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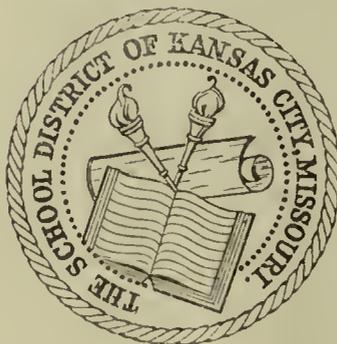
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# EDUCATIONAL SCREEN

The Magazine Devoted Exclusively  
to the Visual Idea in Education

JANUARY, 1939

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WHOLE NUMBER 168

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## IN THIS ISSUE

*A Desirable Four-Point  
Visual Program for  
Vocational Schools*

*Microscopic-Projection and  
Micro-photographic  
Slide Making*

*Instructional Sound  
Film Utilization*

*Motion Pictures —  
Not for Theatres*

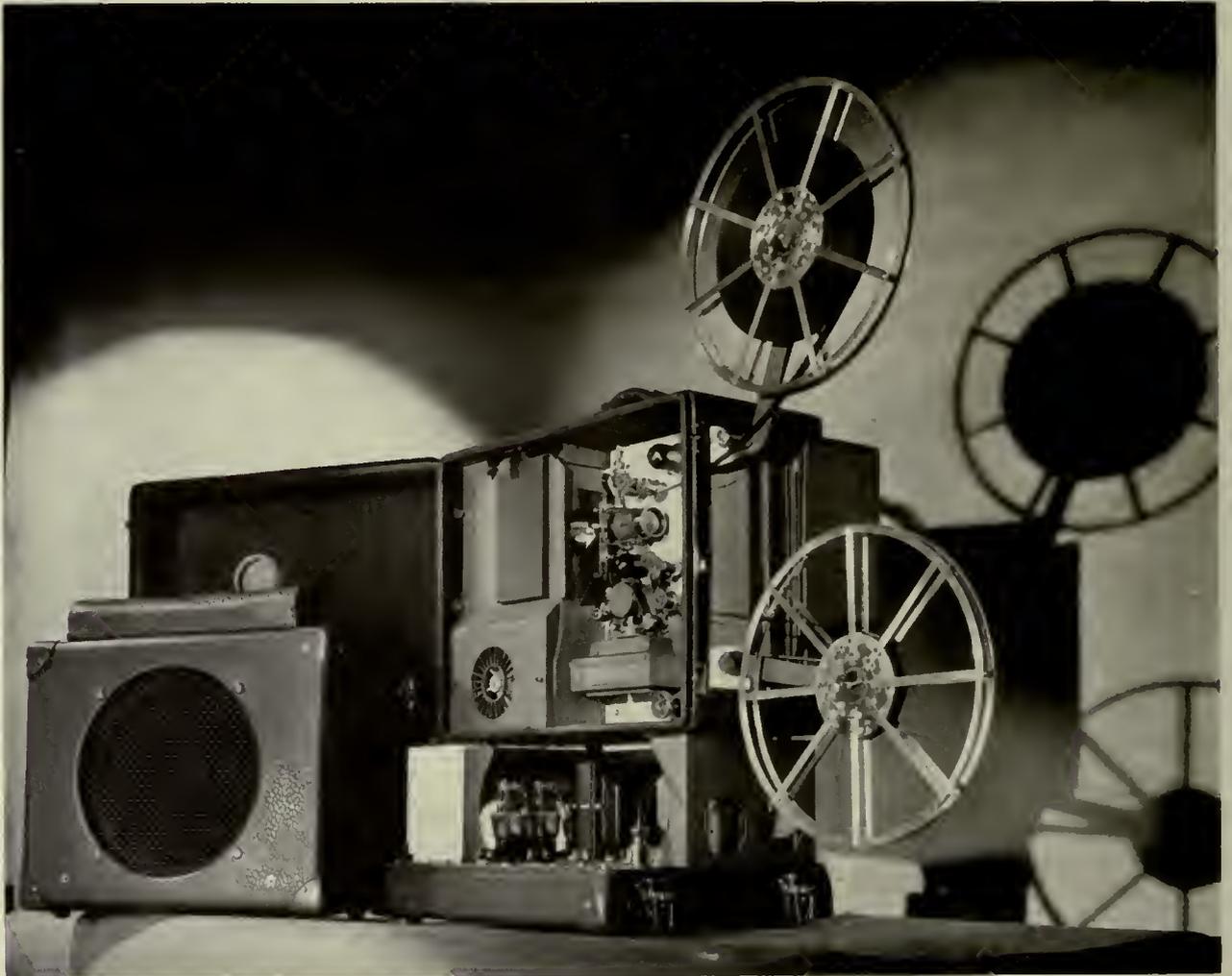


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# Index to Volume XVIII (1939)

	No. Page
<b>EDITORIALS</b>	
A New Project for Evaluation of Educational Films.....	Jan. 19
Alfred J. Sloan Foundation and Department of Visual Instruction .....	Mar. 84
The "Annual" Forum of the Mid-West—The Coming Summer Courses—Another Legislative Threat—Still Following Hollywood—The Film Evaluation Project.....	Apr. 125
The National Film Evaluation Project—The Midwestern Forum on Visual Teaching Aids.....	June 209
The Film Evaluation Project—An Addition—An Enlargement—Something New in "Surveys"—Airlines and Schools—The Film Estimates .....	Sept. 234
The Editorial Advisory Board—The Film Estimates.....	Oct. 276
Editorial Advisory Board—School-Made Movies—The Film Evaluation Project .....	Nov. 322
A Suggestion for the D. V. I.....	Dec. 356

<b>FORMAL ARTICLES</b>	
(Arranged Alphabetically by Authors)	
Burrill, Meldrim, and Gardiner, Glenn, Dana Airways.....	Nov. 323
Carroll, John S., A Cooperative Plan for Visualizing Education .....	Feb. 43
Chopman, Leland H., What I Expect of the Administrators.....	Nov. 328
Coyte, F. J., A Desirable Four-Point Visual Program for Vocational Schools .....	Jan. 7
Edwards, Paul G., The Administration of Visual Aids in a City System .....	Mar. 77
Elliott, Godfrey M., A County Film Library.....	Nov. 325
Freeman, G. L., Adult Preferences in Educational Film Programs .....	Oct. 279
Ginsborg, Walter, Electrifying English.....	May 149, June 187
Gray, H. A., Instructional Sound Film Utilization.....	Jan. 10
Gregory, W. M., The Radio and Visual Aids.....	Sept. 235
Heer, A. L., Using Visual Aids in Teacher Training.....	Apr. 118
Kinder, James S., Research in Audio-Visual Education.....	Dec. 360
Krows, Arthur Edwin, Motion Pictures—Not for Theatres .....	Jan. 13, Feb. 49, Mar. 85, Apr. 121, May 153, June 191, Sept. 242, Oct. 284, Nov. 329, Dec. 362.
Lake, Charles H., Adapting Visual Materials to Instruction.....	Apr. 113
Liverson, Ruth, An Elementary School Makes a Utilization Film .....	Oct. 280
Mahoney, Agnes, and Harshman, H. L., Sound-Film Experiment with Handicapped and Retarded Pupils.....	Dec. 359
Martin, Norval L., Interpreting the Public Schools through Motion Pictures .....	May 151
Miller, Paul S., and Schenck, Mildred A., A Case for Integration through Slides .....	June 189
Nixon, Robert B., A Pupil Constructed Scenario.....	Mar. 79
Olds, Edward B., The Candid Camera in a Classroom Study of Housing .....	Feb. 46
Peterson, Grant, Diethylphthalate for Hand-Made Lantern Slides .....	Oct. 283
Ramseyer, Lloyd L., Measuring Some Intangible Effects of Motion Pictures .....	Sept. 237
Ray, Anne, and Maribel Richardson, Streamlining Education.....	Dec. 387
Roberts, Alvin B., The Status of Visual Instruction by Projection in Illinois .....	Sept. 239
Sherman, H. M., Experiencing College on Location.....	Oct. 277
Spilde, Lulu, Audio-Visual Aids in Teaching American Literature .....	Apr. 115
Thomas, Wendell, The Perceptual Stream of Teaching.....	Nov. 326
Trottinger, Lelia, Evaluation of Still Pictures for Instructional Use .....	Mar. 81, Apr. 116, May 157
Van Ness, Paul H., A Plea for the Magic Lantern.....	Feb. 48
Williams, Don G., Movie Theater Comes to School.....	Feb. 45
Wimmer, Merle, Microscopic Projection and Micro-photographic Slide Making.....	Jan. 8

<b>THE DEPARTMENT OF VISUAL INSTRUCTION</b>	
(Conducted by the EDITORIAL COMMITTEE)	
We Grow Up—Query of the Month—New Jersey Visual Meeting .....	Jan. 17-18
Program—Annual Convention of American Association of School Administrators—Our Members in Action—Report on Safety Film .....	Feb. 54-5
Reflections on the Cleveland Meeting: An Open Letter—Query of the Month—Answers to Previous Query—New England Section to Meet—New Jersey Meetings .....	Mar. 89-91
After Cleveland: What!—High Points of Business Meetings of the Department—Meeting of New England Branch—Our Members in Action .....	Apr. 126-7
What Are We Teaching in Our Audio-Visual Aids Courses This Summer! (by W. Gayle Starnes)—New Englanders in the News—Address by Mr. C. A. Lindstrom.....	May 160-1
Visual Instruction at the NEA Convention in July—Experimental Production Carried out by Metropolitan Branch—Are You Meeting the Responsibilities of Your Profession!—They, Too, Are Serving Our Cause.....	June 210-12
A Word from the President (by J. E. Hansen)—News Item—The San Francisco Meeting.....	Sept. 246-7
Photoplay Appreciation at Collinwood (by Corda E. Peck).....	Oct. 289
To Members of the Department (by J. E. Hansen)—Our Human Resources—Freeman Leaves Chicago—News Note—Meetings .....	Nov. 335-38
Constitution and By-Laws of the Department of Visual Instruction—Audio-Visual Department Louisiana State Teachers Meeting .....	Dec. 866

<b>THE LITERATURE IN VISUAL INSTRUCTION</b>	
(formerly "Among the Magazines and Books")	
Conducted by ETTA SCHNEIDER	
<i>Film Appreciation in Great Britain</i> (Ernest Dyer), <i>Hollywood and Pedagogy</i> (Ralph Jester), <i>The Cinema Explodes the Stork Myth</i> (Geraldine Sartain), <i>The Motion Picture Program and Policy of the U. S. Government</i> (Fanning Hearson), <i>Some Recent Developments in the Educational Film Field</i> (Hilla Wehberg), <i>The Possibilities of Teaching French with Motion Pictures</i> (Cybele Pomerance)—(In JI. of Ed. Soc.)— <i>Motivation</i> (J. Harry Adams in Mich. Ed. JI.)— <i>What Children See in Pictures</i> (Wm. Miller in Elem. Sch. JI.)— <i>Second Graders Learn Photography</i> (Elmer Pinch in JI. of N.E.A.)— <i>A High School Goes Hollywood</i> (J. A. Smith in Western JI. of Educ.).....	Feb. 60-2
<i>Visual Aids to Instruction Then and Now</i> (Katherine Cook in Sch. Life)— <i>Making Use of Motion Pictures in Teaching Science</i> (Walter Bennett in Sci. Ed.)— <i>An Introduction to Visual Aids</i> (Alvin Roberts in Sch. Activities)— <i>Germany's Leadership in School Films</i> (John B. Mason in Cal. JI. Sec. Ed.) .....	Mar. 100
<i>Making Slides in Elementary School</i> (Della Angell in Soc. Ed.)— <i>A Teacher Considers Visual Aids</i> (Helen MacManus in High Sch. JI.)— <i>Morie Making Moves in to Stay</i> (Roy F. Scott in Sch. Activities).....	Apr. 186
<i>Proceedings of Conference on School-Made Films—A Visual Education Monograph</i> (James P. Fitzwater).....	136
<i>A Preview of an Investigation of Motion-Picture Class and Club Activities</i> (Constance McCullough in Eng. JI.)— <i>Using Films and Slides Effectively</i> (Edward G. Bernard) and <i>French by Sound Pictures</i> (Clifford S. Parker) (in Mod. Lang. JI.)— <i>A Director of Visual Education in Science</i> (Kenneth Edwards and H. S. Busby in Ed.)— <i>A New-Type Visual Commencement</i> (C. C. Logan and Hal Hall in Ill. Teacher)— <i>The Use of Toy Projection Aids in the Teaching of Geography</i> (Harold Gluck in JI. of Geog.)— <i>Proceedings of Pennsylvania Conference</i> .....	May 178-4
<i>The Visual Radio Lesson in Cleveland Schools</i> (W. M. Gregory in New Era)— <i>The Relative Value of Sound Motion Pictures and Study Sheets in Science Teaching</i> (Roy V. Maneval in Sci. Ed.)— <i>School Films with a Purpose</i> (Godfrey M. Elliott in Sec. Ed.)— <i>A Science Teacher Looks at the Classroom Film</i> (H. E. Brown in Sch. Sci. & Math.)— <i>The School Library Adopts Movies</i> (Phyllis Raymond and Eleanor Child in Lib. JI.)— <i>School Tours</i> (Carl A. Jensen in Sch. Life)— <i>Selected Historical Photoplays and Scenarios as Extra-curricular Aids in Eleventh Grade Social Studies—a Dissertation</i> (Arthur L. Marble) .....	June 220-1
<i>Films in the Learning of Foreign Languages</i> (W. S. Hendrix in JI. Higher Ed.)— <i>The Slow-Motion Picture as a Coaching Device</i> (Roy E. Priebe in Sch. Rev.)— <i>Audio-Visual Instruction: Possibilities in Home-Making Education</i> (Mary Booth in Prac. Home Ec.)— <i>Manual for Educational Sound Film, "Living and Learning in a Rural School"</i> (Anne Hopcock)— <i>Teacher-Made Visual Aids</i> (Ellin Persing in Sci. Ed.)— <i>Show the Public through Movies</i> (J. H. Hall in Sch. Exec.)— <i>Visual Education in Rural Elementary Schools</i> (R. L. Davis in Sierra Ed. News)— <i>The Effectiveness of Educational Motion Pictures</i> (A. W. Reitze in Ind. Arts and Voc. Ed.)— <i>Visual Education in Modern Education</i> (Gardner L. Hart in Childhood Ed.)— <i>Moving Picture Goals</i> (Eric Knight in Theatro Arts Mo.)— <i>Teaching Social Awareness with Motion Pictures</i> (L. L. Ramseyer in Ed. Admin. & Sup.)— <i>Unraveling History</i> (James Miller in Cur. Hist.)— <i>Children's Museum of Indianapolis</i> (Grace B. Golden) and <i>The Child Explores His World</i> (Catherine Keeland) (in Childhood Ed.)— <i>Training Film Taste in America</i> (Ernest Dyer in Sight & Sound)— <i>The Movie as an Agency for Peace or War</i> (Albert Benham in JI. of Ed. Soc.)— <i>The Movies as a New Educational Tool</i> (Muriel T. Bain) and <i>Using New Educational Tools</i> (Edgar Dale) (in Educ. Meth.)— <i>An Experimental Course in Cinema Appreciation</i> (S. P. Lawton in Eng. JI.)— <i>References, Motion Picture Reviews, New Catalogs and Source Lists</i> .....	Sept. 250-4
<i>The Use of Visual Materials in Zoology</i> (John W. Price in JI. Higher Ed.)— <i>Visual Aids Program</i> (W. A. Miller in Tex. Outlook)— <i>Teaching Social Studies thru Documentary Films</i> (Arch Mercey in JI. Higher Ed.)— <i>We Get into the Movies</i> (Harriet Montague in Volta Rev.)— <i>New Materials and Equipment in the Teaching of Mathematics</i> (B. R. Ullsvik in Sch. Sci. & Math.)— <i>Radio and Visual Aids in Elementary School</i> (W. M. Gregory in Soc. Ed.)— <i>Neglected Areas of Curriculum Implementation</i> (Ployd E. Brooker in Educ. Record)— <i>Critical Problems in School-Made Films</i> (Edgar Dale in Am. Sch. Bd. JI.)— <i>Motion Pictures in Physical Education</i> (Thurston Adams)— <i>Expanding the Classroom</i> (Harriet Woods in Mid. Sch.)— <i>Trips in an Experience Curriculum</i> (Nelle Morris in Childhood Ed.)— <i>Are Field Trips Doomed in Wisconsin</i> (Haym Kruglak in Wis. JI. Ed.)— <i>Gradations in Map Learning</i> (Clara Shroyck in JI. of Geog.)— <i>The Map in Modern Education</i> (George T. Renner in T. C. Record)— <i>Elementary Principles and Techniques of Cinematographic Analysis as Aids in Athletic Research</i> (T. K. Cureton, Jr. in Res. Qu. of Amer. Assn. for Health, Phys. Ed. & Rec.)— <i>Effectiveness of a Sound Motion Picture in College Physics</i> (C. J. Lapp in Amer. Phys. Teacher).....	Oct. 298-8

	No. Page
<i>The Classroom Film</i> (R. E. Davis in Sch. Sci. & Math.)— <i>Films for Human Relations</i> (James P. Mitchell in Am. Teacher)— <i>Visual Aids and Mathematics</i> (M. M. Watson in Tex. Outlook)— <i>The Place of the Film in Education</i> (Louis Kusnitz in High Points)— <i>Newer Educational Devices Available to Home Economists</i> (Ida Sunderlin in J. of Home Ec.)— <i>Visual Aids for General Science Classes</i> (Winifred Perry in Sci. Ed.)— <i>Accounting for the School's Maps and Globes</i> (Ruth Samson in Am. Sch. Bd. J.)— <i>M.E.A. Movie Interprets Growth of Teaching Profession in Michigan</i> (Mich. Ed. J.)— <i>Motion Picture and Radio: an English Elective</i> (Eleanor Child and Hardy Finch in Cur. J.)— <i>Film Reviews—Sources of Free and Inexpensive Teaching Aids</i> (Bruce Miller).....Nov. 333-4	

<i>Beginning First Grade with the Sound Film</i> (Ruth Livermon in Va. J. of Ed.)— <i>Teaching English with the Audio-Visual Aids</i> (Edward G. Bernard) and <i>Visual Aids and the English Teacher</i> (Dorothy Byrns) (in High Points)— <i>Music Appreciation through Motion Pictures</i> (Glenn M. Tindall in Sec. Ed.)— <i>Use of Visual Aids in Schools</i> (in Volta Rev.)— <i>The Excursion as a Teaching Technique</i> (Henry C. Atyeo in T. C. Bur. of Publications)— <i>Through the Eyes</i> (Elizabeth Topping in Western J. of Ed.)— <i>The Small High School Can Afford a Visual Aid Program</i> (Sterling Ambrosius in Sch. Activ.)— <i>Some Aspects of a Program of Visual Education for Cincinnati Public Schools</i> (thesis by Mendel Sherman)— <i>An Introduction to the Evaluation of Motion Pictures in General Education</i> (M.P. Proj., Amer. Council of Ed.)— <i>Motivation by Visual Aids</i> (Hope Chase in Wis. J. of Ed.)— <i>Making Motion Pictures in the School</i> (Eleanor Child in Eng. J.)— <i>Visual Education Advances</i> (Ruth Wagner in Instructor)— <i>Photos or Drawings?</i> (Arthur Selke in Sch. Exec.)— <i>Report of the Visual Methods Committee</i> (A.L.A. Bull.)— <i>Propaganda, Good and Bad, for Democracy</i> (Clyde R. Miller and Louis Minsky in Survey Graphic)— <i>The Movie Picture in the Public Schools</i> (Douglas Fairbanks, Jr. in Natl. Elem. Prin.)— <i>Source Materials</i> .....Dec. 369-72	
---	--

**BOOK REVIEWS**

<i>Teaching with Motion Pictures</i> (Mary E. Townes)— <i>Safety Education Through Schools</i> (Res. Div. of N.E.A.)....Feb. 62	
<i>Motion Pictures and Radio</i> (Elizabeth Laine)— <i>The Use of Visual Aids in Teaching</i> (Ella Callista Clark)— <i>Visual Review</i> (The Soc. of Vis. Ed.).....Mar. 101-3	
<i>One Reel Scenarios: For Amateur Movie Makers</i> (Margaret Mayorga)— <i>The Documentary Film, History and Principles</i> (Edward H. Schustack)— <i>Indian Children of the Eastern Woodlands</i> (Cornelia H. Dam)— <i>Actuality in School</i> (G. J. Cons and Catherine Fletcher).....Apr. 136-8	
<i>Films of Everyday Life</i> (Hilla Wehberg)— <i>The School Trip</i> (Elem. Supt. Bul.) .....May 174	
<i>An Alternative for Revolution and War</i> (Albert E. Osborne)— <i>The Audio Visual Handbook</i> (Ellsworth C. Dent)....Sept. 274	

**THE FEDERAL FILM**

(Conducted by ARCH A. MERCEY)

Pan-American Films—New Maritime Film—Public Health Service Film .....Mar. 92-3	
Soil Conservation Filmstrips .....Apr. 128	
Government Filmstrips—In-Service Training Film Studies—How Are Government Films Shipped?.....May 164	
Government Films Exhibited at Two Fairs—New Directory Lists Seventeen New Pictures—Baltimore Theater to Show All Government Films—NBC Televises Federal Films at Fair .....June 214	
Changes in Government Motion Picture Divisions and New Films .....Sept. 256	
U. S. Army Training Films .....Oct. 291	
U. S. Army Air Corps Films—New Film on Housing Available—WPA Films .....Nov. 339	
Words (and Pictures) That Won the War.....Dec. 374	

**NEWS and NOTES**

(Conducted by JOSEPHINE HOFFMAN)

Audio-Visual Aids in English.....Jan. 20	
Motion Picture-Consumer Education Program.....20	
Historical Film for 1939 Fairs.....20	
Indiana Plans Regional Conference.....21	
Oklahoma Progress.....21	
Bell & Howell Visual Education Forum.....21	
Texas Educator Films Class Activities.....Feb. 56	
Progressive Education Association Meets.....56	
Visual Aids Used by Chicago Schools.....56	
History in Three Dimensions at World's Fair.....56	
Proposed 16mm Restrictions Dropped in Denver.....57	
The American Film Center.....Apr. 132	
Courses on Motion Pictures.....132	
Dr. Otto Neurath Visits U. S.....132	
Foreign Film Showings at New York Fair.....133	
National Conference on Visual Education.....133	
Denver Schools Produce Films.....May 166	
Educational Motion Pictures at Horace Mann School.....166	
New Director for Los Angeles.....167	
Indiana Visual Meeting.....167	
School-Made Public Relations Films.....167	
WPA Film Bibliography.....168	
Visual Meeting in Oklahoma.....June 213	
Central Jersey Visual Institute.....213	
Launch Radio Series on Federal Exhibits.....213	
Motion Pictures and Art.....213	
Film Screenings at Columbia.....219	
Ohio School-Made Films.....219	
Hollywood Motion Picture Forum.....219	
16mm Sound Film in Color Shown in Public Theatre.....219	
Theatrical Shorts for School Use.....Sept. 258	
Human Relations Film Series.....258	
Motion Picture Equipment Survey.....259	
New York University Courses.....259	

	No. Page
Documentary Film Makers Organize.....259	
Florida Film Session.....260	
SMPE Fall Convention.....260	
Progress in Wyoming.....260	
American Education Week.....Oct. 302	
Southern Conference on Audio-Visual Education.....302	
Visual Aids on English Teachers Program.....302	
Visual Progress in the CCC.....303	
Films Instruct Adults.....303	
Polaroid Motion Picture.....303	
News from Abroad.....304	
Free Moving Pictures for Children and Adults at Art Museum.....304	
Two More College Film Libraries.....Nov. 340	
New York University Film Institute.....340	
New Photoplay Study Guides.....340	
A Report from Illinois.....340	
Northwestern Hispanic Film Programs.....341	
American Labor Film Alliance.....341	
Conference on Film Distribution.....Dec. 376	
State Meetings.....376	
Report on Southern Conference.....377	
200 Projectors for Los Angeles Schools.....383	

**HAND-MADE LANTERN SLIDES**

(Conducted by ANN GALE)

Courtesy (Jan., 30)—Composition in Line and Form (Feb., 53)—A Farm Program (May, 163)—Teaching Fundamentals of Blocking (by R. N. Southard) (Sept., 249)—Thanksgiving (Oct., 292)	
---	--

**CURRENT FILM NEWS**

This department is devoted to announcements and brief descriptions of new films, with sources, and film producing and distributing services. It appears on the following pages: 24 (January), 64 (February), 104 (March), 140 (April), 178 (May), 222 (June), 266 (September), 299 (October), 346 (November), 380 (December).

