Santa Monica Blvd., Hollywood,
Cal. (1, 4)
- Ideal Pictures Corp. (3, 6)
30 E. Eighth St., Chicago, Ill.
(See advertisement on page 298)
- Institutional Cinema Service, Inc. (3, 6)
130 W. 46th St., New York City
- The Manse Library (4, 5)
409 McAlphin Ave., Cincinnati, O.
(See advertisement on page 298)
- Pinkney Film Service Co. (1, 4)
1028 Forbes St., Pittsburgh, Pa.
- Ray Bell Films, Inc. (3, 6)
2259 Ford Rd., St. Paul, Minn.
- 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 302)
- Visual Education Service (6)
470 Stuart St., Boston, Mass.
- Wholesome Films Service, Inc. (3, 4)
48 Melrose St., Boston, Mass.
- William A. Dudley Visual Education
Service (4)
736 S. Wabash Ave., Chicago
(See advertisement on page 277)
- Williams, Brown and Earle, Inc. (3, 6)
918 Chestnut St., Philadelphia, Pa.

MOTION PICTURE

MACHINES and SUPPLIES

- The Ampro Corporation (6)
2839 N. Western Avenue, Chicago
(See advertisement on page 277)
- Bass Camera Company (6)
179 W. Madison St., Chicago
(See advertisement on page 296)
- 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)
- Eastman Kodak Stores, Inc. (4)
1020 Chestnut St., Philadelphia, Pa.

- Edited Pictures System, Inc. (1)
330 W. 42nd St., New York City
- Erpi Picture Consultants, Inc. (2, 4, 5, 6)
(Western Electric Sound System)
250 W. 57th St., New York City
- 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 299)
- Ideal Pictures Corp. (3, 6)
30 E. Eighth St., New York City
(See advertisement on inside front cover)
- International Projector Corp. (3, 6)
90 Gold St., New York City
(See advertisement on inside front cover)
- Motion Picture Accessories Co. (3, 6)
524 W. 26th St., New York City
- RCA Manufacturing Co., Inc. (5)
Camden, N. J.
(See advertisement on page 295)
- Regina Photo Supply Ltd. (3, 6)
1924 Rose St., Regina, Sask.
- S. O. S. Corporation (3, 6)
1600 Broadway, New York City
- Sunny Schick, National Brokers (3, 6)
407 W. Washington Blvd.
Fort Wayne, Ind.
(See advertisement on page 303)
- United Projector and Film Corp. (3, 4)
228 Franklin St., Buffalo, N. Y.
- Victor Animatograph Corp. (6)
Davenport, Iowa
(See advertisement on page 280)
- Visual Education Service (6)
470 Stuart St., Boston, Mass.
- Weber Machine Corp. (2, 5)
59 Rutter St., Rochester, N. Y.
(See advertisement on page 300)
- Williams, Brown and Earle, Inc. (3, 6)
918 Chestnut St., Philadelphia, Pa.

PICTURES

- J. Greenwald, Inc.
681 Lexington Ave., New York City
- The Photoart House
844 N. Plankinton Ave., Milwaukee,
Wis.
(See advertisement on page 298)

POST CARD REPRODUCTIONS

- J. Greenwald, Inc.
681 Lexington Ave., New York City

SCREENS

- Da-Lite Screen Co.
2721 N. Crawford Ave., Chicago
(See advertisement on page 303)
- Eastman Kodak Stores, Inc.
1020 Chestnut St., Philadelphia, Pa.
- Motion Picture Accessories Co.
524 W. 26th 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.

A Trade Directory for the Visual Field

- Edited Pictures System, Inc.
330 W. 42nd St., New York City
- Ideal Pictures Corp.
30 E. Eighth St., Chicago, Ill.
(See advertisement on page 298)
- Keystone View Co.
Meadville, Pa.
(See advertisement on page 305)
- Radio-Mat Slide Co., Inc.
1819 Broadway, New York City
(See advertisement on page 298)
- Spencer Lens Co.
19 Doat St., Buffalo, N. Y.
(See advertisement on page 299)
- Visual Education Service
470 Stuart St., Boston, Mass.
- Visual Sciences
Suffern, New York
(See advertisement on page 298)
- 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.
(See advertisement on page 305)

STEREOPTICONS and OPAQUE PROJECTORS

- Bausch and Lomb Optical Co.
Rochester, N. Y.
(See advertisement on page 301)
- Eastman Kodak Stores, Inc.
1020 Chestnut St., Philadelphia, Pa.
- 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.
(See advertisement on page 299)
- Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

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.
- (6) indicates firm supplies 16 mm. sound-on-film.
- (6) indicates firm supplies 16 mm. sound and silent.

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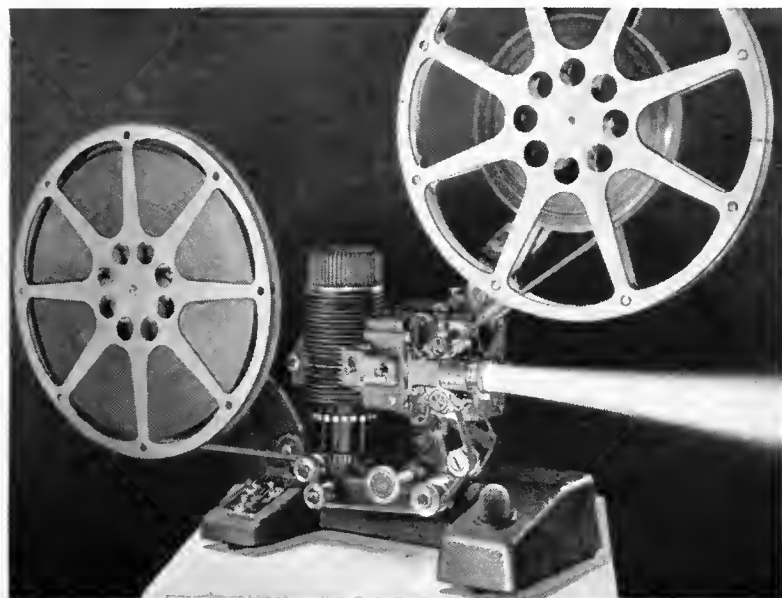
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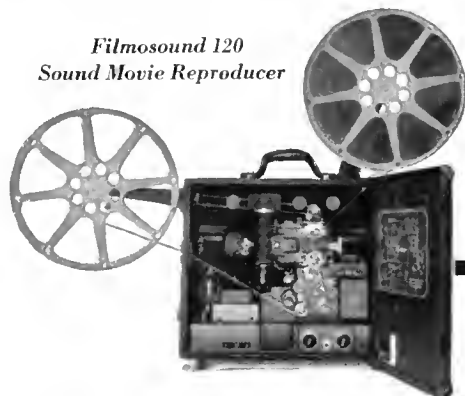
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