**IN AND FOR THE CLASSROOM**

(Conducted by WILBER EMMERT)

Electrical Problems Clarified through Trip to Power Plant.....Jan. 27	
Film Production in Schools Increasing.....29	
Projectors and Projection Techniques Improved through Department Regulations.....Feb. 66	
Inexpensive Lettering Aids for Teachers (Bryan Emmert).....Mar. 94, Apr. 130	
Pennsylvania College Conference.....Mar. 97	
A Synchronized Visual-Sensory Experience (Ruth S. Bastion).....May 171	
Method for Holding Slides (Max R. Klein).....172	
Improvement of Instruction through Graphic Presentations.....June 216	
A Convenient Film Carrier (Burdette Buckingham).....218	
Teach with Comparison (Bryan Emmert).....Sept. 262	
Making Wall Charts for Class Use.....Oct. 306	
Colored Lantern Slides Aid in Teaching Drawing (M. R. Klein).....Nov. 344	
A Geography Vocabulary Experiment with—and without—the Use of Visual Aids (W. J. Dny).....Dec. 378	
Club Activities and Visual Aids (Frieda Zimmerman).....Dec. 379	

**AMONG THE PRODUCERS**

Ampro Announces Two New Models—Low Priced Projector announced by Spencer Lens—RCA School Catalog—DeVry Centralized System—Universal 16mm Sound Projectors Licensed by Erni—Bell & Howell Film Book—New 100 Watt Leitz Projector.....Jan. 34-5	
16mm Projector without Belts or Chains—RCA New Educational Division and Products—S.O.S. Test Reel—Selectroslide Projection Equipment—Film Directories.....Mar. 107	
New Da-Lite Catalog—Kodaslide Ready-Mount Changer.....Apr. 139	
16mm Association Formed—Bell & Howell New Models and Price Reductions.....May 178	
New Amprosound Model—Picture Units for Classroom Use—Victor Announces All-Purpose Projector—New Eastman Product—B. & H. Installs Venerating Laboratory in Hollywood—DeVry Arc Projector—Micro Attachment for Leitz Projector.....June 225	
Film Slide Story of the Clock—Slide Set on Safety—New SVE Equipment—Kodak Data Books—Sound Slide Film for Photographers—Revised DeVry Catalog—B. & H. 8mm. Accessories.....Sept. 268	
Eastman Enlarger—New Victor Silent Projector.....Oct. 299	
Spencer Lens Plant Completed—New Ampro Achievement—16mm Title and Trailer Service.....Nov. 348	
An Aid to Slide-Making—Selectroslide Equipment—New Catalogs.....Dec. 382	

**MISCELLANEOUS**

Association of School Film Libraries Meets.....Mar. 91	
Summer Courses in Visual Instruction, 1939.....Apr. 119, May 168, June 218	
The Next Step in Visual Education (Donald P. Benn)—Preliminary Program of the First Mid-Western Forum on Visual Teaching Aids.....Apr. 134	
Program of National Conference on Visual Education and Film Exhibition.....May 170	
Proceedings of the Midwestern Forum on Visual Teaching Aids.....June 195	
Warning to All Superintendents (B. A. Aughtinbough).....Sept. 263	

# The EDUCATIONAL SCREEN

JANUARY, 1939

VOLUME XVIII

NUMBER ONE

## Contents

A Desirable Four-Point Visual Program for Vocational Schools. F. J. Coyte.....	7
Microscopic Projection and Micro-photographic Slide Making. Merle Wimmer.....	8
Instructional Sound Film Utilization H. A. Gray.....	10
Motion Pictures—Not for Theatres. Arthur Edwin Krows.....	13
Among Ourselves—Notes from and by The Department of Visual Instruction. Conducted by The Editorial Committee...	17
Editorial Page.....	19
News and Notes Conducted by Josephine Hoffman.....	20
Current Film Releases.....	24
In and For the Classroom Conducted by Wilber Emmert.....	26
Courtesy—Presented in Hand-Made Lantern Slides By Ann Gale.....	30
Film Estimates.....	34
Here They Are! A Trade Directory of the Visual Field.....	36

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# A Desirable Four-Point Visual Program For Vocational Schools

*Suggestive evidence that films can be used to advantage over a wider range of school activities.*

By F. J. COYTE

Director of Activities, Connelley Vocational High School, Pittsburgh, Pa.

A general outline and use of visual material is here given, with explanations following.

**T**O what extent does your visual program serve the needs of your school? True, the educational objective and viewpoint are paramount, but there may be additional school activities that automatically become a part of a well-developed visual program.

We at Connelley Vocational High School feel that our present program serves our school in four distinct ways: curricular, extra curricular, student activities, and administrative. For the reader to readily understand these divisions, one must first be familiar with the nature and type of school to which this program is most applicable. Connelley High School is a modern, well-equipped boy's Vocational High School, located near the downtown district of Pittsburgh, equipped with thirty shops offering instruction in seventeen different trades. The shops are housed in a saw-tooth roofed section of the school plant which joins the five-story Academic building. The school operates on a week-about plan with an enrollment of 1700 students equally divided between shops and academic. The cafeteria or auditorium accommodates one-half of the students at one time, necessitating two lunch periods. The weekly assembly and daily noon movies also require two sessions. The auditorium seats 850; the cafeteria 750, and the gymnasium and swimming pool are adequate in size.

Silent educational films and slides are shown in classrooms and lecture rooms, and sound pictures, in two widths, in the auditorium. Three individual visual requisitions are made up each semester to cover all visual needs; namely, silent classroom films and slides; secondly, auditorium sound pictures covering all available educational film in two widths, including educational feature pictures and serials, and thirdly; activities feature pictures—strictly entertaining—rented by the school from local exchanges. All regular films are supplied by the Visualization Department, borrowed or rented from other sources, through this department. All films are received at the school Supply Office, although many rental films from local film exchanges are picked up by the Activities Director as scheduled. Shipment of out-of-town rentals or loans are dispatched by Railway Express, prepaid, and charged to the Board of Education.

Present available visual equipment is as follows:

Classroom use—three 16mm silent projectors, two 500 watt, one 750 watt, two delineascopes, 500 watt, one 35mm Acme Projector, 500 watt, six Balopticon 500 watt Lanterns;

Auditorium use—35mm Simplex sound projector with carbon arc, and a 16mm Bell & Howell sound projector, 1000 watt.

Frequency	Occasion	Type of Pictures	Place of Showing
1. Weekly (Curricular)	Academic, related and shops	Technical Informative Skills Scientific	Classrooms Lecture Rooms Shop Lecture Rooms Auditoriums—special
2. Monthly (Extra-Curricular)	2 Assembly periods	Feature and educational	Auditorium 2 Assemblies
3. Monthly (School Activities funds)	2 Assembly periods	Feature (entertaining)	Auditorium 2 Assemblies
4. Daily (Administrative)	2 Noon movies	Serials Educational News Reels	Auditorium 2 Assemblies

## Curricular Use

The films and slides used by the related and academic teachers in the classrooms or lecture rooms, are chosen by the teachers. Each semester, the related teachers list all desirable educational films that can be scheduled to fit in with their class work. These lists are then checked and combined into one complete requisition, to avoid duplications, and then typed on regular forms and sent



The Student Movie Crew at Connelley High School

to the Visualization Department, two months in advance of the new semester. Films are chosen from the Pittsburgh School Visualization Catalogue, and other catalogues that require special booking and handling.

(Continued on page 22)

# Microscopic-projection and Micro-photographic Slide Making

*Showing that limited resources for micro-projection apparatus need not prevent valuable results from minimum equipment.*

By MERLE WIMMER

Center Grove High School, Bargersville, Indiana

**M**ICROSCOPIC projection is one of the most efficient tools for teaching subjects which are adapted to the use of the microscope. The materials for its use are unlimited. Whether or not the teacher can be sure that the child is getting the desired view as he looks through the microscope has long been a problem. This ceases to be a problem when microscopic projection is employed. Views of almost any microscope slide may be flashed on the screen before the entire class. Magnification may be increased many thousand times.

## Procedure

In event the school system does not own a regular micro-projector, the teacher can easily devise one by combining an ordinary microscope with a stereopticon. With the underside of the stage of the microscope placed directly against the focusing lens of the lantern, the machine is ready for use. (The microscope must be bent backward to a ninety degree angle.)

Very dark rooms give best results. Usually a basement room is more easily darkened. With the room darkened and the machine ready for use, place any temporary or permanent microscope slide on the stage of the microscope. Turn the lantern on and the image can be seen on the screen, which has been placed a few feet in front of the microscope.

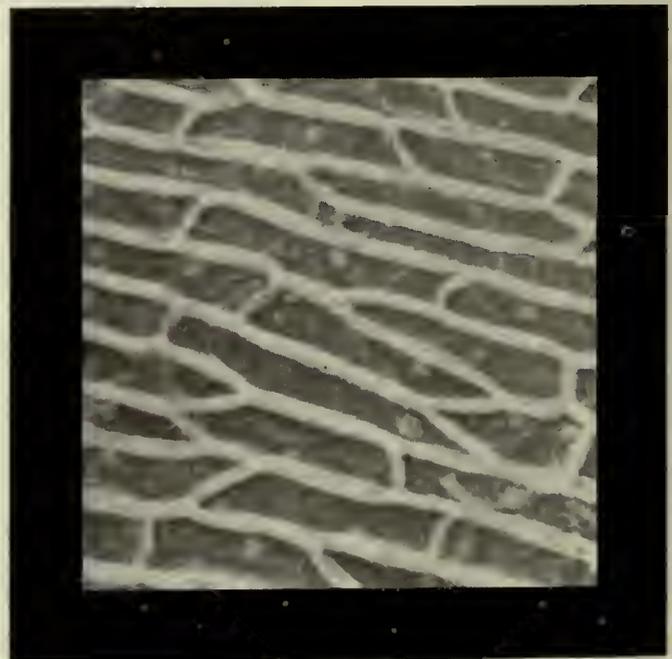
Both living and dead structures may be used with equal success. Two examples of living structure which, I think, bring invaluable results are protozoa from hay infusia, and circulation of blood in the tail of a tadpole.

While projecting protozoa on the screen it is easy to bring out the value of antiseptics, disinfectants, and other materials in inhibiting growth and killing micro-organisms. Merely dip a small glass rod into any of the solutions, gently touch the drop of water containing the protozoa, and watch the results. In many cases the protozoa can actually be seen to explode.

Circulation of blood has a new meaning to a child when he has seen it on the screen. To demonstrate this I have found that I get the best results by using the tadpole. Other animals, such as small fish, adult frogs etc., may be used. If a tadpole is used, it should first be wrapped in a wet

cloth, leaving only a small portion of the tail exposed. Place the exposed part of the tail on the stage of the microscope and focus properly by watching the screen while working the adjustments. Now you can see the network of capillaries with the blood surging through. The myriads of red corpuscles are easily seen. A drop of water can be applied to the tail every few seconds, by use of a medicine dropper. This will prevent the tail from drying and burning. After the regular circulation has been observed, a hemorrhage may be produced by pressing a sharp instrument against the tail of the tadpole while it is still on the microscope. This observation brings many valuable questions from the child and gives him information which he will never forget. Capillaries are now real things rather than something imaginary.

Prepared slides are very valuable when used in this type of work, but they are usually not as interesting to the children as actual living structures which show motion. Examples of materials espe-



Onion tissue, showing the nucleus in each cell. The picture was taken directly from the microscope without a camera, as explained in the article.

cially adapted for projection are: slides showing tissues, parts of insects, algae plants, small insects, protozoa, flower parts, vinegar eels, etc.

### Making Photographic Lantern Slides

The value of making these slides lies in the possibility of keeping a permanent record of what has been observed. They can conveniently be used to recall the observations without the trouble of setting up the micro-projection machinery over again.

The cost of production of these slides amounts to a little more than the cost of the sensitive plates which may be purchased for a few cents each. The major cost is eliminated by the fact that no camera is needed.

These slides may either be made while the classroom projection work is in progress or at some other convenient time. A board can be prepared, to stand in front of the microscope, with special arrangements for supporting a sensitive plate where the projected image will strike it as desired. The magnification may be controlled by moving the board toward or away from the microscope. While getting the proper focus a piece of white paper should be placed on the board where the sensitive plate is later to be placed. When everything is in readiness, the room should be darkened. Place the sensitive plate on the board and turn the lantern on. Since the light is so strong, the exposure will be very short. The count should ordinarily not be more than one or two. The slide is now ready to develop as an ordinary photograph is developed. This slide is a negative except when stained slides are used. If you wish to make a positive you can accomplish this by allowing the negative to dry and put it back in place with an unexposed slide behind it. Take the microscope slide off and turn the light on again. The exposure should be slightly longer than in making the negative.

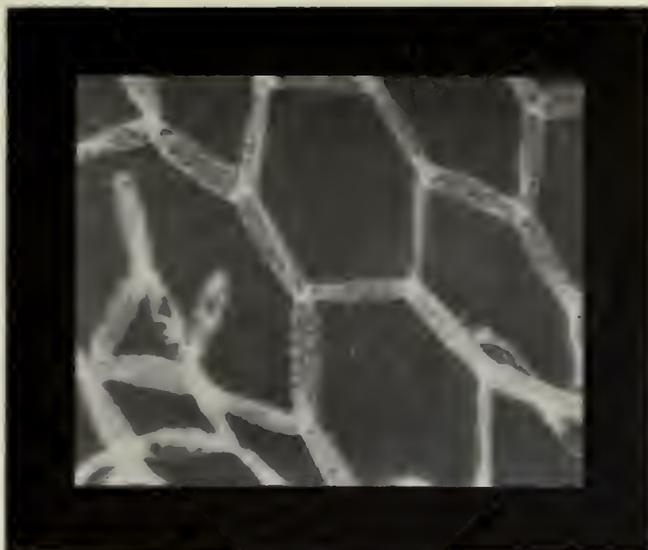
Less expensive records of these projected images can be made by using sensitive photograph paper. However, these are not as valuable as slides.

### Student Activity Involved

Much interest can be added to this work by providing for pupil participation. The pupil may begin his contribution by securing and preparing materials for observation.

The entire class can make photographs for their notebooks while the projection machinery is set up. This can be accomplished in the same way as permanent slides are made. A simpler way to produce these pictures would be to make contact prints from the negative slides that have already been made. Negatives may also be made from commercial slides, by the contact method, and can be used by the pupil at any time to produce a photograph for his notebook.

Only a little effort is required to train one or more helpers to set up and operate the projection machinery. This leaves the teacher free to point out



*Hydrodictyon*, a genus of green spored algae, remarkable for beauty and peculiarity of structure. (A microscopic lantern slide made directly from the microscope).

structures on the screen and lead discussions about them. Before I adopted the practice of a pupil helper I often missed excellent opportunities to point out interesting and valuable things which were happening on the screen.

When protozoa are being shown on the screen the teacher should be free to point out the parts and explain their function. We have often observed certain kinds of protozoa ingesting and digesting food. At this time, it is necessary to have the undivided attention of the class if they are to see the contracting vacuoles and cilia in operation. No quantity of still pictures could be as profitable as this.

### Advantages of Projection Work

- (1) It eliminates the need for more than one microscope.
- (2) It eliminates the possibility of faulty focusing on the part of the pupil.
- (3) The attention of the entire class can be focused on one image at the same time.
- (4) Much of the pupil's and teacher's time is saved.
- (5) The pupil realizes that he is observing something real rather than a picture.
- (6) Class discussion can go on while observation is being made.
- (7) There is no limit to the observations that can be made by many pupils at one time.
- (8) One prepared microscope slide will do the work of twenty, and will, at the same time, do it more effectively.

I have developed and used this method of teaching microscopic studies over a period of ten years. I find that it is very interesting to children and has outstanding value as a teaching aid. Each time the machine is set up I learn something new, as to materials and procedure.

# Instructional Sound Film Utilization

*A trenchant discussion of the particular advantages to be sought from sound film, and of school activities benefitting most by their use.*

By H. A. GRAY, Ph.D.

Director of Field Studies,

Erpi Classroom Films Incorporated

IN REFERRING to the instructional sound film, differentiation is made between sound motion pictures having general educational values and those prepared specifically for use in the classroom. The instructional sound film is here defined as a type of audio-cinematography treating a specific body of subject matter making up course of study or curriculum content. As such, the techniques of its assembly, the methods of its distribution, and the objectives of its use differ from those of the entertainment, industrial, or novelty types of films now available to schools. Obviously, all motion pictures have educational values, if education is thought of in terms of the Deweyan philosophy that education is life experience. Such a broad conception of an educational motion picture, however, is confusing since it does not distinguish between the pedagogical film and other cinema products. To many laymen, and even to some educators, the term "educational film" is synonymous with the trade name of a theatrical product, or with any motion picture which does not follow the Hollywood run-of-mill procedure. Therefore, it seems desirable to emphasize that, while all films may be educational to some quantitative or qualitative degree, not all films educate or teach curriculum concepts directly or capitalize on the many advantages of the motion picture medium for the presentation of concepts difficult to communicate by other media of thought transmission.

In considering how the instructional sound film can be used most advantageously, the problem may be thought of from two viewpoints: (1) How can the film vitalize curriculum concepts previously studied, those being developed, or those about to be initiated in the regular instruction program; and (2) how can the medium be used to best advantage on a purely experimental basis, conditions permitting individual teachers to engage in such activities and to extend the knowledge of learning phenomena.

Relative to the first viewpoint, the instructional sound film has been found to have definite value for the purpose of summarizing a unit of instruction; it obviously has a contribution to render as a direct teaching aid by making available classroom learning experiences of a realistic nature difficult or impossible to provide by other means; it also serves as an interest motivating device for introducing a new unit of instruction and as a means of enriching a unit of study by opening up related areas for the student's investigation. Other uses to which it may be put are: (a) Extra-curricular activities including club work and other special projects, (b) Professional activities such as demonstration lessons and Parent-Teacher programs

to acquaint the community with the effective use of modern teaching aids. These possibilities offer innumerable opportunities for the teacher to adapt a particular film to local needs and to do creative work with the medium.

To realize the values inherent in a sound film, prepared for instructional purposes, the teacher should plan in detail for its use. Attention should be given to adapting the content of the film to the current interests, needs, and abilities of the class; how the idea of the film showing can be built up to put the pupils in a receptive frame of mind for its initial viewing; how additional showings may be arranged to answer questions which have arisen from study activities initiated as a result of the first showing; in general, how the film can motivate learning throughout the study of a unit's work. To do these things adequately requires careful study of the content of the unit of instruction and the relation of the film to that subject matter. The latter can be done only by carefully studying the film prior to its viewing by the class, either by previewing the picture or by studying a scene by scene description of its continuity. Teachers wishing to familiarize themselves with studies which have been made of instructional sound film utilization, will find Brunstetter's book<sup>1</sup> of value.

Regarding opportunities to use the classroom film for experimental purposes, the teacher will be able to isolate problems for study in every instructional sound film. There are four components which should be given attention. All of these will afford material for experimental treatment and analysis.

The first component to be mentioned includes all visual elements inherent in a film, including animate and inanimate objects and their relationships in individual scenes, sequences of scenes and throughout the entirety of the film. Associated with these are effect factors such as attention-focusing devices, continuity, montage and transition devices known as, fades, dissolves, wipes, spins, and other optical effects employed to punctuate the film language in a manner similar to the way in which a written composition is treated to relate thought units and to provide for continuity flow and clarity of expression. These visual elements provide graphic learning cues and constitute the visual learning experience which the pupil undergoes.

In order for such experience to be meaningful so that effective learning can occur, the need for an apperceptive basis or learning readiness appears in terms of the objectives of the unit of instruction and the

<sup>1</sup> Brunstetter, M. R. *How to Use the Educational Sound Film*. Chicago: University of Chicago Press, 1937.

relation of the picture to those objectives. By developing techniques of manipulating the film's use so as to study the contribution which visual components make to learning achievement as defined in the unit's objectives, the teacher will find an abundance of experimental opportunities. However, it does not seem feasible to study such learning cues in isolation. Rather, they should be analyzed in conjunction with the other components of the instructional sound film, since the pupil is reacting to all components, not only with his organs of sight, but through other parts of his nervous, muscular and glandular systems as well.

A second component which should be given consideration as a learning cue may be described as environmental and interpretative sounds. These consist of all aural elements inherent in a natural situation recorded by the sound film to provide a realistic presentation of that situation. In other words, the learning experience is enriched or vitalized by the cues which natural sounds, associated with the visual components, provide. Related to these, of course, are auxiliary sounds which are employed to emphasize aspects of the visual-auditory presentation by way of stimulating a mode of reaction or of focusing attention on particular features of the situation. For example, selected music, exaggerated or invented sounds, immediately preceding, during, or following a particular scene, may be used to command attention or to promote other desirable psychological reactions. Such stimuli, together with environmental sounds, obviously are experimental variables for possible investigation. But probably a more important sound element than those just referred to is the carefully prepared verbal interpretation of the scenes unfolding before the observer. This makes the presentation as complete as modern communication devices can do at the present time. Proper verbal interpretation synchronized with the action of the picture guards against salient pictorial features escaping from the observer's attention and makes possible the elimination of distracting elements within the scene. In spite of the criticism currently directed against verbalism, words are learning cues and should not be cast into discard. The paramount need is for the judicious use of words such as is made in the carefully prepared instructional sound film. Everyday examples of the unreliability of testimony relative to what existed or occurred in a purely visual experience, or even in experiences where both visual elements and sounds were present, point to the need for pictorial interpretation. Then, too, inflections or other patterns of voice quality may be planned to command attention, hold interest, emphasize important details, or help stimulate mood receptivity or learning readiness in general.

The visual-aural factors discussed by the foregoing go to make up a third component of the instructional sound film, namely that of audio-visual concepts. These may be described as thought units or ideas formulated by elements of sight and sound and identified by both the narration interpreting the scene and by the visual elements constituting it. Such concepts may be thought of as "line" parts of the film in that they are comparable in a sense to the unit parts added to an automobile chassis as it moves along the factory assembly line. The

film may be compared to the chassis as a carrier of parts which grow into a gradually completed whole as it passes along. The audio-visual concepts are the unit parts out of which the observer formulates generalizations as the film is shown.

Such generalizations and their concomitant attitudes constitute the fourth instructional sound film component to be described. Generalizations determine attitudes which, in turn, characterize the type of mental adjustment the individual makes to the immediate learning experience, and to subsequent situations having similar elements, other conditioning not intervening. Certainly then, concepts and generalizations depicted and fostered by the instructional sound film elements should be of major interest and concern in utilizing the medium.

For the purpose of exemplifying the foregoing ideas, the instructional sound film, *Water Power*, will be analyzed into its component elements and suggestions offered for their use in facilitating learning. The items listed in each column of the following table may be thought of as learning cues since they are the stimuli which act on the learner's receiving mechanisms, modifying them by effecting electrical and chemical changes in the neuro-muscular-glandular systems. Where such modifications occur in a normal manner, the growth of ideas begins; the learner is made conscious of the existence of objects and relationships; he associates these with previous learnings and his knowledge grows with the acquisition of additional concepts upon which he can build generalizations as the sound film elements continue to act upon him.

The film, *Water Power*, was prepared primarily for use at the intermediate grade level as part of a series on human geography. However, its value is not restricted to this level or subject, since, obviously, the subject matter treated also will be found in general science courses of the junior high school, the study of physiography at both the junior and senior high school levels, and where the relation of governmental agencies to the development of natural resources is considered in the social science courses of the senior high school grades the film also can be used advantageously. Depending upon what level and for what purpose the initial showing of the film is made, teaching procedure will vary somewhat, but for the first, second or third showing, for any purpose, at any level, the teacher should see that the group is properly prepared to view the film with definite objectives in mind. These should have to do with any or several of the four sound film components previously described and should be emphasized immediately before the film is shown.

Following the first showing, the teacher may well devote some time to questioning the pupils about the concepts and generalizations depicted by the film, noting deficiencies which can be remedied by discussions, reading, subsequent showings of the film, or study projects planned in accordance with the objectives of the unit and the film showing. Accompanying each film should be a study guide containing information pertaining to the objectives and subject matter of the unit, suggested study projects of enough variety to meet different regional conditions, and bibliographical references for both teacher and pupil. Consideration is

## Learning Cues in The Instructional Sound Film, "Water Power"

Visual Elements	Interpretative Sounds	Audio-Visual Concepts	Generalizations and Attitudes Fostered	
Clouds	Thunder	Rain comes from clouds	The water cycle plays an important part in man's life	
Falling rain	Wind	Water runs from high to low ground		
Rivulet	Running water (Symphony Orchestra for background music at appropriate intervals throughout). Falling water	Small streams make large rivers	The natural elements can aid as well as obstruct civilization's progress	
Creek		Rivers flow to the sea		
Stream		The sun causes water to evaporate and form clouds	The development and wise use of natural resources is in keeping with the machine age	
Sea		Running water is a perpetual source of power		
Sun		Waterfalls and rapids have retarded man's progress	Labor saving devices are being invented with greater frequency than ever before and effect national economy	
Potomac Falls		Centuries passed before man learned to harness falling water for power		
Natives poling dugout		Water wheel turning Grist mill turning	American colonists built dams for water power and used water wheels	Conservation of our fuel resources is desirable in view of a diminishing supply
Niagara Falls			Coal supplanted water as a source of power as industry developed	
Niagara Rapids		Stoking fire box Coal sliding in chute	Industrial centers were established near American coal fields	Natural resources and industries are closely linked geographically
Early grist mill			Our coal is being used up rapidly	
Old water wheel	Water power may be changed into electrical power by means of turbines		The transformation of energy from one form to another is a major scientific project of great social and economic significance	
Grinding grain	Electrical power can be distributed over large areas by wires			
Animated Maps of North America	Automatic machine tools		Electrical power has reduced hand labor in home and factory	The problem of government vs. private development of power resources requires extended study
Modern factory exterior			The federal government is building many dams to increase the nation's electrical power	
Boiler room	Electric washing machine Clothes rubbing washboard		Dams store water for irrigation and drinking purposes	The needs, geographical location and customs of people determine to some extent the rate of their technological progress
Coal train				
Animated Maps of N. E. United States	Electric churn turning		Water power projects are not developed in South America as well as in the United States, due to the unsettled nature of the country and the simple wants of the people	The needs, geographical location and customs of people determine to some extent the rate of their technological progress
Canadian Falls			Europe has developed water power more than has the United States	
Niagara Power Plant	Hand sawing	Africa has more water power but has developed less than any other continent	Water power resources throughout the world can undergo extended development for the benefit of humanity	
Animation of water turbine operating		More than one-half the world's people still labor at tasks which could be done by machines		
Electrical generators at Niagara	Buzz saw operating Ocean waves beating shore	The power of the ocean's waters remain to be developed for the benefit of mankind	As additional electrical and mechanical energy are made available, new life problems will be created for the thinking minds of tomorrow's men and women to solve	
High voltage transmission wires				
Machine shop interior				
Electrical transformer				
Family living room				
Clothes washing machine				
Woman washing clothes by hand				
Boy churning butter by hand				
Electric churn in operation				
Man lighting lantern				
Boulder Dam				
Animated Maps of South America				
South American Falls				
Animated Maps of Europe				
Dnieperstroi Dam				
Animated Map of Africa				
Victoria Falls				
Sawing logs by hand				
Animated Map of Asia				
Buzz saw cutting log				
Seashore				

given to the preparation of inexpensive supplementary study materials for the individual pupil. Such materials would effect time and effort economies in study activities and assure adequate consideration of the salient features of the film unit by each pupil.

When the instructional sound film is used by professionally-minded teachers along the lines suggested by the foregoing, it is likely that optimum learning benefits will accrue. Such classroom utilization does not make the film showing an extrinsic or entertainment

feature. It is not given as a reward for good behavior or for the purpose of providing a period of relaxation for either teacher or pupils. Rather, it provides a vivid, dynamic learning experience for both teachers and pupils, an experience identified with classroom procedure and made functional in the lives of the pupils by careful teacher planning to meet local and individual pupil needs. Only when such utilization is practiced consistently can a program of audio-visual aids be considered as an improved professional teaching technique.

# Motion Pictures — Not For Theatres

By ARTHUR EDWIN KROWS, Editor of "The Spur," New York City

*Here is the Fifth Installment. It seems that in 1914 many religious, social service and educational agencies were awakening to problems of screen presentation.*

**O**F COURSE, there were many other less spectacular trade exhibitions where films played a part. I recall screenings in improvised, canvas-draped projection rooms at the old Sportsman's Shows in New York's original Madison Square Garden. Those particular pictures happened to be railroad films; but there were many other occasions, in other convention circumstances, for showing other subjects. Films of the lumber industry proved drawing-cards in 1914, at two Forest Products Expositions, one in the Chicago Coliseum and the other in the Grand Central Palace of New York.

A highly important showing, occurring in the late spring of 1910, was arranged by the former National Board of Censorship in St. Louis at the National Conference of Charities and Corrections. The program there consisted of representative films of several types, but "educationals" were included. To make the impression completely satisfactory, the Board also provided charts and statistics to show the motion picture's social effects and opportunities. The entire program, under the same auspices, was shown again a little later, at Chautauqua, New York.

Reverting to the San Francisco Exposition, one is curious to know how the exhibitors there came into the use of films at all. Some circumstances enlisting the interest of the railroads have been sketched; but, to go further into that general picture one would have to trace the ideas of public relations as changed and developed by the public utility corporations over the next succeeding twenty years. That is scarcely necessary here.

At this particular time, in 1915, the railroads, as representative utilities, were still highly competitive, and had not progressed in point of public relations much further than the attitude of the small shopkeeper who tries to persuade his customers that every day is bargain day. For this they were not much to blame. The whole nation was going through a great, tumultuous period of gestation, trying to absorb new inventions and new population; and the railroads were too interwoven in the national fabric to try dangerous experiments.

The significant railroad experiments with films were to be found, therefore,

mainly in conduct of the local traction companies where problems were in easier perspective, rather than in the statewide systems where officials were generally content to say in their propaganda pictures: "Come to astounding Yellowstone Park"; "Come to sunny California"; "Come to the primitive snake dances of the Hopis." I refer specifically to only two of the local traction developments, just to indicate how their forward step was being taken. In the autumn of 1913, when Coroner Hoffman of Chicago conferred with the Board of Education in that city on the need of teaching safety, the Chicago Railways Company offered to produce an hour's film program on how to avoid street car accidents, and also stood ready to present it freely in the schools, with projection machine, operator and lecturer. In December, the same year, the Pacific Electric Railway of Los Angeles, was using films to train its motormen and conductors. But, while assigning the palm for picture progress to the local companies, we must not overlook the use of films at this same time by the Georgia Central Railroad to teach its men the causes of wrecks and safeguards against them.

The coming of pictures for employee training was foreshadowed by many small happenings, such as when, in 1915, the executives of the National City Bank of New York decided that it would benefit their workers to view Paramount's thirty-five reels on South America called, "The Land of Opportunity." These particular films, incidentally, had been produced by two cameramen, one H. D. Blauvelt, operating under the supervision of C. L. Chester, who, himself, was former travel lecturer on the Pond circuit and maker of most of the early travel subjects for the Edison Company.

Mention of the National Cash Register Company's exhibit at the World's Fair suggests more important symptoms. It may be that employee training pictures began in some place other than Dayton, Ohio; but I doubt that they ever started with more vigor than in the plant there situated, of the National Cash Register Company. That concern was headed then by the doughty John H. Patterson, its founder and probably the greatest exponent of paternalism in American in-



Thomas A. Edison not only made motion pictures practical, but he was one of the very first in America to produce films expressly for classroom showings.

dustry. Patterson is said even to have had a talking picture in his educational demonstrations before 1909, devised expressly for the purpose by his experimental engineers, C. F. Kettering and William Chryst.

## WELCOME TO THE CHURCHES

At the San Francisco Exposition was a projection room for the Federation of Churches. Even bearing in mind the awakened film interest of ecclesiastical institutions in the United States before that time, this seems a bold step. But since 1910 the churches had broadened considerably in their view of motion picture possibilities. It already has been reported that in 1913 the Presbyterian Board of Publications had arranged with the Edison Company for films and projectors, and that in the following year there is said to have been a heavy increase in projector sales to the churches of the Middle West. Well, the revised and compressed reissue of Kleine's educational catalogue in 1915 throws some light on all this. The great spectacles, "Quo Vadis?" "Ben-Hur" and "Cabiria" are now suggested in its pages for many congregations.

Humbler efforts available through other channels, were: Kalem's "From the Manger to the Cross, or Jesus of Nazareth," five reels produced in Palestine and Egypt; a two-reel life of Christ, a two-reel "Story of Esther" and "The Feast of Belshazzar," Gaumont production shown by Elisabeth Marbury as a Holy Week program at the Berkeley Theatre, New York, in 1913; and the Hochstetter-Pierson Company's picture, made in 1912, "Pilgrim's Progress, or the Life of John Bunyan," presented with the inevitable lecture. And, very lovely indeed for the time, was "The Life of Our Saviour," a nine-reel subject in color produced by the Paris Pathé Company in Jerusalem. It was shown publicly in America first at the Manhattan Opera House, New York, in April, 1914.

Of course, much of this material was of decided interest to the Catholic churches; and many priests were asking

why it was that theatrical producers believed that there was more drama in clumsy "original" plays of contemporaneous life than in certain stirring biographies out of Holy Writ. Those unworked possibilities were to be realized in time by Cecil Blount De Mille, although in a slightly different manner than those clergymen had anticipated. Late in 1912 appeared an unauthorized, short Catholic subject, legitimate enough in its provocation to interest, but surely distasteful to many churchmen because of the brazenly advertised circumstances of its production. An Eclair cameraman had smuggled his camera into the Vatican, so 'twas said, and had photographed the new Pope. His Holiness had been completely unaware of what was going on. This short film in hand, the culprit had then built up his subject by photographing the Pontiff's birthplace and other scenes of his secular life. These, however, were not the first papal pictures; those were legitimately produced in 1898 by William K. L. Dickson, pioneer cameraman for Edison.

But probably this unhappy incident had much to do with the production of a more up-to-date, authorized picture, "Pope Pius and the Vatican," by James Slevin. This reverent film was shown at the New York Hippodrome in October, 1914. The same circumstances may have been responsible, also, for two pertinent announcements in August, 1914. One stated that there had just been incorporated, under the laws of New York State, the Catholic Film Association, capitalized at \$500,000, to buy and distribute educational and amusement pictures to Catholic churches. The other said that the Emerson-Currier Cinematograph Corporation would start issuing, September 7, "The Animated Catholic Magazine" for churches, parish houses and schools of that faith.

The Catholic Film Association named, among its directors, F. A. Cavanagh, Dr. Condé B. Pallen and Roy L. McCardell, the writer. About a month later the list of new business ventures presented The Religious Pictures Corporation, but in all probability the intention of that one was to serve churches of all faiths and denominations. The Sacred and Historic Film Company, incorporated April, 1914, was probably of the same sort. I have what seems to be more than faint recollection that the Sacred and Historic Film Company was an enterprise of Eustace Hale Ball, who was editor and publisher of a racy little magazine called *Broadway Buzz*.

Even the elders of Salt Lake City were stirred to consider the potentialities of the film. In October, 1912, the Utah Moving Picture Company was announced to produce a feature called, "One Hundred Years of Mormonism." The news report suggested that the impulse may

have come from enterprising film folk outside the church. But, anyway, the company was capitalized at \$100,000 and production, scheduled to be completed in a month, was set at a cost of \$30,000. The executives began by taking over a California concern known as the Ellaye (probably "Los Angeles") Moving Picture Company which held the rights to the picture to be made; and November 27 word came that direction would be by Norval MacGregor and the well known stage and screen star, Hobart Bosworth. In December, 1912, it was heard that the versatile Nell Shipman was to rewrite the scenario and then to do a few shorter scripts of other Mormon subjects.

September, 1913, is the next date of consequence, when it appears that "One Hundred Years of Mormonism" is being produced along with other films of not too religious a character, by the Golden State Motion Picture Company, headed by H. M. Russell of Los Angeles. The general manager is Ernest Shipman, energetic husband of the talented Nell, and the same gentleman who in years following was to organize many local film producing companies throughout the



From "The Capture of Fort Ticonderoga," Edison reel of 1911. The above "patriotic" scene showed the allegedly scandalous behavior of the British garrison before the dramatic entrance of Ethan Allen, Jehovah and the Continental Congress.

United States and Canada. He was probably the "outside impulse."

In 1914 alone, Ernest Shipman represented no less than seven separate enterprises, including the Colorado Motion Picture Company, the Rocky Mountain Picture Company, Arthur J. Aylesworth Pictures, Ltd., the Pan-American Motion Picture Company and the Capital Film Company. Concerning "One Hundred Years of Mormonism," however, the rest apparently is silence.

Those who wish to understand the odd calling of Ernest Shipman more clearly, are referred to the film trade papers of 1917, where advertisements built around his portrait describe him as a "business representative for independent producers," and offer to finance, buy, sell or exploit pictures. Three years before, he had been in charge of the "Special Feature Booking Department" of Universal; and he

now evidently was turning early experience to excellent account for himself.

#### FOR THE ILLS OF SOCIETY

RAILROADS and churches were not alone in using the silver screen for propaganda, which is notoriously hydra-headed. American social service agencies, in another line, were still young and flexible enough to appreciate new avenues of usefulness; and they speedily adopted films for their own purposes. In 1912 the New York City Department of Health, in association with the Committee on the Prevention and Cure of Tuberculosis,—was showing the public free motion pictures on the best ways to withstand and to remedy the ravages of the White Plague. During the summer of 1913 they presented twenty-four open air shows in the same number of metropolitan public parks. The American Museum of Safety, in its 1913 convention at Grand Central Palace, in New York, exhibited films on the dangers of the city streets. In November, 1912, the Republic Theatre, of New York, gave an especial showing of motion pictures of the Floating Hospital and the Seaside Hospital for Babies for the benefit of St. John's Guild.

The American Red Cross was using films of its own in 1910. Edison produced "The Red Cross Seal," endorsed by the American Red Cross and the National Association for the Prevention and Cure of Tuberculosis, in November of that year. And I suppose that one may consistently include under the heading of social service two prison films designed to show modern humanitarian treatment of criminals — the four-reeler produced in the spring of 1914 by the Abo Feature Films Company at the Illinois State Prison at Joliet, and the picture made by World Film in the fall of 1915, at New York's Sing Sing Prison to show the much discussed methods of Warden Thomas Mott Osborne.

In contrast with "The City of Boys," produced by Selig in 1910 and dealing with a Michigan summer camp for wayward youths, mentioned earlier, it is pleasanter to note that in September, 1913, the Wedepict Motion Picture Company was producing at Glen Cove, Long Island, a seven-reeler called "The Making of a Boy Scout," to be used nationally before Boy Scout audiences. Edison distributed this film, so "Wedepict" probably meant, in some anagrammatic way, "Edison Pictures."

As early as December 28, 1910, the New York *Dramatic Mirror* published an editorial on social service productions like these, hailing them as powerful instruments in warding off that perpetual bugbear of the film industry, censorship. And, as events of later years amply proved, so they were—making that editorial remarkable for its prophetic insight.

Social service may be quite sensational;

and that quality is always attractive to the small showman. So September, 1915, the Park Theatre, in New York, was used for an engagement of a German film entitled "Twilight Sleep," presented with a lecture by Dr. Kurt E. Schlos-singk of Frieberg and concerning a much touted new anaesthetic used in parturition. No matter how sacred the phase, sex in the theatre seems to be sex. In the same month two years earlier, an extensively discussed Rockefeller Foundation report on American social conditions had been seized upon by a New York concern calling itself the Moral Feature Film Company, and used as a basis for an especially sordid production, the scenario of which was allegedly written by Samuel H. London, a Manhattan newspaperman.

A rumor was started, and not contradicted by the concern, that the undertaking was financed by John D. Rockefeller, Jr., in cooperation with the Society for the Suppression of Vice, and that the first showing of the completed picture would be held at Columbia University. The management sent out a director, Frank Beal, a cameraman and a company of actors, to make certain scenes in the alleged "red light" district of New Orleans; but being virtually run out of that scandalized city, they completed their "takes" at El Paso, Texas. By this time the notoriety was too great to be ignored and, in December, 1913, Mr. Rockefeller, himself, denied that the films of the declared "traffic" had his sanction or support in any way.

The National Government itself was as interested in using films in social service as any private welfare agency. The Bureau of Mines of the Department of Commerce, and the Department of Agriculture were both very early in production of their own pictures. The former, it will be recalled, had its own theatre at the Pan-American Exposition. In the summer of 1913, the latter had been making a strong drive to educate farmers through motion pictures. In September, 1911, the Commissioner of Indian Affairs, of the Department of the Interior, was planning to save his charges by showing them films on proper living. Two months later it was announced that the national Department of Health was making a long series to instruct citizens everywhere in sanitation.

#### DRAFTED BY THE GOVERNMENT

THE second decade of the century was probably when the federal Government really became ambitious to produce films better adapted to its needs than the occasional theatrical and industrial subjects which might chance to fall in its way from outside. Apparently the officials experimented at first by contracting for commercial production; then, no doubt, they found their slender appropriations depleted too soon to include the costs of distribution and general maintenance, obliging them to work the problem out for themselves, without professional assistance.

In November, 1911, the Selig Company, which had been making a number of non-theatrical subjects, chiefly under the

direction of Frank Beal, announced that it had contracted with the National Government for "the exclusive right" to film the various Government activities—army, navy, plant and animal culture, Indian affairs, road building, forestry, fishing and whaling, customs and revenue services and so forth.

Now, this sounded very impressive; but on second thought, the very scope of the claim and the limitation of the contract to merely the exclusive "right to photograph" (which is not to say that the departments named actually *were to be* photographed), made the matter seem less important. Besides, there was no single authority with whom Selig could have made a binding contract of this sweeping character, while it had long been the federal custom to give all qualified citizens a chance at public work, with the corollary that the given job should go to the lowest bidder meeting the specifications. Whatever the intent of the original arrangement with Selig, his organization played a much smaller part in Government film activities than was originally indicated. However, in the spring of 1914, his men did produce a three- or four-reeler under the auspices of the War Department, "showing the preparedness of the U. S. Army."

It may have been that this Army film was a more practical outcome of the original wishes of the War Department which had led to an arrangement with the Kinemacolor Company in the fall of 1913. Kinemacolor had then announced that it would produce a series entitled "The Making of a U. S. Soldier," starting with the raw recruit and ending with the fully-disciplined man. This company's expressed claim was broad enough, too. It stated that it would make for the same Department a series on the uses of high explosives and on military evolutions—reckless claims, indeed, for a color process one of the main difficulties of which was the unsatisfactory picturization of rapid movement. Kinemacolor already had produced a medical series



Alfred H. Saunders believed passionately in school films, but would not compromise in ideas of production and distribution.

which had been exhibited successfully at American recruiting stations; and it now announced that the U. S. Government had contracted with the company for further films of that type. "The Making of a Soldier" was released by the U. S. War Department in April, 1916; but Kinemacolor did not make it.

Other nations had been employing films for military training for some time. One of the most ingenious uses was by the French army in 1912. Here the practicing soldiers were confronted with pictures of an approaching enemy; and it was their duty to fire upon the foe at the most approved moment. An adaptation of this device was imported to America in 1913 by Al Woods, the stage producer, as a rifle-range novelty called "The Life Target." In this scheme, when a "hit" was made, the picture stopped on the screen and a mark showed where a real bullet would have struck.

Progressive American States were becoming more conscious of propaganda values generally; and they soon turned to films for development of their resources and markets. A number of such productions was displayed prominently at the San Francisco Exposition, January, 1914, the Seven Hundred Thousand Booster Club of Southern California had a seven-reel feature on the wonders of the State, said to have been the result of two years' incessant work by Fred L. Boruff. In July, 1914, the Industrial Motion Picture Company of Chicago, was engaged in making a World's Fair subject illustrating "all important aspects" of the State of Michigan.

In June, 1916, there occurred at the Indianapolis State House the first showing of "Historic Indiana," a ten-reel feature written by Gilson Willetts and produced by Frank Beal of Selig. Edison made the Exposition pictures for the New York Commission, including two for the New York State Department of Health, as well as a series for Massachusetts. In 1914-1915, Vitagraph shot some 70,000 feet on activities of the various New York municipal departments.

International trade and social effects of the regular theatrical motion pictures released abroad were quickly remarked as soon as the tide of production shifted and American films had begun their ascendancy in Europe. The social effects previously had not been noticeable, unless someone had detected that travel films from overseas had stimulated the profitable American tourist trade. Films originating in the United States, on the other hand, were of a life less bound by tradition, and represented, besides, an actual land of opportunity about which foreign curiosity had been aroused for many years. As long as this situation redounded to the advantage of American institutions and manufacturers, Uncle Sam was not disposed to limit it; but Europe soon began counterblasts.

At Berlin, November, 1913, at a conference of representatives of the iron and steel trades, it was decided to start a vigorous German motion picture campaign for foreign markets, particularly to overcome the competition of Great Britain and the United States in the Far East. When the World War began, how-

ever, European propaganda films changed their attitude toward the United States, seeking to prove that America should lend its support to one side or the other, or even to remain neutral.

As Uncle Sam's embroilment in European troubles became more and more inevitable, the propaganda became bolder, and the appeal to reason was swept away in the usual wartime circumstances forbidding anything but an exaggerated reflection of popular sentiment. The picture-makers were generally quite willing to conform with this condition, for it was extremely profitable to them; and looking backward, it is a little appalling to realize how far the film industry was responsible then for stirring up hatreds, despite the fact that it all was done with full Government approval and connivance.

In the early years of the century, Californian immigration troubles and repercussions of the Russo-Japanese War had given rise in the United States to fear of a vague but ominous "Yellow Peril." When that had become very positive, Pathé produced a film called "Patria," in which the villains were Japs. Then we had our troubles with Villa beyond the Rio Grande, and public sentiment put aside the Yellow Peril in favor of a Mexican menace. The producers of "Patria," with their ears to the ground for signs of public preference, thereupon obligingly changed their villains to "greasers."

In the same deplorable fashion, when it finally became clear that America was anti-German, most of the procedure hastened to transform their hateful characters into "Huns" and "Beasts of Berlin." And after the War they just as cheerfully produced features in which the villains were "malefactors of great wealth" who built fortunes by selling munitions at high prices during the national emergency. But then, most business men are like that; it is no exclusive characteristic of traders in motion pictures. In Revolutionary days the Yankee makers of fire-irons profited handsomely from the popular American desire to spit on the mercenaries sent by George III to conquer the "upstart colonials," by producing fire-dogs in the shapes of Hessian soldiers.

In June, 1915, Pathé introduced the first official war pictures from France, edited by the French Cinematograph Chamber of Commerce. In the spring of 1916 Charles Urban arrived at New York with the first official British pictures entitled "How Britain Prepared." Pathé released these also, and a couple of months later they were taken in hand by a new concern called Official Government Pictures, Inc., headed by William K. Vanderbilt.

In the autumn of 1919, Count von Bernstoff, one-time German ambassador to the United States, testified before a war inquiry board that, during the period of America's neutrality, he had tried vainly to persuade the German officials to send films to this country to counteract the British efforts. Actually some had come. In the summer of 1915, M. E. Claussen, Edward Lyell Fox and some other enterprising New Yorkers, had founded the American Correspondent Film

### Next Month

Part Six will concern early applications of photography made from airplanes and diving-bells, through microscopes and by means of compressed action. Then the reader is plunged suddenly into the World War to witness the extraordinary effect of a national emergency in drawing the many non-theatrical loose ends together.

Back issues beginning with Part One in the September number are still available.

Company, arrangements being made with journalists stationed by their papers in European danger zones, to have photographed and sent to headquarters the newsiest films possible; and this company's first releases, appearing in November, 1915, had included official German and Austrian pictures.

### POLITICS

To all of these proved advantages of film propaganda political leaders could not be indifferent; and there were many attempts to profit from the opportunity. The press, in 1913, carried what surely was an amusing hoax, about a small French politician who obtained votes with a film showing him shaking hands with all comers, kissing the babies, leaving his auto to assist an old woman with a load of wood, and visiting a bedridden old man; but the underlying thought surely presented a workable formula.

Campaign managers of Theodore Roosevelt's "Bull Moose" party in 1912, arranged with General Film to produce pictures of their candidate. Other films of the strenuous ex-President—apparently a collection of newsreel shots made by Pathé—were used by Hiram Johnson, along with his own fiery speeches, to further the cause of the Progressive Party. In that same interesting and tumultuous campaign, films—not only straight photographs but animated cartoons—were used also to elect the winner, Woodrow Wilson. It is said that this was the first national political campaign in which propaganda pictures had been used; but there must have been many persons, within earshot of the claim, who remembered that in the national election campaign of 1896 motion pictures entitled "William McKinley at Home" had been widely exhibited. Of course, lantern slides had been employed for like purposes for years.

In January, 1914, when universal female suffrage was still an issue, the Women's Citizenship Committee in Chicago, announced that films would teach members of their sex to vote in the spring elections. Of late years, to be sure, the screen has been used extensively in even small municipal elections. President Taft never strongly favored campaign films, probably because of the

unending caricatures of his stoutness; but a far more pronounced conservative, Calvin Coolidge, believed so confidently in films that he even contemplated the making of campaign speeches over De Forest's newly-invented Phonofilm.

But then Coolidge, who is said to have been kept in the presidential seat, first given him by accident, largely because he had taken advantage of the new medium of radio to talk intimately to citizens at their own firesides, would naturally have a high regard for recent inventions. I myself, had a hand in making the Coolidge pictures, having edited the two short subjects which were directed and produced personally by Frank A. Tichenor. They were called "Visiting 'Round at Coolidge Corners" and "Over the Hills to Plymouth," and they were shown in thousands of theatres over the United States—the used prints subsequently being given as souvenirs to faithful Republican leaders. One of these subjects contained the much discussed scenes of Calvin pitching hay on his father's farm.

### EXPRESSLY FOR SCHOOLS

I HAVE remarked that in earlier years the term "educational" indicated to an exhibitor just a kind of theatrical picture, and did not necessarily mean a film for school use. Thomas A. Edison, however, self-made, self-educated, had a fond vision of his marvelous invention in the role of a great educational force. In describing that vision he was extreme, no doubt, for he repeatedly stated in his interviews that films were destined to replace textbooks; but, apart from his confusion over the respective functions of a teacher and a textbook, he was really one of the best friends educators have ever had in their work of developing the science of visual education. It was Edison who made some of the very first out-and-out school pictures ever to be produced in this country. On the whole, his attitude toward the educational system was forgiving and handsome, for as a lad he was thrown out of school on the ground that he was too stupid to learn.

Early in 1911 the Edison Company announced a series of historical films to cover important phases of the American Revolution. The first, released in July, was entitled "The Minute Man." Number Two, soon to follow, was "Ticonderoga." And there were more. The first of another series, on natural and physical science, "Crystals: Their Making, Habits and Beauty," "produced under the personal supervision of Mr. Edison," was released early in December, 1914.

Others forthcoming were listed as, "The Cabbage Butterfly," "Cecropia Moth," "Life History of the Silkworm," "Magnetism" (in four parts), and "Microscopic Pond Life." A collection of negatives under the same working title as the last-named, came into possession of Erpi Picture Consultants, Inc., about 1932; but I was assured then that it was not the Edison production. Six Edison reels, entitled "Magnetism and the Electro-Magnet," were being released by Kleine as late as 1923.

(To be continued)

# AMONG OURSELVES

Notes from and by the Department of Visual Instruction, N.E.A.

Conducted by the Editorial Committee  
Etta Schneider, Chairman

## We Grow Up

IT IS indeed heartening for those of us interested in promoting the visual medium of expression, to note the tremendous growth of interest in our field throughout the country. We plan to bring to your attention each month a resume of activities to date. At this time we should like to review briefly the growth and development of our national organization, the Department of Visual Instruction of the N.E.A.

The graph which appears below will indicate at a glance how we came to be. By way of explanation, we should like to describe briefly each of the agencies listed:

The National Academy of Visual Instruction was established in 1920. Its first president was Mr. William H. Dudley of the University of Wisconsin. According to its prospectus this organization was established by 40 of the leading University Extension Divisions of the country in which film libraries had been organized. Its purposes read as follows: a) To establish and maintain an organization thru which schools and other educational institutions, churches, parent-teacher associations, clubs, welfare organizations, and other societies

socializing influence of the 'movies,' etc.; c) To investigate sources of supply and put members in touch with the best films and slides, etc. suited to their purposes as rapidly as such materials become available; d) To maintain an authentic clearing house of information on all matters pertaining to visual education, such as publications, inventions, and discoveries whose worth has been established, etc.; e) To devise methods of co-operative buying, renting and bargaining; f) To promote in every way possible the knowledge and use of better films and slides and other visual education aids; g) To promote universally the cause of, and equipment for visual instruction service. . . .

Membership in this Academy was limited to persons affiliated with educational institutions. For the most part these were members of State University Extension Departments.

At its first national convention, held on the campus of the University of Wisconsin in July of 1920, the speakers were the Commissioner of Education of the U. S. Bureau of Education (P. P. Claxton), and Governor of Wisconsin (Emanuel Phillip).

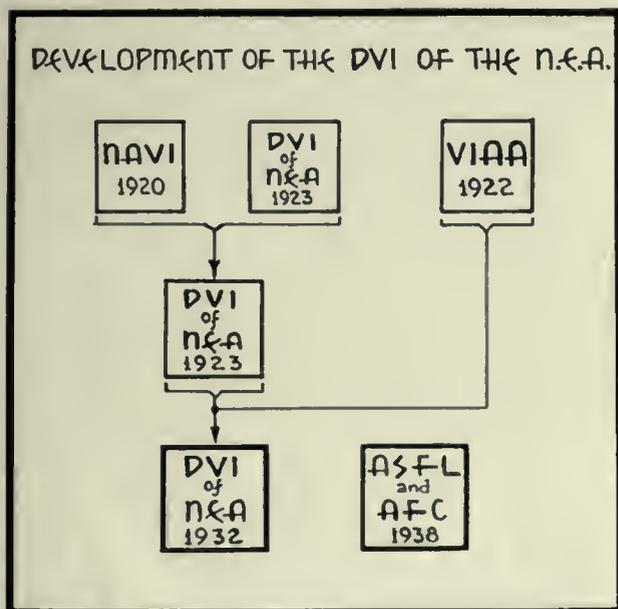
In 1927 the Academy published a Visual Instruction Directory. After its merger with the Department of Visual Instruction, this Directory was published under the sponsorship of the latter organization (1933).

The Visual Instruction Association of America was organized in 1922. Its first president was Ernest L. Crandall of New York City. This organization was to serve the needs of local directors of visual education, especially those in the East who could not actively participate in the activities of the "Western-inspired" Academy of Visual Instruction. Representatives from commercial companies were encouraged to take active part in this organization, which the Academy did not permit. Two handbooks on visual instruction, published by the Association, were distributed without charge.

After the fusion of the Academy with the N.E.A. Department of Visual Instruction, the Association continued to operate as a separate organization. However, in 1932 it applied for affiliation with the Department and has more or less retained its identity as the Metropolitan Branch of the D. V. I.

The Visual Instruction Department of the National Education Association was established upon the recommendation of a Committee on Visual Education in 1923. Its first president was H. B. Wilson. Through this group there was greater opportunity for classroom teachers and other educational workers to study the possibilities for visual instruction.

One of the most important contributions of the Department has been its leadership in the Wood-Freeman



engaged in educational or semi-educational work may cooperate in furthering better production of and a more intelligent and systematic use of visual aids such as motion picture films, lantern slides, charts, art collections, exhibits, and models; b) To prosecute research in visual instruction methods and materials, make educational tests, make and publish observations on the

experiments, which Eastman Kodak Company financed.

After fifteen years the Department is still active in promoting the ideals set forth by its predecessors. Its members have done much to promote a wholesome interest in the educational values of visual aids. It is perhaps time, however, that certain of the original objectives should be revised to meet changing educational needs. This is a problem for the immediate future.

*The Association of School Film Libraries* was established early in the Fall of 1938, under the sponsorship of the American Council on Education's Motion Picture Project, with a grant from the General Education Board. Its director is Fanning Hearon, recently of the U. S. Department of the Interior Film Division. It has as its chief purpose the creation of a systematic channel for distributing non-theatrical films on a non-profit basis, faintly reminiscent of the 1920 objective of the early National Academy of Visual Instruction, 'to devise methods of cooperative buying, renting and bargaining.'

In close connection with the Association, there has been established an *American Film Center* under the direction of Mr. Hearon, Donald Slesinger, and Alice V. Keliher, through which producers of motion pictures will be advised and directed along educationally desirable lines.

### Query of the Month

In this issue we should like to initiate some discussion among our members regarding issues or problems over which there appears to be difference of opinion. Please communicate with the chairman of the Editorial Committee, so that your judgment on the question may be printed next month.

A recent news item in a Sunday edition of one of America's greatest newspapers stated that there are no good educational films on the market. Perhaps the author of this article has a new product to launch, and is quick to assert that his films are the best ever made.

*In the light of your experience with motion pictures for education, do you agree that there are no good educational films on the market?*

### New Jersey Visual Meeting

The New Jersey Visual Education Association held an "Exhibit-Conference-Demonstration" on Audio-Visual Aids in Education at State Teachers College, Jersey City, Monday, January 16, 1939. A half-hour of conferences and clinics on "Uses of Visual Aids in the Subjects of the Curriculum" preceded the regular program which covered the following topics: "Advantages of the New Type Stereographs," "Movies of the Making of Home-Made Glass Slides," "Modern Uses for Opaque Projection," "Review of a Recent Teaching Sound Film," and "Stepping up Silent Movies—Scenes taken in Picturesque China."

Dr. Walter F. Robinson, President, N. J. Visual Education Association, presided as chairman of the meeting.

## PROGRAM

### DEPARTMENT OF VISUAL INSTRUCTION

#### Annual Convention of the American Association of School Administrators

February 27—March 1, 1939, Cleveland, Ohio  
Department Headquarters—Hotel Carter

#### Monday, February 27, 1939

1. Registration—Blue Room, Hotel Carter
2. Opening Luncheon, 1:00 P. M.—Hotel Carter
3. General Meeting, 2:00 P. M.—Ball Room, Hotel Carter

#### *The Superintendent of Schools Looks at Visual Instruction*

A symposium by representative superintendents of schools.

4. Dinner Meeting, 6:30 P. M.—Rainbow Room, Hotel Carter

#### *Greetings by Dr. Reuben A. Shaw, President of the National Education Association*

Motion pictures and filmstrips of the New York City meeting of the N.E.A. will be shown.

#### Tuesday, February 28, 1939

1. General Meeting, 9:30 - 12:00 noon—Ballroom, Hotel Carter

#### *Demonstration of New and Significant Visual Aids*

This will include materials suitable for social science, natural science, primary reading, and other subjects on the elementary, junior high, senior high, and college level.

2. Informal Luncheon, 12:30—Hotel Carter (\$1.25)
3. Business Meeting, 2:00 P. M.  
Reports of Committees, etc.
4. Dinner Meeting

#### Wednesday, March 1, 1939

1. General Meeting, 9:30 - 12:00 noon  
*The School Journey As an Aid to Instruction*

Speaker: Mr. S. B. Zisman, Texas A. and M. College "Studying Community Resources through the School Journey"

Opportunities for school journeys will be provided through visits to outstanding points of interest in Cleveland.

2. Luncheon Meeting, 12:30—Hotel Carter (\$1.25)  
Jointly with the Department of Secondary Education of the N.E.A.
3. Joint Meeting with the Department of Secondary Education—2:00 P. M.

#### *Visual Education In Secondary Schools*

Speaker: Dr. A. J. Stoddard, Superintendent of Schools, Denver, Colo.

New motion pictures for education will be shown.

# EDITORIAL

## A New Project For Evaluation of Educational Films

**T**HE national teaching situation today, with specific regard to the use of motion picture films, is as follows: (1) There are thousands of "educational films" available from several hundred sources; (2) these films are of very uneven value for teaching purposes; (3) and out of these thousands of films, thousands of teachers are selecting from ten to a hundred films annually for classroom use—are often making these selections, perforce, without adequate data at hand for determining value—and results, therefore, are all too frequently disappointing. The primary need in such a situation is for significant and trustworthy evaluations of existing films, and of new films as they appear, which will promptly reduce and ultimately eliminate guesswork in film selection for teachers, schools and school systems. A substantial fraction of American teachers have the benefit of an efficient State or City bureau of visual instruction which does the evaluation and selection for them, but the great majority of classrooms must still endure the trial-and-error method.

This vital need for film evaluation has been keenly felt for years. Resolutions, proposals, plans, projects, committees, with countless "score cards," rise and fall like the tides, but anything like a national service within reach of the teachers seems to be still unrealized. The two chief difficulties in the problem are, first, to secure evaluations more meaningful and reliable than any individual's opinion and, second, to make these evaluations readily accessible to the teaching rank-and-file throughout the country. Full solution of a problem of this magnitude will require a systematic effort more powerfully financed than any yet made. But THE EDUCATIONAL SCREEN now has a project under way which it believes will prove of immediate value to the field and a definite step toward ultimate solution of the problem.

### Preparations Completed

**T**HE plan involves (1) gathering concise evaluations of educational films by teachers as they actually use them in classroom or auditorium, (2) achieving thereby a steadily larger consensus of professional opinion on each film, (3) deriving therefrom an average judgment that will constitute the truest possible evaluation of the film as a teaching tool, and (4) keeping these cumulative results regularly and easily available to the teaching profession throughout the country.

The essential first step was to devise a "score card" that would not be an endurance test—that could be filled out with minimum effort and in three minutes average time by a figure or two and the mere underlining of italicized words—and yet yield data of real value. To accompany the card, a full presentation of

the plan, detailed explanations of questions, and directions for procedure were prepared.

The full material in printed form was then submitted for critical reaction to some twenty leading directors and executives of State and City visual bureaus circulating tens of thousands of reels annually to their schools. Such bureaus, having already "evaluated" with extreme care the films in their own libraries, might be expected to consider further evaluating to be of doubtful value. The reaction, however, was beyond our most sanguine expectations. A nearly complete response not only showed practical unanimity in approval of the plan but the majority expressed enthusiasm for seeing it put in operation. Most helpful comments and suggestions were included. All promised the cooperation we asked. Several offered much more than we asked, and it will be gratefully accepted. The result fortifies our confidence that the project has genuine worth for the visual field as a whole and it therefore starts now, January, 1939.

### The Working Plan

**I**T IS planned as a national, cooperative effort—evaluation of films by TEACHERS, costs and handling by THE EDUCATIONAL SCREEN. Any teacher using films in classroom or auditorium, in any subject or grade, is invited to join the work. The cooperation between teacher and magazine is clearcut:

The teacher fills out a card for each film as used, and mails it without cost or further obligation.

The Magazine supplies the cards, (Business Reply), in booklets of ten, with full explanations and directions accompanying; pays return postage; files all returns permanently, with guide card for each film behind which all cards on that film will accumulate; analyzes, averages, tabulates and prints the findings in monthly issues of the magazine and in the next annual edition of "1000 and One Films" (September, 1939).

### Next—Action!

**S**UCCESS of the project will hinge entirely upon the simple but vital cooperation by the teachers. The supreme inducement for such volunteer service must necessarily be the satisfaction of pioneering in a service of such indubitable value to the nation's schools, both immediate and potential.

*If you are a teacher* using films, tell us by postal that you will join the national effort. Full material will be sent to you at once, prepaid.

*If you are an official* in charge of few or many schools, let us tell you how heads of other school systems are cooperating in the project.

*If you know of teachers* actively using films, send us their names and we will invite their cooperation by letter.

NELSON L. GREENE.

# NEWS AND NOTES

*Being brief notations on significant doings and events in the visual field.*

Conducted by Josephine Hoffman

## Audio-Visual Aids in English

A committee of Newark English teachers, under the chairmanship of William Lewin, has prepared the following six-point plan for the development of audio-visual aids in connection with a revision of the Newark course of study in English:

1. That there be a permanent advisory committee on the evaluation of new audio-visual materials to be used in the teaching of English.
2. That audio-visual materials be segregated and classified in relation to subject-matter areas, so that teachers may know exactly what aids are available in each of the units of instruction.
3. That the field be defined to include photoplays, stage plays, radio programs, lantern slides, maps (including literary maps, outline maps, etc.), wall pictures, charts, models, film strips (picturols, film slides and still films), phonograph records and phonographs, speakophones, natural objects to illustrate references in literature, field trips, miniature pictures for notebooks, vocal solos and instrumental aids needed to correlate music and poetry, period costumes, period objects, photographs, pictorial magazines, rotogravure section, bulletin boards, and blackboards.
4. That emphasis be placed on pupil activity—pupils to operate motion-picture projectors, stereopticons, phonographs, etc.; pupils to develop the use of bulletin boards, to make their own lantern slides, charts, posters, etc.
5. That a permanent, but ever-changing, exhibit of new and standard audio-visual materials and devices be maintained in the department of visual instruction and that a traveling exhibit of such materials be routed through the schools.

6. That a frontier group within the committee be assigned to investigate new sources of materials, new methodologies, and new techniques in this field, with a view to keeping teachers informed of the rapid development of new aids and of places where good work in this field may be seen.

## Motion Picture—Consumer Education Program

The Department of Commerce has undertaken to sponsor and provide national distribution for a series of talking pictures dramatizing the aims, processes, achievements, and ideals of American industry, and the contribution of industry to our national development. These programs will consist chiefly of feature films on industrial subjects such as "Aircraft," "Meat Packing," "Automobiles," "Construction," "Clothing," "Office Equipment," "Canning," "Glass making," "Insurance," etc. There will be industries which will warrant briefer stories of one and two reels.

The Department plans with the assistance of the U. S. Chamber of Commerce and its affiliated Chambers and other business organizations, to set up in each city a permanent Committee on Consumer Education to sponsor the showing of these pictures to consumer groups in all cities. These film subjects will also be supplied to schools, clubs, churches, and other groups using films.

## Historical Film for 1939 Fairs

More than 2,000,000 feet of film has been screened to select material for use in a motion picture on American history to be exhibited at the New York and San Francisco Fairs, according to an announcement by Will H. Hays, President of the Motion Picture Producers and Distributors of America. When it is completed this feature-length picture will present a graphic story of the highlights of American history as the Motion Picture Industry's exhibit at the New York World's Fair. The picture will be shown in the Federal Building at the Fair under the auspices of the United States Commission, of which Edward J. Flynn is U. S. Commissioner. Another pictorial history, which will emphasize the development of the West, is being made for similar exhibition at the 1939 International Golden Gate Exposition in San Francisco. From the vast amount of film available, 211 feature photoplays and 24 short subjects were selected as likely source material. The final picture will be assembled in fifteen main episodes as outlined by Dr. James T. Shotwell, director of the Division of Economics and History of the Carnegie Endowment for International Peace. Although the outline was prepared without any reference to available film, the committee has found such a wealth of material in films already made that it will be necessary to produce few new sequences.

## WANTED

### The following back issues of EDUCATIONAL SCREEN

- 1928: April, October  
 1929: April, May  
 1930: February, March, October  
 1931: February, March, April, May, June, September, October  
 1932: January, February, March, April, May, June, December  
 1933: February, May, September, October, November, December  
 1934: January, February, May, June, September  
 1935: January, February, March, April, May, June, September  
 1936: January, February, March, April, May, June, September, December  
 1937: January, October

If any of our readers have these issues to spare, we will pay a fair price for all copies received in good condition.

**EDUCATIONAL SCREEN** 64 E. Lake St.  
Chicago, Ill.

### Indiana Plans Regional Conferences

A committee from the Visual Instruction section of the Indiana Teachers' Association met in Indianapolis on Saturday, December 10. Mr. Virgil Mullins, State Director of School Inspection provided a meeting place and assisted in every way possible to make the meeting a success. A tentative program made out by the committee provides for two regional conferences to be held in Lafayette and Bloomington. The programs are to consist mainly of demonstrations of the use of visual aids in the classroom. Regular classes will be taught by classroom teachers thus affording visiting teachers the opportunity for the observation of regular school work with the effective use of audio-visual aids. Ray B. Linville and Prof. Justus Rising are in charge of the Lafayette meeting. Pauline Ellis and Loren Ashbacher assume leadership for the Bloomington conference.

The committee also formulated plans whereby they hope to make the Indiana Visual Instruction group an affiliated organization with the Visual Instruction Department of the National Education Association.

### Oklahoma Progress

With an all time high of 500 bookings of 16 millimeter films during the month of November, the department of visual education of the extension division of the University of Oklahoma is feeling a need for a larger and more complete collection of visual aids, Boyd Gunning, department director, announces.

The more than 400 reels of films that made up these bookings are listed and described in detail in the new illustrated visual education bulletin that is just off press. Among these educational sound motion pictures, 17 subject matter areas covered include primary, secondary and college levels.

Since beginning of school, the department has photographed hundreds of athletic and general activity events. Continuing his explanation of the new production unit of the department, Gunning says that they have been working on two or three motion picture films. The one nearest completion is a nursery school film produced in cooperation with the school of home economics.

### Bell & Howell Visual Education Forum

406 prominent educators and principals of Chicago area schools assembled during December as guests of Bell & Howell Company. The event was an invitational to Chicago's first Visual Education Forum, following the pattern originated by Bell & Howell on the West Coast and carried out successfully in various other sections of the country.

Prominent educators appearing as speakers were, in program order: Guest speaker, Dr. Harvey B. Lemon, Professor of Physics and Director, Introductory General Course Physical Science, University of Chicago; Paul G. Edwards, Director, Science and Visual Instruction, Chicago Board of Education; Mrs. R. M. McClure, President, Better Films Council of Chicagoland; E. C. Waggoner, Director, Science and Visual Instruction, Elgin High School; J. C. Hansen, Chief, Bu-

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In addition the Tri-Purpose has a slide carrier for showing black and white, or Kodachrome or Dufaycolor transparencies mounted in 2" by 2" glass slides.

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reau of Visual Instruction, University of Wisconsin; Donald Bean, University of Chicago Press; and P. W. Fitzwater, Science Department, Lake View High School, Chicago. The talks, including impromptu comments by Chicago Board of Education President James B. Mulcahey, covered all phases of Visual Education and the need for its continuance and amplification in schools everywhere.

A much commented upon variation in the program was the premier showing of the new Bell & Howell sound film *How Motion Pictures Move and Talk*. Later the Erpi film *Bring the World to the Classroom* furnished another interesting picture interlude.

Near the close of the meeting Mr. Bean anticipated the closing remarks of Bell & Howell's F. G. Roberts by suggesting that the Visual Education Forum be taken over by the educators themselves, making it a permanent educators' organization holding an annual Midwest meeting. Mr. Roberts confirmed this suggestion as summing up Bell & Howell's purpose in conducting the first Chicago forum. The meeting closed upon the probability that the Visual Education Forum for the Central West would be perpetuated along the lines suggested, and enthusiastically approved by all in attendance.

## **A Visual Program for Vocational Schools**

(Concluded from page 7)

Regular Visual-library films are scheduled for one week, while the out-of-town films are scheduled on definite days, and are returned on specific dates. All films received are listed on the Daily Bulletin to the teachers. Special industrial films (silent and sound) of general interest to combined groups are also shown in the auditorium, when the seating capacity of the lecture room is inadequate. The students from thirty shops receive their related work from nine related teachers, or in combination groupings, where the trade subjects are closely associated. These larger groups see special sound pictures in the auditorium during academic week. Shop teachers also use selected films and exhibit them in the shop lecture room, located in the shop building.

### **Extra Curricular Use**

One educational, and occasionally two feature pictures, of one hour length, are supplied by the Visualization Department for assembly programs each month. These feature pictures are chosen for their cultural, historical, and educational content, to balance the industrial and technical films used in the classrooms. The Frick Education Commission supplies one guest speaker each month, leaving two assembly dates open for school programs.

### **Student Activities Use**

One feature picture, strictly entertaining, is booked every month by the school for Activities fund-raising purposes, since no appreciable receipts are derived from athletics. The student enrollment and turnover in the Vocational Schools permit only Varsity participation in Junior Soccer; Senior Swimming, Golf and Basketball, with other Pittsburgh High Schools. Football—generally the major source of revenue—has been found to be too expensive, and the competition with four-year

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standard High Schools unequal on a basis of yearly attendance and development. Another factor eliminating the use of our older and experienced students is our Cooperative Employment system, rendering these students physically unable to compete, and unavailable during the two-week period at work. Activities tickets are purchased on the installment plan and no monies are received at the auditorium doors. These tickets permit students to attend all basketball and soccer games, see feature movies, and receive the school newspaper. Practically all funds are raised through motion pictures.

**Administrative Use**

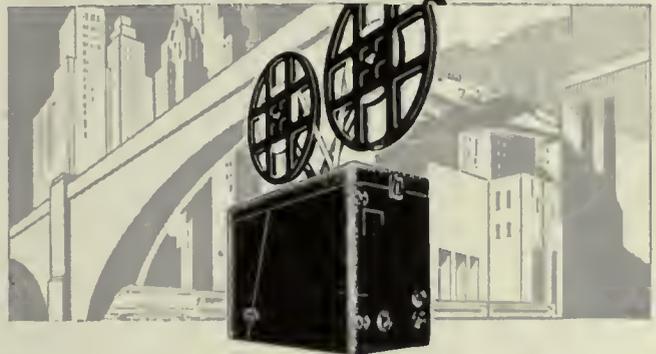
One of the real problems of the modern High School is the noon lunch period, with its characteristic loitering and congestion of corridors and hallways. This problem was solved several years ago at Connelley with the introduction of noon moving pictures during the last ten minutes of the lunch period. Several of the large Junior and Senior High Schools, in Pittsburgh, are now showing noon movies to eliminate this congestion. The idea originated at Connelley.

This entire visual program now serving the school in four distinct ways, requires the services of the following teachers and shop instructors to supervise the ordering, receiving, shipping, bulletin notices, operation and maintenance of all films, projection and sound equipment.

- |   |                                      |
|---|--------------------------------------|
| 1. Preliminary requisitions   | Related teachers                     |
| 2. Completed requisition  | Director of Activities               |
| 3. Receiving, checking, and bulletin to teachers  | Mr. Fogg and movie crew              |
| 4. Projection maintenance and service, also 16mm-sound  | Movie crews from Electric Power Shop |
| 5. Sound equipment (Western Electric) also 35mm-sound   | Mr. Black and Sound crew             |
| 6. Scoring and forms (Curricular)   | Mr. Fogg                             |
| 7. Scoring features, serials, and news reels  | Director of Activities               |
| 8. Film projection supervisors (35mm films)   | Mr. McKarahan and Mr. Evancho        |
| 9. Awards to Movie and Sound Crews for service rendered (Monogrammed emblems designating service) | Director of Activities               |

The writer submits this mere outline as evidence that definite organization contributes greatly to the effective functioning of a visual program in a public school.

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Wild game hunting under terrific heat of jungle and desert. Familiar and strange animals in their natural haunts. Sights seldom seen by man.



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# Current Film Releases

## Classroom Film on Poland

The newest addition to the Eastman library classroom films is *Poland Today*, a particularly timely subject since this country is an important factor in the present European situation. The film shows various scenes in the capital city of Warsaw—buildings, parks, market place, shops and new housing projects—and in Gdynia, a seaport city on the Baltic, where Poland's principal exports, lumber and coal, are loaded. Two types of farming are portrayed—the large wealthy estates with their overseers, and a typical small farm operated by the peasant owner. The home life, customs and occupations of the peasants are shown. Also included in this interesting reel are various types of Polish schools—a kindergarten and primary grade, handicraft, wood carving and sculpture.

*Poland Today* may be purchased from the Eastman Kodak Company, Teaching Films Division, Rochester, New York.

## Gutlohn Announcements

Walter O. Gutlohn Inc. have arranged to release another Bobby Breen picture in 16mm. sound entitled *Rainbow On The River*, which deals with the aftermath of the Civil War in the strife-torn South. This new musical feature boasts of a strong supporting cast for the singing youngster, including such well-known stars as May Robson and Charles Butterworth. Particularly effective is the singing of the famous Hall Johnson choir.

As the result of a conference held in Chicago last month between Walter O. Gutlohn Inc. and Ideal Pictures Inc., arrangements have been made to have Ideal Pictures Inc. distribute all the Gutlohn 16mm. sound and silent educational subjects in conjunction with the Gutlohn organization. Under this new arrangement, film users have the convenience of dealing with either firm on an identical rental or purchase basis. The British Documentary films for which Walter O. Gutlohn Inc. possess exclusive distribution rights will likewise be available through Ideal Pictures Inc. as they are released.

## College Produces Two Movies

With plans announced for two films to be produced this year on the campus, Carleton College at Northfield, Minnesota, becomes one of the first colleges in the country to make a movie with sound. The drama department will make a color film, *A Tour of Carleton College*, to be used by the office of admissions. The other picture will be a full-length feature. The story will be pure fiction acted by Carleton students.

The camera equipment will be complete in every detail. A large assortment of set-lights will be utilized and a micro-

phone boom with a special mike will pick up the actors' voices. The sound booth will have a glass front and will be of special construction. A camera truck with wheels will carry the photographic equipment so that scenes, and even dolly shots, may be taken at practically any locale on the campus.

## Bell & Howell Technicolor Subject

Another very recent addition to the Bell & Howell sound film library is a color film which is the first direct reduction by Technicolor of a major Hollywood cartoon production. The first release is *Jolly Little Elves*, the charming fairy-tale of the poor cobbler who befriended a hungry elf, and was repaid by the nocturnal labors of the whole elfin clan until fame and wealth were his. Other titles in the series include *Candyland*, *Fox and Rabbit*, *Springtime Serenade*, *Three Lazy Mice* and *Toyland Premiere*. All are Universal releases, exclusively distributed in 16mm. by the Filmosound Library.

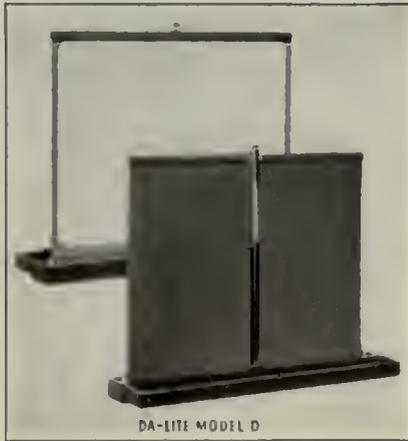
## Travel Series

Post Pictures Corporation, 723 Seventh Avenue, New York City, now control exclusively the 16mm rights, sound and silent, on the well-known series of travel pictures, *The Port O' Call*, made by Deane H. Dickason, noted traveler and lecturer. These thirty-one single reel subjects are intimate studies of the peculiar habits and customs of people in foreign lands—romantically entertaining as well as instructive. Countries visited include India, Japan, Ceylon, Siam, Cambodia, China, Egypt, Palestine, Singapore, Samoa, Bali, Philippines, Java, Papua, Fiji, New Zealand, Australia, Havana, Panama, Palma de Mallorca.

## New Educational Science Subjects

Ufa Films Inc., 729 Seventh Avenue, New York City, announce the release of four new short subjects. *The Sensitivity of Plants*, *Plant Power*, *Moving X-Rays*, *Liquid Air*, in 16mm sound and silent as well as 35mm. The pictures may be purchased or rented. With the aid of delicate recording instruments and time-lapse photography, in *The Sensitivity of Plants*, reactions of plants over a 24-hour period are made visible. The amazing energy of plants is studied and analyzed in *Plant Power*. The remarkable properties of X-rays are portrayed in *Moving X-Rays*, followed by the use of X-Ray photography and X-Ray treatment of diseases. The structure and functioning of the inner organs of human beings are shown. *Liquid Air* demonstrates how air, oxygen, neon, hydrogen and helium, are liquified. Eggs and other subjects are

(Concluded on page 35)



## WHAT ARE YOUR Projection Problems?

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A vivid, dramatic portrayal of the development of transportation—

## "THIS MOVING WORLD"

"THIS Moving World" already has been shown to more than 600,000 school children throughout the country. The use of this dramatic, 30-minute sound motion picture is offered *free\** to directors of visual education, and is available in both 16 mm. and 35 mm. sizes.

An interesting, fast-moving and historically accurate Hollywood production, "This Moving World" is based upon the "Outline History of Transportation" edited by Dean Archibald L. Bonton, of New York University. The film tells vividly the thrilling tale of man's conquest of time and distance from the discovery of the wheel to the introduction of the streamlined passenger train, the trans-oceanic airliner and other modern forms of conveyance.

\*The only charge for the loan of the film is payment of the nominal express charges to and from Detroit.

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# IN AND FOR THE CLASSROOM

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Director Visual Education, State Teachers College, Indiana, Pa.

## Electrical Problems Clarified Through Trip To Power Plant

**T**HE General Science Unit, "Generating and Using Electricity," presents many difficulties to the Junior High School pupils, due to their lack of experiential background in this area, the persistent shroud of mystery surrounding "anything electrical," and the difficulty many minds experience in gaining basic concepts through the use of miniature, model generating devices used in most school laboratories. Fundamentally, the laboratory apparatus and the commercial electrical appliances are identical, but many persons, young and old, fail to see such relationships, and experience difficulty in transferring their "laboratory thinking" to life situation set-ups.

If, however, a power plant is easily accessible, and a well planned school journey is taken to the institution, the resulting sensory experiences will form bases for a better understanding of electrical phenomena through the textbook study and the accompanying laboratory work.

For maximum results the trip must be well planned.

This involves a consideration of the advantages of the school journey over other types of class activities, the purposes of the lesson, a survey of the plant and the preparation of a laboratory sheet of directions and suggestions, making arrangements with the school authorities and those in charge of the plant, pupil preparation for the visit, taking the trip, and plans for correlating the school journey lesson with the other activities of the unit.

The trip may serve as an introduction to the unit, or it may be taken at a later point in the study of the problem. The sequence-placement of the school journey lesson, will, however, materially affect the plans for this activity. The accompanying lesson plan is designed for use after some progress with the work of the unit.

### Teacher's Aims

1. To give the children a chance at directed observation of the generation and use of electricity.
2. To aid the pupils in understanding how some transformations of energy may be made.
3. To teach the pupils how to study materials in their natural settings.
4. To form bases for understanding the science material studied.
5. To give the children some appreciation of the work of unseen "servants of the people," and our dependence on them.
6. To lead the pupils to an appreciation of the place of electricity in our daily lives.

### Pupil's Aims

1. To satisfy a natural curiosity about electricity and electrical phenomena.
2. To better understand the problems of generating and using electricity by mechanical means.
3. To better understand the "vocabulary of the electrician," through a first-hand study of electrical devices, their parts, and their uses.
4. To better understand the science material studied.

### Initiating the Journey

In the study of the unit, "Generating and Using Electricity," it was discovered that energy transformations may be effected so that electricity may be produced through: use of the static machine, chemical action, use of the dynamo, and through photo-electric effects. Since the power plant is only a few hundred yards from the school building, it was suggested that the class visit the plant and secure first-hand information about electricity and electrical problems. Acting upon the suggestion, committees were appointed and plans formulated for the trip. One committee secured the permission of the school principal for the class to make the visit; another called on the superintendent of

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the power plant, who granted his permission, and co-operated with the group in developing a guide sheet for use during the inspection tour; a third made duplicate copies of the guide sheet and distributed them to members of the class.

**Pupil Preparation**

A picture of the interior of the plant, loaned by the power plant superintendent served to excite interest and as an orientation device; while a review of a unit previously studied, "How the Energy from Steam is Put to Work," showed the source of power for running the generators and indicated energy transformations from coal, through heat, steam, electricity, heat, and light. Magnetism, magnetic fields, and magnets constituted the early problem of this unit, and hence, prepared the pupils for the trip. During the class work on this problem, a vocabulary of electrical terms was built up. Considerable attention was given to diagrams of generators, motors, electric circuits, and control devices.

**At the Plant**

Upon arriving at the plant, the pupils use the guide sheet and proceed as in any other laboratory period. The teacher, superintendent, and attendants at the plant assisted the pupils when asked to do so. The guide sheet calls for definite recording of certain items, the study and observation of other things without written answers.

**Trip to the Power Plant***Generating and Using Electricity*

The field trip will consume one hour, hence it will be necessary to work rapidly, observe carefully, and record accurately. Make your records while at the plant. Determine to get as much out of the trip as is possible. Make your own records, do your own work. Return to class with a great number of questions.

The trip will involve an inspection of the two parts of the power plant, the electrical room and the boiler room. The major portion of the period will be spent in the study of the electrical apparatus.

On the back of this sheet summarize the trip to the power plant.

*The Electrical Plant*

The source of power

Locate the steam pipe which leads to the engines.

Study the steam engine. Locate such parts as: the cylinder, piston, flywheel, eccentric, crank shaft, oiling system, the piston room.

Observe how the engine is connected with the generator.

How many hours per day does the plant run? \_\_\_\_\_.

How many men are employed? \_\_\_\_\_. How long shifts do the men work? \_\_\_\_\_. Are accurate records kept? \_\_\_\_\_.

*The Alternating Current Generators*

The plant contains (one) (two) (three) (four) A. C. generators.

The Alternators produce (A. C.) (D. C.) current.

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What voltage is developed? \_\_\_\_\_. How many amperes? \_\_\_\_\_. How many R. P. M.? \_\_\_\_\_.

Locate the field magnets, rotor, slip rings, brushes, outlet for current.

What purpose is served by the direct current generator on the same shaft as the rotor of the alternator? \_\_\_\_\_

Read the name plate on the alternator, and on the D.C. generator with the alternator.

*The Motor-Generators*

Locate the motor-generator sets. Why are they so named? \_\_\_\_\_?

For what purpose are they used? \_\_\_\_\_.

Read the name plate of the motor and the generator of the motor-generator set.

Motor: Horsepower (H. P.) \_\_\_\_\_ Volts \_\_\_\_\_, Amperes \_\_\_\_\_, Cycle \_\_\_\_\_, R. P. M. \_\_\_\_\_, Kind of Motor \_\_\_\_\_.

Generator: Volts (no load), \_\_\_\_\_, Volts (full load) \_\_\_\_\_, Amperes \_\_\_\_\_, R.P.M. \_\_\_\_\_, Kind (A.C.) (D.C.) \_\_\_\_\_

Locate: Armature, commutator, brushes, field magnets, cables.

*The Switch Board*

Of what material is the switch board made? \_\_\_\_\_, Why? \_\_\_\_\_.

Observe the various instruments on the switch board. Take the readings of the Ammeters \_\_\_\_\_ Volt-meters \_\_\_\_\_ Watt-hour meters \_\_\_\_\_ Recording meter \_\_\_\_\_ Synchronizer meter \_\_\_\_\_.

Read the name plates where the cables leave the power house for the various buildings of the campus.

Read the name plates to determine the switches for the various buildings.

*In the Boiler Room*

How many furnaces and boilers are there? \_\_\_\_\_, How many used at one time? \_\_\_\_\_.

Note the recording devices. Observe how the coal is taken to, and fed into the furnaces. How is the draft for the fires obtained? \_\_\_\_\_.

How much coal is used per day? \_\_\_\_\_. For what is the heat used? \_\_\_\_\_.

Note the generous use of electrical devices in the furnace room.

*The Ash Pit*

How are the ashes disposed of? \_\_\_\_\_.

*Thru the Tunnel*

Note the location and arrangement of the steam pipes. The electric cables.

*In the Distributing Room*

What voltage is delivered to the main lines in the distributing room? \_\_\_\_\_.

What purpose is served by the emergency lighting plant? How operated?

**Checking the Results**

1. Class discussion

At the next class hour the discussion was based upon the experiences of the trip.

From the written summaries on the backs of the guide sheets, important points were stressed and misunderstandings clarified.

The blackboard was used to diagram some of the circuits, connections, and relationship of parts of the devices.

The electrical terms previously studied were listed on the blackboard, together with new words acquired during the visit. Attention was given to the correct spelling and pronunciation of these words.

Several members of the class recounted some of the "side lights" on electricity secured while talking to members of the staff at the plant.

2. The following test was given:
- Electricity is generated by a (dynamo) (motor)
  - The power plant contains (one) (two) (three) (four) A. C. generators.
  - The alternators produce (alternating current) (direct current)
  - The commutator is a part of the (A.C.) (D.C.) generator
  - The motor is run by (steam) (electricity)
  - The usual house lighting voltage is (60) (110) (220) volts
  - The voltage of a circuit is measured by (a volt-meter) (an ammeter) (a watt-hour meter)
  - The generator of the motor-generator set produces (A.C.) (D.C.) current
  - The hoists, stokers, draft fans, and coal crushers are operated by (dynamos) (motors)
  - Electrical circuits are opened and closed by (rheostats) (switches)

**Correlation**

Using the general outline of the textbook, the important points stressed in the school journey lesson were further studied and amplified. Lights, switches, motors, fuse boxes, insulators, extension cords, fuses, conduits, and light fixtures in the classroom and around the school buildings were noted and studied. These items serve as topics for special reports by members of the class, the information being secured from science books in the science library and the junior high school library.

**References**

- Pieper and Beauchamp—*Everyday Problems in Science*;
- Wood and Carpenter—*Our environment*;
- Lake, Harley, and Welton—*Exploring the World of Science*;
- Van Vuskirk, Smith, Nourse—*Science of Everyday Life*;
- Hunter and Whitman—*Problems in General Science*;
- Other General Science textbooks;
- The World Book;
- High School Physics Books;
- Science News Letter Magazine;
- Other Science magazines.

**Film Production in Schools Increasing**

Within a few years, every school in the country will be making films of its own, Hardy R. Finch of the Greenwich, Connecticut, High School predicted at the annual meeting of the National Council of Teachers of English in St. Louis November 24-26, 1938. He based his statement upon a survey which showed that today over 200 schools are engaged in production of films. The productions have included literary works, student-written scenarios, and pictures based on school and community activities, local history, imaginary trips, health, safety, and guidance.

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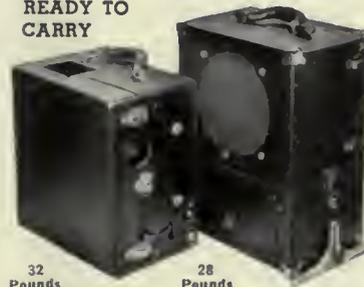


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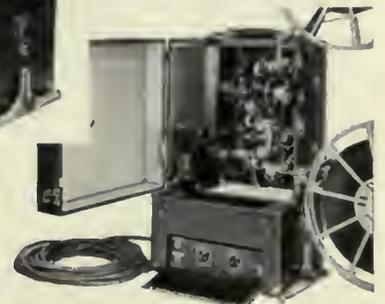


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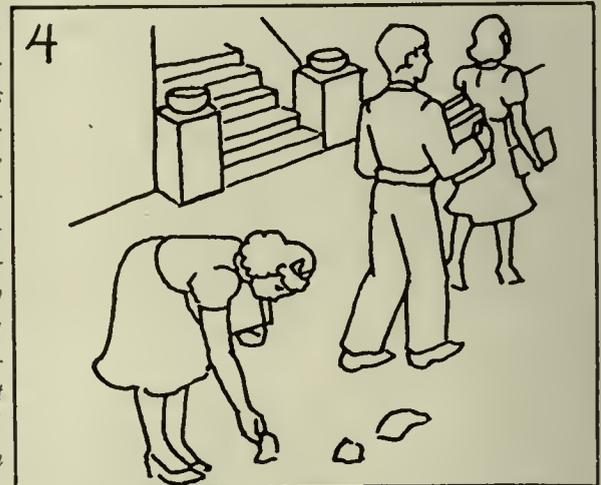
By ANN GALE

Art Department, Lindblom High School, Chicago

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# Eastman Classroom Films

# THE FILM ESTIMATES

**Annabel Takes a Tour** (Jack Oakie, Lucile Ball) (RKO) Second of feeble "series." Mere formula farce about burlesque publicity-man exploiting temperamental movie star. Wisecrack, slapstick, horseplay, anything-for-a-laugh, largely over-acted throughout. Oakie merely Oakie, and heroine is too obviously "acting." 12-20-38  
(A) Feeble (Y) Poor (C) No value

**Artists and Models Abroad** (Benny, J. Bennett) (Para) Rollicking farce about penniless American theatrical troupe in Paris, which rich heroine and father join because Benny mistakes girl for damsel in distress. Incredible adventures but good fun. New feature—Jack gets girl! Lavish fashion show sequence. 12-27-38  
(A) Very good of kind (Y) (C) Entertaining

**Breaking the Ice** (Breen, Costello, Ruggles) (RKO) Sombre Pennsylvania Mennonite background of stern life lightened by Bobby's singing and efforts to earn money to free his devoted mother from unhappiness. Fine skating sequences, and Ruggles as tricky peddler, Bobby's friend, adds queer ethics, many laughs. 12-13-38  
(A) Good of kind (Y) (C) Mostly very good

**Campus Confessions** (Betty Grable, Hank Luisetti) (Para) Ridiculous "college" story with basketball climax. Students busy at play, eats, puppy romancing, razzing rich President who opposes athletics, and his queer son, till both become heroes! Inane, misleading but laughable travesty. Another "first of a series"! 12-13-38  
(A) Mediocre (Y) (C) Probably amusing

**Christmas Carol** (Reginald Owen, Gene Lockhart) (MGM) Fine screening of Dickens that is Dickens, done with dignity and truth in character, action, dialog and settings. Tempo slightly fast at times and one or two Hollywood "effects" are the only flaws in otherwise excellent film. 12-27-38  
(A) Very good (Y) (C) Very good

**Comet over Broadway** (Kay Francis, Ian Hunter, John Litel) (Warner) Well-acted story of actress heroine's choice between loyalty to falsely imprisoned husband and love for fine devoted playwright who made possible her brilliant career. Mature, dignified "triangle" despite some improbabilities. Recalls "Secrets of an Actress." 12-13-38  
(A) Good of kind (Y) Mature (C) No

**Crime Takes a Holiday** (Jack Holt) (Columbia) Another low-cost crook thriller without undue violence. To get arson gang, district-attorney-hero frames innocent man, wins death sentence, but governor refuses to pardon! Desperately clever radio trick saves victim and catches gang. Legal methods dubious. 1-10-39  
(A) Hardly (Y) Perhaps (C) No

**Down on the Farm** (Jones Family Series) (Fox) Home burns, so family go vacationing to auntie's farm. Farcical doings, puppy love, cheap politics, crazy kidnapping, till Mr. Jones wins cornhusking contest with quite unsportsmanlike outside aid. Corn liquor figures large. Laughable stuff of doubtful taste. 12-20-38  
(A) Hardly (Y) Perhaps (C) Doubtful

**Dramatic School** (Rainer, Goddard, Alan Marshall) (MGM) Stage ambition drives heroine through factory-work by night, dramatic school by day, dreams, romance and disillusion, to final triumph. Some trivial and unconvincing stuff combined with much drama of real power. Notable roles by Rainer and Sondergaard. 1-3-39  
(A) Very good of kind (Y) Prob. good (C) No

**Flirting with Fate** (Joe E. Brown, Leo Carrillo) (MGM) Absurd concoction, waste of Brown. Vaudeville trailer-troupe, stranded in Paraguay (!), and burlesque Spaniards in "comedy" of pie-throwing grade. Desperate tries for laughs—mud, ink, two-man bull, jail, firing squad, even risqué bits—but few laughs. 12-27-38  
(A) Stupid (Y) (C) No value

**Gang Bullets** (Robert Kent, Anne Nagel) (Monogram) Low cost thriller, quite elementary in acting, but achieving considerable suspense and rather startling climax. Especially villainous gang leader seems to be getting upper hand of district attorney till latter's unique strategy turns the tables. 1-10-39  
(A) Hardly (Y) Doubtful value (C) No

**Gangster's Boy** (Jackie Cooper, Robt. Warwick) (Monogram) Return of wealthy, notorious racketeer father brings problems and unhappiness to fine son, honor student preparing for West Point, who has been ignorant of father's past. Slow-moving, sentimental melodrama, good character values. Jackie convincing. 12-27-38  
(A) Fair (Y) Rather good (C) Prob. good

**Going Places** (Dick Powell, Anita Louise) (Warner) Musical farce about salesman-hero crashing summer resort to get business, mis-

Being the Combined Judgments of a National Committee on Current Theatrical Films  
(A) Discriminating Adults (Y) Youth (C) Children  
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taken for great jockey, forced to ride wild horse in steeplechase. Much singing of checkered quality and comedy offset with little spark. Amusement values quite spotty. 1-10-39  
(A) Stupid (Y) (C) Little value

**I Stand Accused** (Cummings, Talbot, Helen Mack) (Republic) Two young law grads practicing "go straight and be poor, join racketeers and be rich" idea, until they clash in climactic court proceedings. Usual gang violence, hectic romance, and extra tough villain. Crudely sensational stuff. 12-13-38  
(A) Hardly (Y) Little value (C) No

**Heart of the North** (Dick Foran, Gloria Dickson) (Warner) Gaudy fist-and-bullet melodrama in full color with same old ingredients of fine scenery, heavy villainy, shootings, airplane thrills, drownings, etc. and baby girl in midst of it all. Superheroics by Canadian Mounties chasing river steamboat thieves. 12-20-38  
(A) Good of kind (Y) Thriller (C) No

**His Exciting Night** (Charles Ruggles and minor cast) (Univ) Nonsense farce with some bits too artificial to be very funny. Timid, expert salesman marries very rich young wife. Boss, fearing his resignation, hires dizzy blonde to compromise him. The worm turns and wins. Laughable, but Ruggles deserves better. 12-20-38  
(A) Only fair (Y) Probably amusing (C) Hardly

**Kentucky** (Loretta Young, Richard Greene) (Fox) Expert Technicolor film of great pictorial charm in story about fine horses and fine people. Simple, appealing romance, genuine human values and character interest. Notable role by Brennan as grand old Southern colonel. Authentic, colorful, suspenseful Derby race climax. 1-3-39  
(A) (Y) Excellent (C) Probably mature

**Little Adventurers, The** (Edith Fellows, Richard Fiske) (Columbia) Routine racetrack story with the usual run of hard luck for principals. One new angle—little girl turns jockey and rides her horse to victory after regular jockey's double-crossing is discovered. Acting better than the story. 1-3-39  
(A) Hardly (Y) Mediocre (C) Unsuitable

**Nancy Drew, Detective** (Bonita Granville, Frankie Thomas, John Litel) (Warner) Engaging little thriller. Lawyer's keen, irrepresible, teen age daughter, bent on being detective, runs down villains with aid of staunch boy friend. Pleasantly puzzling, without undue violence. Another "first" of rather promising "series." 12-20-38  
(A) Good of kind (Y) (C) Rather good

**Next Time I Marry** (Lucille Ball, Jas. Ellison) (RKO) Fast, flippant, laughably absurd farce. Spoiled heiress would marry titled nitwit, but father's will specifies American husband. She "buys" WPA laborer-hero, plans quick divorce. Chase to Reno via trailer ends in wife's "taming" and real love for husband. 1-3-39  
(A) Depends on taste (Y) Doubtful (C) No int.

**Orphans of the Street** (Tommy Ryan, Robert Livingston) (Republic) Boy-god story of much appeal but uneven quality. Hero, sent to orphanage, runs away with devoted dog. Murder occurs, dog suspected, formally tried in court, but acquitted with aid of genial old veterinary deftly played by Harry Davenport. 12-20-38  
(A) Hardly (Y) Perhaps (C) Fair

**Pacific Liner** (McLaglen, C. Morris, Wendy Barrie) (RKO) Grim melodrama with some strong character interest, laid below-decks of Shanghai-San Francisco freighter. Doctor and nurse fight cholera, chief engineer fights to keep up steam with dying crew. Grisly cremations of dead aid to depressingly entertaining struggle. 1-10-39  
(A) Very good of kind (Y) Dtbl. value (C) No

**Paris Honeymoon** (Bing Crosby, F. Gaal) (Para) Slight, fantastic romantic comedy laid in attractive settings of mythical European country. Bing, millionaire cowboy, is engaged to heiress but marries persistent peasant maid. Deft comedy by Tamiroff. Much use made of liquor which causes funny convulsions. 1-3-39  
(A) Thin (Y) Perhaps (C) Little interest

**Personal Secretary** (William Gargan, Joy Hodges) (Univ) More or less absurd yarn of newspaper man and woman tracking down poison murderer, with much admixture of astrology, thwarted love, and important doings of a dog. Rather good acting by leading players in unfortunately inadequate story. 12-13-38  
(A) Mediocre (Y) Fair (C) Hardly

in bringing west three very tough-mug city kids who steal picture with their supreme impudence, rough-house antics, gutter English, making fools of all the adults. 12-27-38  
(A) Mediocre (Y) Hardly (C) Decidedly not

**Rebellious Daughters** (Marjorie Reynolds, George Douglas) (Progressive) Cheap, unskillful attempt to capitalize on theme of over-strict parents and independent children. Two girls leave home, fall in with city racketeers, till one is gressomely murdered and the other safely disillusioned. Mediocre acting. 12-13-38  
(A) Crude (Y) No (C) No

**Say It in French** (Milland, Bradna) (Para) Frothy, sophisticated comedy of complications. Hero and French bride keep marriage secret to help his family out of financial difficulties, she masquerading as maid while he pretends engagement to wealthy girl. Forced situations, some in bad taste. Ridiculous chase at end. 12-27-38  
(A) Inane (Y) Unsuitable (C) No

**Secrets of a Nurse** (E. Lowe, D. Foran, Helen Mack) (Univ) Grim, tedious, incredible melodrama involving nurse, puglist-hero, successful criminal lawyer and gangsters. Ingredients are crooked fight, three murders, an execution, trial which convicts hero of murder, and last minute confession that saves him. 1-3-39  
(A) Mediocre (Y) Unpleasant (C) Certainly not

**The Shining Hour** (Crawford, Sullavan, Douglas, Young) (MGM) Oldest son brings cabaret dancer wife to ultra-gorgeous "farm" home. Married brother falls in love with her. Tense situation till two wives restore status quo in startling style. Convincing triangle drama, fine in acting, dialog and character interest. 12-20-38  
(A) Very good of kind (Y) Too mature (C) No

**Spring Madness** (M. O'Sullivan, L. Ayres) (MGM) Light, amusing, rather enjoyable comedy of college youth. Despite some farcical exaggerations, wholesome serious underlying romantic element. Clever dialog, smartly produced, well acted except for Burgess Meredith's overdone eccentric role. 12-27-38  
(A) Good (Y) Good (C) Doubtful interest

**Storm** (Bickford, Foster, McLane) (Univ) Pre-entious, loosely knit "sea saga" wanders over world till chief characters meet on same ship in terrific storm. Heroine nurse performs second "movie" operation by radio! Heavy drinking, hard fighting, super heroics, clumsy mechanical effects. 12-13-38  
(A) Depends on taste (Y) Mere thriller (C) No

**Sweethearts** (MacDonald, Eddy, and outstanding cast) (MGM) Victor Herbert's music, beautifully sung and played in gorgeous settings. Rest is welter of torrential color, incessant sound, dizzying action. Charming original is hectically "modernized" with jazz tempos, fashion show, and is tiringly long. 1-3-39  
(A) Disappointing (Y) Prob. good (C) No int.

**Thanks for the Memory** (Bob Hope, Shirley Ross) (Para) Merry, sophisticated little farce-comedy of married couples, money troubles, other man, other woman, separation, but coming baby solves all. Free and easy social behaviour with heavy drinking featured. Rather well done by good cast. Hope surprisingly good. 1-10-39  
(A) Good of kind (Y) Better not (C) No

**Trade Winds** (Fredric March, J. Bennett) (U. A.) Unique, clever detective-murder-mystery with philandering hero-detective chasing love, liquor and supposed murderess-heroine around the world. High comedy by Ann Sothern as drunken secretary, and Bellamy as dumb detective. Deftly sexy throughout. 12-27-38  
(A) Depends on taste (Y) Unwholesome (C) No

**Up the River** (P. Foster, A. Treacher) (Fox) Humorous farce showing "pleasant" side of prison, with inmates engaged in football and theatricals. Principals are two "con men," gridiron stars, who escape to save fellow convict's mother from fleeing by crooks and return in time to win game by amusing coup. 1-3-39  
(A) Prob. amusing (Y) Doubtful theme (C) No

**Young in Heart** (Roland Young, Gaynor, Burke, Godard, Dupree, Fairbanks) (UA) Engaging, chronically crooked family of four, firmly averse to work, find sweet, rich old lady an easy mark. But her faith in their "goodness" brings convincing reform. Slow, whimsical character comedy finely done, intelligently amusing. 12-13-38  
(A) (Y) Very good (C) If it interests

*Teach Speech  
and Music the Modern  
Effective Way!*

# MAKE YOUR OWN RECORDS

on New RCA Victor  
Recorder at  
Low Cost



Illustrated is RCA Victor Console Recorder MI-12700 ... records and reproduces at speeds of 78 or 33 1/3 r. p. m. using 10", 12" or 16" records, inside out or outside in. Has pick-up tone arm and speaker for immediate play back...high fidelity amplifier and speaker ...especially designed motor assembly insures accurate recording and play back.

### Splendid new equipment brings you all 4 essentials of a modern recorder

1. Records and reproduces with amazing accuracy.
2. Sturdily constructed— withstands hard knocks.
3. Utmost dependability.
4. Extremely simple operation.

Many teachers and school executives have found that the use of recording equipment provides them with the most accurate and scientific means of determining and correcting speech defects—and measuring pupils' progress in speech and music instruction. A recorder is also invaluable for

future play back of recordings of radio talks by prominent speakers, for the study and pronunciation of foreign languages, for the recording of school plays, dramas, debates and other uses.

RCA Victor's newest recorder is illustrated on this page. Look at its outstanding features—and remember—it insures the very finest in quality at extremely low cost. For more complete details write to the address below. No obligation, of course.

RCA presents the Magic Key every Sunday, 2-3 P.M., E.S.T., on the NBC Blue Network. Modern schools stay modern with RCA radio tubes in their sound equipment.

# RCA Victor

**SOUND SERVICE FOR SCHOOLS**

Educational Dept., RCA Manufacturing Co., Inc., Camden, N. J.  
A Service of the Radio Corporation of America

### USE THE COUPON

Educational Department—RCA Manufacturing Co., Inc., Camden, N. J.  
Please send detailed information and price quotations on RCA Victor Console Recorder MI-12700.

Name \_\_\_\_\_

School \_\_\_\_\_

Address \_\_\_\_\_

Do you desire a demonstration? (No obligation) \_\_\_\_\_

# AMONG THE PRODUCERS *Where the commercial firms announce new products and developments of interest to the field.*

## Ampro Announces Two New Models

The Ampro Corporation, Chicago, Illinois, are announcing two radically new and improved low-priced 16 mm. sound-on-film projectors, Models X and Y, basically new in design, at prices well within the reach of a moderate budget. A new adaptation of Ampro's standard sound mechanism assures sound reproduction of a quality found in higher priced Ampro models. Brilliant picture projection is achieved by the 750-1000 watt illumination.

The machines are compactly constructed, quiet, and easy to operate. All in one case, small and portable, the projector



New Ampro Sound Projector

weighs only 49 lbs., including 1600 ft. reel, carrying case, accessories and cords. All controls are centralized on a single illuminated panel, and reel arm brackets are permanently attached and swiveled into position. Threading is simple—only two sprockets, and further facilitated by film guides.

Every fundamental of Ampro quality is retained in appearance, construction and performance and is backed by the regular standard Ampro guarantee.

Amprosound Model "Y," designed for classrooms and small auditoriums, equipped with Universal AC-DC motor with silent film speed, is priced at \$295.00. Amprosound Model "X," designed especially for industry, equipped with 60 cycle AC motor, is priced at \$275.00.

If interested, write to the Ampro Corporation, 2839 N. Western Avenue, Chicago, Illinois, and complete specifications will be furnished promptly.

## Low Priced Projector Announced By Spencer Lens

The Spencer Lens Company of Buffalo, New York, manufacturers of microscopes and scientific optical instruments, have announced another new projector for 2" x 2" slides, and have promised deliveries beginning January 20. It follows only three months after the announcement of their 750 watt auditorium projector, Model GK.

The new instrument will be known as Model MK Delineascope, and the basic unit will be priced at \$22.50. The manufacturers claim that this 100-watt projector is far more efficient than would be expected from its size and price,—that it remains cool enough to handle at all times, and assures safety for color films.

A feature that will influence many purchasers is accessory equipment that will soon be available. The front of this instrument is so designed that it may be removed by loosening a knurled thumb screw, and the accessory equipment to handle strip film in double frame or single frame, added. Increased illumination will be available for use in classrooms.

The Spencer projection lens is 5" focal length, and has a speed of F:3.6. Operation is simple. Slides are placed in a conventional type lantern slide carrier, all metal and carefully fitted. The instrument has a self-leveling elevating device held by a knurled thumb screw. The lamp house is hinged, permitting easy access to lamps and condensers.

## RCA School Catalog

The third edition of "RCA Victor Sound Service For Schools," a catalog devoted to the application of radio, recorded music, sound movie projectors, transmitters, sound reinforcing equipment, and electronic instruments for schools of any size, has been announced by the Educational Department of the RCA Manufacturing Company.

The catalog is available to interested teachers and school executives through RCA Victor distributors or directly from the Company. Like the earlier editions, the 32-page book is printed in two colors, is lavishly illustrated and includes extensive notes and comments to explain the application of each type of equipment to school purposes.

Radio and sound equipment never before included in the catalog is listed, including two centrally controlled school sound systems and two recording and instantaneous play-back instruments. Also described are ultra short-wave radio transmitting and receiving equipment, radio parts and test equipment for laboratory use, a new portable

sound reinforcement system, and nearly a score of new radios and Victrolas particularly suited for school use. Information about four battery-operated instruments for rural schools is also included.

"This new catalog is the most complete of its kind," said Ellsworth C. Dent, Director of the Educational Department. "It shows how much has been done by RCA Victor to develop and make available practically all types of radio and sound equipment which may be used effectively in schools and other educational institutions. "We have included ultra short-wave transmitting and receiving equipment to meet requests among educators for information which will help them to utilize the new radio broadcast channels allotted for educational use."

The back cover of the catalog is devoted to an outline of radio broadcasts of interest to schools.

## DeVry Centralized System

The new De Vry Centralized Control System shown in the illustration has been built to meet a demand for a low-cost, light weight Centralized Control



unit. This outfit provides two-way communication between a number of rooms.

## Universal 16mm Sound Projectors Licensed by ERPI

Along with news of their new models, comes an announcement from Universal Sound Projector that arrangements are being made by which they will manufacture under the following licenses:

"Manufactured under licenses from Electrical Research Products, Inc., under United States patents of American Telephone and Telegraph Company and Western Electric Company, Incorporated, for use only in connection with the exhibition of motion pictures."

The improvements incorporated in the new projectors allow Universal to be one of the few granted permission to operate under this license.

## Bell & Howell Film Book

The Filmosound Film Library Book just issued by Bell & Howell Company lists in its sixty-four 8½x11 inch pages over 2800 reels of sound-on-film features, comedies, cartoons, adventure, nature subjects, music, religion, history, news reels, sports and teacher training, offered for rental or sale by the Bell & Howell Filmosound Library. There is also much interesting information on the method of booking and servicing film prints, on the varied application of listed films to subject-matter fields, and criteria for the appraisal of all offerings. The book is profusely illustrated with scenes from listed films. A separate 8-page alphabetical index, treated as an insert, facilitates finding films known by title and gives outright sale prices. Both Filmosound Library Book and index are "hinder-punched" for the later inclusion of anticipated additions and for filing.

A majority of film listings in the Filmosound Library Book—over 2000 reels—are for entertainment, but selected, too, with a view to distinct cultural value. A foreword describes the method of using feature films in school auditoriums for educational purposes, tied in directly with classroom preparatory and review activities. Similar suggestions are included with the headings of other major groups of films, such as serials, travel, nature, current events, foreign language teaching, vocations, etc.

A copy of the book is sent free to every owner of a 16mm. sound projector registered in the Bell & Howell files. Additional copies and copies to non-owners of sound equipment are priced at 25c each. Further information may be had by addressing Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Illinois.

## New 100 Watt Leitz Projector

Designed for showing pictures in the classroom, in the home or to any small group of people, the new Leitz VIII-C 100 watt stillfilm projector presents many novel features. Scarcely larger than a book, measuring only 6¼ x 6¼ x 3 inches, not including lens, it is made of plastic and metal, plastic around the front of the projector where heat should not be transmitted and metal around the lamp house where heat should be transmitted. The projector may be used for projecting either 2 x 2 inch glass slides or 35mm film strips. The slide changing gate is interchangeable with the film carrier and the front of the projector may be rotated so that both horizontal and vertical pictures may be projected from film strips. A three lens condenser system and a silvered reflector behind the projection lamp are said to make the illuminating system unusually efficient for a 100-watt projector. The condenser system is easily removable so that either 50 mm Leica Camera lenses or a special 85mm projection lens may be used. A heat absorption filter between the lamp and condenser system aids in dissipating the heat, while the black top of the bulb permits the tops of the inner and

outer lamp housings to be open for maximum ventilation.

Prices and more information may be had by writing to E. Leitz, Inc., 730 Fifth Avenue, New York, N. Y.

## Current Film Releases

(Concluded from page 24)

immersed in liquid air and the effect shown. The qualities of liquid oxygen are also illustrated.

## Film Review

*Coast Guard Communications*, a 16 mm., three reel sound film in monotone, with a running time of 33 minutes, was produced by the Bray Studios in 1937 cooperating with the units of the Coast Guard Service.

This film holds the interest of pupils from Grade 8 through 12 from start to finish. It portrays the means developed by the Coast Guard to maintain its lines of communication. The use of flares and beacons, semaphores and other manual means of communication are indicated but the major part of the film illustrates the great efficiency of radio and radiotelephone in the routine work of this branch of the Government Service. Concomitantly, the pupil gets a clear picture of the place of the Coast Guard and its work.

Shots of ships at sea, the radio room "Sparks" at work, the transmitting and receiving stations of the Coast Guard are all clear and filled with action. The narrator "Fades out" frequently to enable the story to be told by those participating in the film itself. One sees action on the bridge, hears the clang of engine room signals, hears the snapped commands and scuffle of men leaping into action.

The film is an excellent medium for bringing out this colorful but unsung branch of the Federal Government. It should prove helpful to classes in civics and the like. It is also of value to students of general science who see a clear-cut picture of adaptation of electricity to communication.

By L. HALL BARTLETT  
Head, Social Studies Department  
Garden City High School  
Garden City, New York

## Additions to "School List" Films

Word from Films, Incorporated, states that *The Plainsman* has been added to its "School List" of Photoplays now available in 16 mm size. *Maid of Salem* will be available after February 1st and *Clarence* after March 15th. Complete information on this organization's distribution plan to schools can be had by writing to headquarters, 330 West 42nd Street, New York City.

## New Film on Coffee

The story of coffee culture is depicted in the new two-reel educational talking picture, *Coffee—from Brazil to You*, produced by William Burton Larsen for the Pan American Union, Washington, D. C. Coffee-growing procedures as practiced on the big plantations of Brazil are illustrated—the "burning over" of newly cut area selected for a new plantation, planting the coffee beans from which coffee plants are grown—followed by scenes of process work and the loading of coffee into ships at Santos. The story finishes in the roasting plants in Brooklyn with the packaging of the coffee. The film is loaned free to responsible educational institutions except for express charges. Prints are available in 16mm and 35mm sound. It is suggested to those who wish to book the picture to kindly send two or three alternative dates.

## Puppets Depict History of Oil

A unique Technicolor puppet film, featuring a new type of flexible rubber figurine, created and animated by Louis Bunin, noted puppeteer, will be shown by the Petroleum Industry Exhibition at the New York World's Fair, 1939. These puppet characters make possible a medium for film fantasy possessing all the appeal of the animated cartoon. The illusion of animation is secured by moving the puppets fractionally from one position to the next. The film will tell the story of the discovery and development of oil in America, and its place in the world of today. The little rubber puppets will move against a shifting panorama, beginning with a puppet horse pulling a covered wagon across the desert, and winding up against the impressionistic background of a super-modern city.

# HERE THEY ARE

A Trade Directory  
for the Visual Field

## FILMS

- Akin and Bagshaw, Inc.** (6)  
1425 Williams St., Denver, Colo.
- Audio-Film Libraries** (5)  
661 Bloomfield Ave., Bloomfield, N. J.  
(See advertisement on page 27)
- Beacon Films** (6)  
43 E. Ohio St., Chicago  
(See advertisement on page 24)
- Bell & Howell Co.** (6)  
1815 Larchmont Ave., Chicago  
(See advertisement on inside back cover)
- Bray Pictures Corporation** (3, 6)  
729 Seventh Ave., New York City
- Cine Classic Library** (5)  
1041 Jefferson Ave., Brooklyn, N. Y.  
(See advertisement on page 28)
- Dudley Visual Education Service** (4)  
736 S. Wabash Ave., Chicago  
4th Fl., Coughlan Bldg.  
Mankato, Minn.
- Eastin 16 mm. Pictures** (6)  
707 Putnam Bldg., Davenport, Ia.  
Burns Bldg., Colorado Springs, Colo.
- Eastman Kodak Co.** (1, 4)  
Rochester, N. Y.  
(See advertisement on outside back cover)
- Eastman Kodak Co.** (4)  
Teaching Films Division,  
Rochester, N. Y.  
(See advertisement on page 31)
- Eastman Kodak Stores, Inc.** (6)  
1020 Chestnut St., Philadelphia, Pa.  
606 Wood St., Pittsburgh, Pa.
- Edited Pictures System, Inc.** (6)  
330 W. 42nd St., New York City
- Erpi Classroom Films, Inc.** (2, 5)  
35-11 35th Ave., Long Island City,  
N. Y.
- Films, Inc.** (6)  
330 W. 42nd St., New York City  
64 E. Lake St., Chicago  
925 N. W. 19th St., Portland, Ore.
- Fisher Body Division** (2, 5)  
General Motors Corp., Detroit, Mich.  
(See advertisement on page 25)
- General Films, Ltd.** (3, 6)  
1924 Rose St., Regina, Sask.  
156 King St., W. Toronto
- Walter O. Gutlohn, Inc.** (6)  
35 W. 45th St., New York City  
(See advertisement on page 1)
- Harvard Film Service** (3, 6)  
Biological Laboratories,  
Harvard University, Cambridge, Mass.
- Guy D. Haselton, Travelettes** (1, 4, 5)  
7936 Santa Monica, Blvd.,  
Hollywood, Calif.
- Howard Hill Motion Picture Service** (5)  
280 Scenic-Piedmont, Oakland, Cal.  
Chamber of Commerce Bldg.,  
Los Angeles, Cal.
- J. H. Hoffberg Co., Inc.** (2, 5)  
729 Seventh Ave., New York City
- Ideal Pictures Corp.** (3, 6)  
28 E. Eighth St., Chicago, Ill.  
(See advertisement on page 1)
- Leroy Dennis Film Bureau** (6)  
Wabash, Ind.  
(See advertisement on page 35)
- Lewis Film Service** (6)  
105 E. 1st St., Wichita, Kan.  
(See advertisement on page 22)
- The Manse Library** (4, 5)  
2439 Auburn Ave., Cincinnati, O.  
(See advertisement on page 28)

- Post Pictures Corp.** (6)  
723 Seventh Ave., New York City  
(See advertisement on page 23)
- UFA Educational Films** (3, 6)  
729 Seventh Ave., New York City  
(See advertisement on page 29)
- United Projector and Films Corp.** (1, 4)  
228 Franklin St., Buffalo, N. Y.
- Universal Pictures Co., Inc.** (2)  
Rockefeller Center, New York City  
(See advertisement on page 27)
- Visual Education Service** (6)  
131 Clarendon St., Boston, Mass.
- Wholesome Films Service, Inc.** (3, 4)  
48 Melrose St., Boston, Mass.
- Williams, Brown and Earle, Inc.** (3, 6)  
918 Chestnut St., Philadelphia, Pa.
- Y.M.C.A. Motion Picture Bureau** (1, 6)  
347 Madison Ave., New York City  
19 S. LaSalle St., Chicago  
351 Turk St., San Francisco, Cal.

## MOTION PICTURE MACHINES and SUPPLIES

- The Ampro Corporation** (6)  
2839 N. Western Ave., Chicago  
(See advertisement on page 5)
- Bell & Howell Co.** (6)  
1815 Larchmont Ave., Chicago  
(See advertisement on inside back cover)
- Central Camera Co.** (6)  
230 S. Wabash Ave., Chicago  
(See advertisement on page 28)
- DeVry Corporation** (3, 6)  
1111 Armitage St., Chicago  
(See advertisement on inside front cover)
- Eastman Kodak Co.** (6)  
Rochester, N. Y.  
(See advertisement on outside back cover)
- Eastman Kodak Stores, Inc.** (6)  
1020 Chestnut St., Philadelphia, Pa.  
606 Wood St., Pittsburgh, Pa.
- General Films, Ltd.** (3, 6)  
1924 Rose St., Regina, Sask.  
156 King St., W. Toronto
- Howard Hill Motion Picture Service** (5)  
280 Scenic-Piedmont, Oakland, Cal.  
Chamber of Commerce Bldg.,  
Los Angeles, Cal.
- Holmes Projector Co.** (3, 6)  
1813 Orchard St., Chicago  
(See advertisement on page 29)
- Ideal Pictures Corp.** (3, 6)  
28 E. Eighth St., Chicago  
(See advertisement on page 1)
- RCA Manufacturing Co., Inc.** (5)  
Camden, N. J.  
(See advertisement on page 33)
- S. O. S. Corporation** (3, 6)  
636 Eleventh Ave., New York City
- Sunny Schick National Brokers** (3, 6)  
407 W. Wash. Blvd., Ft. Wayne, Ind.
- United Projector and Films Corp.** (1, 4)  
228 Franklin St., Buffalo, N. Y.
- Universal Sound Projector** (5)  
1921 Oxford St., Philadelphia, Pa.  
(See advertisement on page 26)
- Victor Animatograph Corp.** (6)  
Davenport, Iowa  
(See advertisement on page 23)
- Visual Education Service** (6)  
131 Clarendon St., Boston, Mass.
- Williams, Brown and Earle, Inc.** (3, 6)  
918 Chestnut St., Philadelphia, Pa.

## PICTURES and PRINTS

- Colonial Art Co.**  
1336 N.W. 1st St., Oklahoma City, Okla.

## SCREENS

- Da Lite Screen Co.**  
2717 N. Crawford Ave., Chicago  
(See advertisement on page 25)
- Eastman Kodak Stores, Inc.**  
1020 Chestnut St., Philadelphia, Pa.  
606 Wood St., Pittsburgh, Pa.
- Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.

## SLIDES and FILM SLIDES

- Eastman Educational Slides**  
Johnson Co. Bank Bldg.,  
Iowa City, Ia.
- Edited Pictures System, Inc.**  
330 W. 42nd St., New York City
- Ideal Pictures Corp.**  
28 E. Eighth St., Chicago, Ill.  
(See advertisement on page 1)
- Keystone View Co.**  
Meadville, Pa.  
(See advertisement on page 6)
- Radio-Mat Slide Co., Inc.**  
1819 Broadway, New York City  
(See advertisement on page 28)
- Society for Visual Education**  
327 S. LaSalle St., Chicago, Ill.  
(See advertisement on page 22)
- Visual Education Service**  
131 Clarendon St., Boston, Mass.
- Visual Sciences**  
Suffern, New York  
(See advertisement on page 28)
- Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.

## STEREOGRAPHS and STEREOSCOPES

- Keystone View Co.**  
Meadville, Pa.  
(See advertisement on page 6)

## STEREOPTICONS and OPAQUE PROJECTORS

- Bausch and Lomb Optical Co.**  
Rochester, N. Y.  
(See advertisement on page 2)
- Eastman Kodak Stores, Inc.**  
1020 Chestnut St., Philadelphia, Pa.  
606 Wood St., Pittsburgh, Pa.
- General Films Ltd.**  
1924 Rose St., Regina, Sask.  
156 King St., W. Toronto
- Keystone View Co.**  
Meadville, Pa.  
(See advertisement on page 6)
- Spencer Lens Co.**  
19 Doat St., Buffalo, N. Y.  
(See advertisement on page 21)
- 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.

# EDUCATIONAL SCREEN

The Magazine Devoted Exclusively  
to the Visual Idea in Education

FEBRUARY, 1939  
Public Library  
Kansas City, Mo.  
Teachers Library

VOLUME XVIII, NUMBER 2  
WHOLE NUMBER 169

*Teacher Library*

## IN THIS ISSUE

*A Cooperative Plan  
for Visualizing  
Education*

*Movie Theater Comes  
to School*

*The Candid Camera in  
a Classroom Study  
of Housing*

*A Plea for the  
Magic Lantern*

*Motion Pictures—  
Not for Theatres*



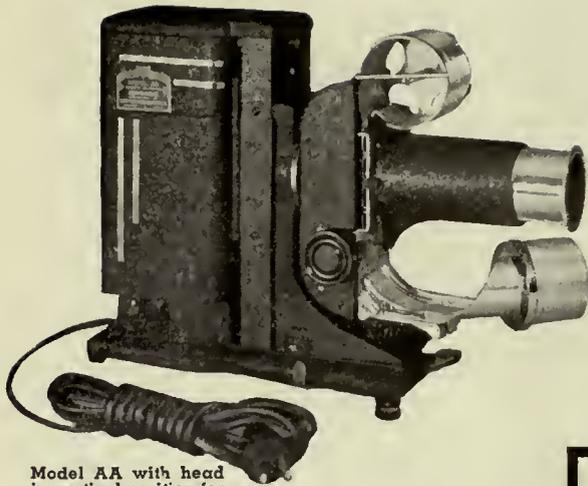
Temple Compound and a Tower of the East at the Golden Gate International Exposition

CONVENTION ISSUE

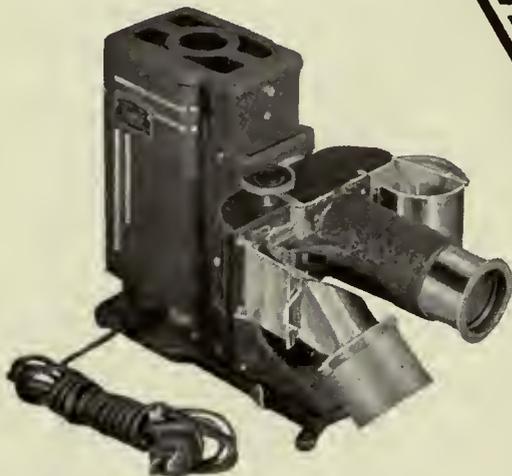
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# Built on Time-Proved Principles

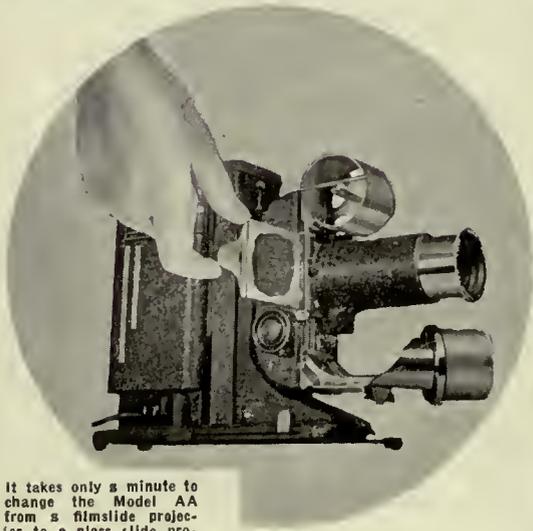
## THE 300 WATT MODEL AA



Model AA with head in vertical position for showing standard single frame filmstrips.



Model AA with head swiveled for showing DOUBLE frame horizontal film.



It takes only a minute to change the Model AA from a filmstrip projector to a glass slide projector. A double slide carrier is provided.



# Tri-Purpose PROJECTOR

Combines Brilliant Projection with Unequaled Convenience

— Cooler at the aperture than any other projector on the market.

Three years ago when the 100 watt Model of the S.V.E. Tri-Purpose Projector (the Model CC) was introduced, it set a new standard for efficient projection of black and white filmstrips and Kodachrome 2"x2" glass slides and won widespread popularity among visual educators.

The Model AA 300 watt Tri-Purpose Projector is built upon the same time-proved principles. It merely provides still greater brilliance and greater convenience with even less heat on the film or slide — the coolest projector on the market. The stronger illumination of its 300 watt lamp permits its use in even large auditoriums. The greater brilliancy is especially appreciated in showing Kodachrome slides. The Model AA can be readily adjusted as shown in these illustrations to project single frame filmstrips, double frame filmstrips, or the 2"x2" glass slides. The Model AA has as standard equipment the new S.V.E. Rewind Take-Up which rewinds the filmstrips in proper sequence as they are being shown. Write for literature today, and see this modern compact, light weight equipment at your supplier's! Made entirely in the U. S. A.

# SOCIETY for VISUAL EDUCATION, Inc.

Dept. 2 ES

100 East Ohio Street

Chicago, Illinois

# The EDUCATIONAL SCREEN

FEBRUARY, 1939

VOLUME XVIII

NUMBER TWO

## Contents

A Cooperative Plan for Visualizing Education. John S. Carroll .....	43
Movie Theater Comes to School. Don G. Williams.....	45
The Candid Camera in a Classroom Study of Housing. Edward B. Olds .....	46
A Plea for the Magic Lantern. Paul H. Van Ness .....	48
Motion Pictures—Not for Theatres. Arthur Edwin Krows.....	49
Composition in Line and Form— Presented in Hand-Made Lantern Slides By Ann Gale.....	53
Among Ourselves—Notes from and by The Department of Visual Instruction Conducted by The Editorial Committee.....	54
New and Notes Conducted by Josephine Hoffman.....	56
Among the Magazines and Books Conducted by The Staff .....	60
Current Film Releases.....	64
In and For the Classroom Conducted by Wilber Emmert.....	66
Film Estimates .....	70
Here They Are! A Trade Directory of the Visual Field.....	72

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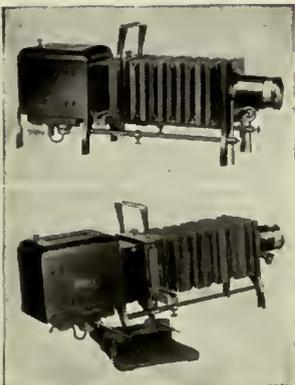
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# "AW, NO PICTURES—"



IN that expression lies the key to the value of the B & L Balopticon as a teaching tool. Pictures bring a new and more vivid reality to words, translating lessons into a language every pupil can understand. Students of every age, from kindergarten to post-graduate course, learn with less effort and more enjoyment when a B & L *Balopticon* is used to supplement lectures and reading.

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Above, Model B Balopticon for lantern slide projection.  
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# A Cooperative Plan for Visualizing Education

*Presenting the background and basic features of the Connecticut project, its present status, and possible future developments.*

By JOHN S. CARROLL

Department of Education, Yale University

**D**URING the last two decades, earnest advocates of various specialized plans in the field of visual education have come to the fore, stated their cases and, in some notable examples, have receded to a frozen status in research bibliographies. Sometimes these plans are readvocated at a later date, to succeed or fail again. By such repetition and survival is the true worth of an idea demonstrated. That has been the case with the cooperative factor in visual education work. It has been used many times in various sections of the country. It is the basic feature in this description of the visual education work in Connecticut.

The work in visual education, as it emanates from the State Department of Education, is fortunately characterized by the consistent sense of balance observable in the long history of education in Connecticut. On the visual side this sense of balance is secured by dividing visual education into five large areas, progressing from the basically concrete to the relatively abstract. These five divisions include, (1) Field Trips (2) Objects, Specimens and Models (3) Motion Pictures (4) Still Pictures and (5) Graphic Materials. This five form division, admittedly arbitrary, serves as a means for a balanced approach to visual education, in which no one phase is set up as the whole of visual education to the detriment of the other phases. Far too often an over-enthusiastic individual or group has sought to advance one integral part of visual instruction as a "new" way in education. The anti-climax attending such dramatic advances is evidence of the inherent strength of the movement to hold a dominant place in spite of, rather than because of, the ministrations of the messiahs.

The economic factor is always a most important one whenever serious consideration is being given to visual education plans. The community school systems look to the state department for aid, the state department looks to the legislature for aid, the legislature looks to the community for revenue plan approval—and there the cycle starts and ends. The Connecticut Plan would seem to have certain desirable features that can function well under whatever amount of aid is available from the several sources. The immediate situation includes a cooperative approach that involves (1) the State Department, (2) a mutual organization known as The Connecticut Cooperative Visual Education Society, and (3) a state-wide Works Progress Administration project which is engaged in facilitating various phases of the state-wide visual education plans.

The membership of The Connecticut Cooperative

Visual Education Society is composed of a number of School Superintendents, with schools, school systems and other educational institutions as co-sponsors. A slightly different type of membership is supplied by an affiliated group of state and municipal health education specialists who are interested in a program of visualizing health education. The project is an outgrowth of a smaller project originally established to do certain experimental work and production of special filmstrips. The filmstrip project soon met the inevitable question put by the school people, "Shall I use filmstrips or—" and the alternatives ran the whole gamut of visual aids. The eventual answer was a natural one; the project was expanded to include the general field of visual education. The result has been added impetus to the membership of the State Society and additional service to the members by the project. This service has been in the form of materials produced, research accomplished, professional counsel rendered, and demonstration materials placed before the visiting public. At all times the Society has aimed to encourage schools and school systems to establish visual education centers, school museums, and to place in charge thereof a person who is able to devote at least part time to the visual education program. The relationships between all of the organizations concerned in the whole visual education plan for the state are shown in Figure 1.

In initiating the project, the State Director visited a number of visual education centers and visual education museum extension projects in other states. The members of the supervisory staff of the new project were selected with particular emphasis on their experience in the visual field. Several of these staff members visited projects and visual education centers. The counsel of the Director of the Bureau of Field Service in the State Department of Education was sought in planning the project program. The members of the Society and other interested educators in the state and in nearby states were consulted. Thus was achieved a highly commendable situation, with the Federal government agency, the state agency, the local school people and individual educational authorities all cooperating in the plans, the policies, the objectives and the final production.

As a result of this combined planning, the materials produced by the project are educationally and curricularly pertinent. The materials produced are mainly of the more easily duplicable type. There is included a wide variety of filmstrips, a series of historical costume posters and costume figurines that relate to

Colonial-American History, a similar set of historical dioramas, a silk screen service for a variety of materials and many other visual aids. Despite duplicability, material cost remained as a prime factor. This problem has been solved by having the Society furnish the raw materials. These materials are processed by the project and then returned to the Society and the particular member thereof that placed the order. Thus the finished products reach the schools on the cost-of-materials basis.

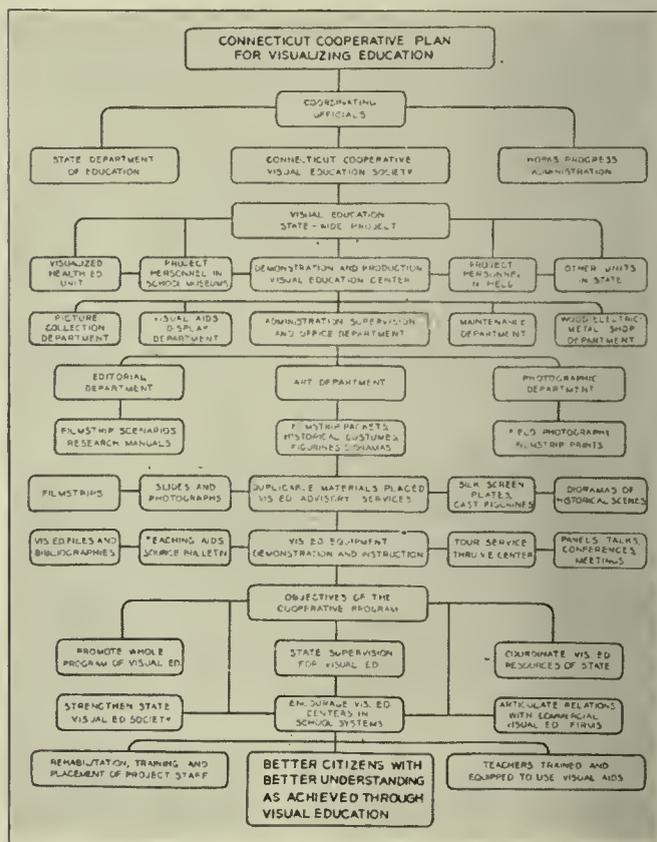
As the statewide project was originally planned by the coordinating officials, several demonstration centers were to be established at various points about the state. This status of the plan has not as yet been fully achieved. However, the basic work by the units already established assures that future units, when established, may benefit by the work already done and the training given to key people for placement in the new units. In the matter of production by existing units, for example, a visualized health unit, operating in a city separate from the parent project, prepares visual aids of all types, but only as they pertain to the health education program. In another instance, project personnel is used to produce visual materials used in a community museum.

Another initial objective was to train people in the preparation and handling of visual aids and then to place these same people in schools throughout the state. In these schools there would be previous agreement with the school officials for the establishment of a school museum or visual education center. In addition, a staff member would be appointed by the school officials to act as visual education director, supervisor or committee chairman. The resultant of this planning should be in the direction of maximum educational efficiency. The school people of Connecticut seem to be especially aware of their responsibility for the proper expenditure of funds for educational purposes. Results must be evident in the planning before the plans are adopted. Necessarily, therefore, time elapses between the various stages in the development of the program concerned. By this same token, the progress eventually achieved should be all the more lasting. As the plan materializes in the wider sense, it would seem that education, as a whole, would stand to benefit in a very material way and that teaching efficiency would increase.

Of the three cooperating factors in the state-wide program, the State Department of Education is handicapped by a limited budget—a familiar condition with state departments. Even so, it can render valuable service in a supervisory and articulative capacity. This observer believes that the Department intends to function primarily in this way. The cooperative Society is just beginning to experience the benefits of cooperation. As the project increases the production of the duplicable types of visual aids, then the Society members will undoubtedly benefit increasingly from their cooperative efforts. As regards the Federal and State work-relief agencies, the present Congressional discussion, centering around the policies and practices of the Works Progress Administration, has not given the deserved emphasis or recognition to the production of educational materials that have inherent worth. From

the standpoint of social, economic and educational worth, the principle of work relief personnel being assigned to the production of aids to education, under professional sponsorship and supervision, would seem to be well established.

In considering any state-wide program for visual education, a working plan, to be adequate, must utilize all of the five general types of visual aids, and must have professional counsel and direction of the activity. The accumulated benefit of years of study, training and experience; with due consideration of psychological, sociological and educational principles, are essential for success. The best general source for such knowledge and experience is doubtless in the placement bureaus of the training institutions and in the personal "memories" of the national authorities in the field. The ever present problem of leadership is present in this phase of education as well as in general educational administration. The eventual evaluation that may be placed on any program of this type will be largely commensurate



The above chart shows the organization of the Connecticut statewide visual education project as planned by the three cooperating factors—the State Department, the Connecticut Cooperative Visual Education Society, and the Works Progress Administration.

with the amount of educational leadership and planning in its initial stages. Documentation of the present and evaluation of the future values would seem to be prerequisite to real progress.

*Editor's Note:* This is the first of a series of articles dealing with the general topic of Cooperative planning in visual education. The next article, to appear in an early issue of EDUCATIONAL SCREEN, will deal with more specific functional aspects of a cooperative visual education center.

# Movie Theater Comes to School

*Effective teaching of motion picture appreciation accomplished through high school-theater cooperation.*

By DON G. WILLIAMS

Director of Visual Aids, Great Falls, Montana

THE Great Falls High School has worked out a cooperative arrangement with one of the local theaters, by which the better commercial films become essentially a part of the school program. Motion picture appreciation is being thereby promoted as part of the desirable equipment of every adult in our modern world.

We, in the Great Falls schools, believe that intelligent enjoyment of commercial motion pictures can be greatly increased. To that end we strive to give our pupils such background knowledge and standards of selection as will increase their enjoyment and appreciation of the motion picture. Being engaged in education and believing that critical audiences are the only effective means of improving motion pictures, we hope that this knowledge and appreciation will make these young people a more critical audience.

No teacher would think of teaching a course on short stories unless she could have at least one short story to read to the class in order to give them a common starting point for discussion. Assuming that the same thing holds true for motion pictures, we have recognized the need for supplying experiences in this field. This is being done in two ways. In the first place, we have arranged to run two double-feature repeat shows at one of our less expensive commercial houses. Wanting our young people to see the shows at the same time, we excuse them from their other classes for these programs. I realize that some of you may criticize the double bill. But please remember that we are dealing with an actual twentieth century school situation and not with a nineteenth century theory. We try to be realistic. "Movie" appreciation is only one unit in our tenth year English, and we do not by any means spend all of our time attending the theater.

Furthermore, the time used must include a diversified group of films since we want our young people to see four types of program: musical romance, comedy, drama, and "thriller." Our original statement was that commercial motion pictures are primarily for enjoyment, and some people enjoy "thrillers."

Another reason for the double bill is one of economy. We can call back a double feature for almost the same price as a single bill. Because the visual aids budget must cover all pupils, we have to economize. The entire theater is rented for a matinee exclusively for high school pupils. In this way it is easy to have some check on the crowd. We have found that an audience which is ninety per cent high school sophomores and ten per cent town people is not satisfactory. The students are excused from afternoon classes about 2:30, and are admitted to the theater in classes. This insures both teacher and pupil attendance.

This program gives the classes a common basis for

discussion and comparison. The second phase of our arranged showings, a series of "student days" when single features are presented, gives the teachers a chance to see if they have really accomplished something in their unit. In this connection, a series of first-class second-run pictures is arranged at one of the local theaters. We have two groups, of eighteen selected pictures each, that are called back every year. The manager of the theaters makes up a season pass carrying the student's name, age, sex, advisory room number, and a series of numbers from one to eighteen. These passes are good only on student night, and are punched at the door. We have found this routine much easier than trying to arrange any other system of individual tickets. It has another advantage, namely, that our second run selected pictures are invariably of a higher type than some of the ordinary first run pictures, and we hope thereby to encourage attendance at these shows. We have found that if a pupil has to pay cash for a show, he is going to go to whatever happens to strike his fancy or the fancy of the crowd he "runs with." If he has already purchased a ticket to our show, he is less likely to go to another.

Our English teachers sell these passes to students for \$1.50, or about eight cents per show. The first year that we worked out this arrangement, we sold some 600 tickets. This year we have sold about 1100 to a high school student body of approximately 1900. The increase is probably due to an increased confidence in our ability to get good shows. At first, the pupils were afraid that the programs would be too "high brow" for them.

The director of visual aids arranges the program by having all the English teachers compile a list of films that they would like to have returned. Then these teachers ask their classes for further suggestions. The list is then turned in to the director of visual aids, who makes up a list of about sixty films from all those suggested. The director cuts off those that are too far out of line, which is the only censorship involved. An election is then held in the English classes to select forty films. Of the forty chosen there are always a few which are not available. The list that is finally agreed upon is taken to the social science, natural science, and other interested teachers to see if they have any particular choice of dates for various films. Often we find that there are films on the list which are of particular interest to particular classes in the school. We try to show these films when they will be most helpful to such groups. The completed list is then dated and sent to the theater manager, who books the pictures, if possible, in the order we indicate.

Last year our regular student night was on Tuesday. This year it will come on Thursday. Friday would be

the ideal day, but we are unable to get the theater that night because it is always a profitable night for unsponsored pupil attendance at full prices.

On student days we run a matinee starting at 3:15, and showings continue until 11:30. This gives the pupils living in the country a chance to go to the picture show and still get home before dark. These shows are also open to the general public at regular admission prices and are quite well attended because of the high type of picture recalled. On such occasions we have a single feature. To build up our programs we have a news reel, one cartoon, and a novelty or educational short. As a sample of films selected for these programs the list used for our second program of 1937-38 is here given:

- |                               |                           |
|-------------------------------|---------------------------|
| 1. Story of Louis Pasteur     | 9. Voice of Bugle Ann     |
| 2. Trail of the Lonesome Pine | 10. I Found Stella Parish |
| 3. The King Steps Out         | 11. Sylvia Scarlett       |
| 4. Show Boat                  | 12. Transatlantic Tunnel  |
| 5. Under Two Flags            | 13. Captain Blood         |
| 6. Ex Mrs. Bradford           | 14. Tale of Two Cities    |
| 7. Captain January            | 15. Fang and Claw         |
| 8. Mr. Deeds Goes to Town     | 16. Ah, Wilderness        |
|                               | 17. Follow the Fleet      |
|                               | 18. Lost Horizon          |

Now for a brief resumé of our teaching unit. For a textbook we use *How to Appreciate Motion Pictures* by Edgar Dale (Macmillan, 1933). To supplement this, we use the large still-pictures and study guides put out

(Continued on page 58)

## The Candid Camera in a Classroom

### Study of Housing

*Demonstrates a new and significant use of the miniature camera as a visual teaching tool.*

By EDWARD B. OLDS

Bureau of Social Research of the Federation of Social Agencies of Pittsburgh and Allegheny County, Pa.

**R**ECENTLY a Pittsburgh Junior High School found a new use for the candid camera in applying visual educational methods to the study of housing. The school was located in a slum district and near a federal housing project which was planned to partially replace the slum dwellings. Pupils in the school were naturally becoming excited about housing since some of them had lived in the old slum homes which were being torn down to make way for the project. Other pupils were reading about the project in newspapers, which gave it considerable publicity. The spontaneous interest in housing made the subject an excellent one for a special school study project.

The work of several classes was adapted to the housing study project, which came to a climax on Parent's Night, when the pupils entertained their parents with exhibits of their work. Mechanical drawing students drew plans of the new houses, and made charts and maps of existing conditions. Manual training classes constructed model houses. Home economics classes studied furnishings for the new homes. Even a dramatics class was involved in setting up a puppet show to depict vividly the effect of good housing on family life.

Perhaps the most interesting of all these projects, from the viewpoint of the pupils, was a series of photo-



At left—Rear of tenement to be demolished, showing outdoor privy and goods of last family to evacuate building.

At right — students examining water leaking from underground pipes outside tenement to be demolished.

observation tours. Groups of six students were conducted on tours through the district to view the housing sites and the slum dwellings to be demolished. They were accompanied by faculty members, housing experts, and photographers with a candid and a motion picture camera. As the significant features were pointed out by representatives of the Housing Authority, the cameras clicked and ground to record the condition of the homes and the reactions of the pupils. The young-

for these charts were performed by a mathematics class from published statistics gathered by the Real Property Inventory. Captions and titles were neatly lettered to explain the pictures and symbols. The completed posters were then set up in conspicuous places for Parent's Night, with spotlights trained on them and students assigned to provide explanations of what they showed. The fact that the pictures showed familiar faces and landmarks was largely responsible for the interest they aroused. This interest was used to enlighten the observers as to the extent of the housing problem in their neighborhood and as to what was being done to correct the undesirable conditions.



Example of poster made by Junior High School students using pictorial symbols and statistics from Real Property Inventory, and an enlargement from 35mm. snapshot taken near school. The right hand picture shows one of two hydrants and drains in a tenement courtyard—as sole water and drain equipment for 30 families.

(Symbols below supplied by Pictorial Statistics, Inc.)

sters entered into the spirit of the project and made admirable subjects for the photographers.

As a further attraction, the 16mm. movie "shots" were pieced together with appropriate titles to make up an interesting travelogue of the slum district. The appearance of student "actors" on the screen aroused great enthusiasm from the pupils. This enthusiasm was very probably increased because the still photographs had served to advertise and familiarize the pupils with the scenes depicted.

Pictures were taken of unsanitary outdoor toilets, crowded and dilapidated dwellings with one water faucet for fifteen families, unsafe fire escapes, and sagging walls. The small groups of pupils were then "snapped" viewing the maps of the demolitions proceeding in preparation for the new housing. Buildings being torn down were portrayed as well as families moving out of the condemned homes. A leaking pipe illustrated the lack of attention given by owners to these tenant-occupied dwellings. A bit of broken mirror removed from a dwelling being demolished caught the expression of one boy as he gazed at the wreckers busily tearing down a house. An orange crate in a window and a string of onions hanging on the outside of a house were "shot" to illustrate primitive methods of refrigeration. To contrast the wretched conditions existing in the slums, and to forecast the new development, snapshots were taken of several completed projects in a nearby city.

The entire cost of the materials used for the 135 still pictures and the 80 enlargements was under \$10. The cost was kept down by purchasing the 35mm. film in bulk and loading it on spools in the darkroom. The equipment was loaned and the photographing, developing, and enlarging supplied by a staff member of the Federation of Social Agencies. Each negative was enlarged to size 3¼ by 4¼ inches. From these proofs the negatives to be enlarged to size 8 by 10 inches were selected. The use of precision equipment and fine grain developer produced enlargements almost indistinguishable from contact prints.



Junior High School pupils viewing demolition of dwelling in preparation for housing project.

In order to point out the slum conditions to the hundreds of students who did not go on the tours, about 80 of the best "shots" were enlarged to 8 by 10 inches. Some of these were tacked onto bulletin boards and immediately drew great attention from the pupils who crowded around to identify the familiar landmarks and the lucky classmates who went on the observation tours. Other enlargements were turned over to the art and mechanical drawing classes. They used dry mounting tissue and a hot iron to mount the photos on large placards. Pictorial symbols were pasted in rows underneath the pictures to show the proportion of homes lacking facilities such as central heating, refrigeration, and private indoor toilets. The calculations

The project gave the pupils and their parents a realization that environmental problems such as bad housing were not insoluble, but could be corrected through the cooperative efforts of governmental and community agencies. The sequel or sequels to this project remain to be undertaken. A similar method can be used with such problems as poor health, illiteracy, safety, and crime. The candid camera offers an inexpensive and graphic tool for use in such projects in the field of education and community organization.

# A Plea for the Magic Lantern<sup>\*</sup>

*A pertinent reminder that the lantern slide remains an efficient and indispensable teaching aid.*

By PAUL H. VAN NESS

Public Schools, Scotch Plains, New Jersey

**I**N my interest in visual education, I have frequently sought out gatherings of enthusiasts in the field.

Generally, I've noticed that when such folk get together, the discussion centers around the relative teaching advantages of the silent and the sound film. The sheep are divided from the goats: the fortunate few who have sound projectors, from those still bound to the silent past. For a time I maintain a humble silence; then, in a lull, I say, "I like lantern slides." They look my way, with puzzled expressions. "What? . . . Oh, lantern slides. Yes, I guess they do have their place." It's like telling a group of car salesmen, "I think hiking boots are nice."

But, you know, I do like lantern slides. And I feel they have a place in teaching that will not and cannot be filled by the movie—silent or sound—any more than the letter-carrier was put out of business by the telephone. Of course, the movie will be more help to me in teaching how a frog swims, or how leaves sway in the breeze. In any subject where the motion is the prime factor, the slide cannot compete with the film. But in many other cases, I find the slide a greater aid. There are several reasons for this.

In the first place, with the film, I teach someone else's lesson. I may preview the film, and by class discussion prepare the pupils for it; I may help them see afterwards how it applies to the question at hand. But, do what I will, I can't change the film. The sequence of ideas, and the relative importance of these ideas in the picture, were worked out by someone else. That someone may be an expert in his subject. But he is a total stranger to my pupils, and their interests and their background.

Not so with the slides; with these I teach my own lesson. When I receive my set, on China perhaps, from the New Jersey State Museum, I can spread them out on my desk and examine them. In the light of our interests and aims and objectives—mine and my pupils—

\*Reprinted from New Jersey Educational Review.

I make my selection. First, the map, to show the river valleys. Then this one which shows how these valleys teem with life. These carrier coolies, to show that where people are crowded, human life is cheap. More scenes of the river valleys. Then the map again, to introduce the views of the vast waste lands. Perhaps we repeat here a houseboat scene on the Whang Poo, to bring out the contrast. The leaning pagoda of Soochow is interesting, but not significant. We'll omit that. John asked about the Great Wall. We'll leave one view of that. And so on—sorting, selecting, discarding. Perhaps we'll use twenty from a set of fifty. If we own the slides, that's better still. The whole lesson may be built around two or three.

Of course, China seethes with motion. Your film will catch the motion; my slides stand still. But, on the other hand, China glows with vivid color, hard to portray in the varying greys of your film; readily available in my lantern view. China is a vast land of contrast. With the slide, I can step at will from the mountains of Tibet to the junks on the Yangtze. Frequently, the film is more restricted in locale.

Without thought, there is no learning; no teaching. In the leisurely pace of the lantern view, we find time to think. We can question and discuss. The coolies will not haul the heavy-wheeled old cart out of sight behind the pagoda before we have time to wonder why they do a machine's work. We can examine the strange old waterwheel that for centuries has quenched the thirst of the rice field, without danger of being whisked into the center of that selfsame field ere our examination is half concluded. May we not, in this one quality of leisure alone, be requited for our loss of motion? We lose movement: we gain the significant moment of pause.

In conclusion, then, here is my plea: as we do not discard our hiking boots when we buy our automobile, let us not forget the lantern slide in our joyous welcome of the sound projector.

## Auspicious Start for the new "Film Evaluation Plan"

Response to our January Editorial was most heartening, even a bit breath-taking. The first volunteer came posting back in 24 hours; in 24 days (at this writing) replies came from 22 States and Canada; scores of teachers were sending in score cards before our receiving files were ready; many more "interested" teachers had to be kept waiting for "whatever is necessary to start the work"; major city systems were asking for booklets in bundles for use by selected teachers! *We had looked for assent, but hardly for assault.*

We have stepped up our originally too modest working plan. By the time this word reaches our readers, we shall have caught up on correspondence, delivered all card booklets, and will be ready to meet any demand from here on in. The value of results will be directly proportional to the size of the Evaluation Committee. Several hundred new judges each month will be a healthy increment. Hence our renewed invitation to all teachers using films—*Join the national project. Your postal will bring our data by return mail.*

# Motion Pictures — Not For Theatres

By ARTHUR EDWIN KROWS  
Editor of "The Spur," New York City

**T**O be sure, many historical subjects had been essayed by regular theatrical companies. Vitagraph had made a greatly admired two-reel "Napoleon" about 1910, with Coney Island serving as St. Helena, and there had been a much praised "Washington" about the same time. These were to be completely overshadowed in production authenticity by the Cines productions, imported from Italy, "Quo Vadis?" and the rest; but the interest inherent in most of these Roman spectacles was religion, not history. In September, 1913, Barker & Company of London, were reproducing with great care, the life of the late Queen Victoria; but this was first of all an alien theatrical venture and, as interesting as the subject would be in the United States, it still was not as close to the hearts of Americans as a good film made from their own annals might be.

The American group of films in this classification was building up. For some productions, holidays had given the needed incentive—Independence Day, especially. A typical item here was the single reel, "Washington Relics," issued by Pathé at the end of June, 1911, in time for July 4, and comprising scenes associated with the life of the Father of His Country. Another was about 1914 when a six-reel picture was made in coöperation with the U. S. Government and released under the title "Indian Wars Re-fought by the U. S. Army."

That production was supervised by the old Indian fighter, General Nelson A. Miles. It employed more than 1,000 United States troops. How many Indians there were is left to conjecture. "Buffalo Bill—the real one—appeared prominently. The picture was released on a state rights basis; and one buyer, at least, W. H. Bell—previously, I believe, a regional representative of Selig and then operating in Ohio, Indiana, Illinois, Michigan and Wisconsin—seems to have exhibited it quite profitably. Buffalo Bill received a larger and less divided attention in 1917—when Essanay released his "Adventures."

It was Selig—Col. William Nicholas Selig of Chicago, head of the Selig Polyzcope Company, actor, inventor, theatrical manager and in the film business since 1896—who produced the first "stupendous" American historical picture,

"The Coming of Columbus." In 1893, the year of the Columbian Exposition, which was unavoidably twelve months late, the Spanish Government had sent to Chicago three full-sized, presumed reproductions of the first ships of Columbus. When the fair was over, these vessels were placed in the Jackson Park lagoon where they were to be seen for many years thereafter. Col. Selig must have thought of them often as theatrical properties. About 1909 he began his active plans to use them—plans which materialized in a three-reel release, May 6, 1912.

The cost was estimated at \$50,000 and, although there was readily available the exhaustive research which had been carried out for the 400th anniversary of the great discovery by such thoughtful students as Paul Leicester Ford and



The eager cameraman is F. Percy Smith. In the quarter-century, more or less, since this photograph was made his brilliant pioneer work for education is all but forgotten.

Nester Ponce de Leon—not to forget the celebrated, detailed histories by John Fiske and Washington Irving reprinted for the occasion—the Selig publicity department boasted of "three years of laborious preparation." Unhappily, however, the results did not bear out the claim. One of the most glaring defects (although it is to be found also in a famous painting of the landfall), showed a priest prominently in the party when it is quite certain that there was not one aboard. But, of course, the public did not know that and cared less; and the picture was a huge popular success. Among other tokens of recognition, Selig received from the Pope a commemorative medal

*Twenty to forty years have passed since venturesome photographers began investigating the possibilities of motion pictures made at accelerated and reduced speeds, from the air, beneath the sea, by microscopy and using x-rays. We here present Part Six.*

bearing a likeness of His Holiness.

By large stretches of the imagination, one may adduce, in the pre-war period, a few films useful in teaching appreciation of music and literature. Klaw & Erlanger imported from Germany in November, 1913, a four-reel "Life of Richard Wagner," and presented it in New York with an accompanying lecture by R. S. Piggot. The preceding spring Mr. Piggot had entertained New Yorkers with a recital of "Hiawatha—a Picture Masque," four reels accompanying. And here, in the spring of 1914, is a "literature" film presented in more consistent circumstances—Scott's "The Lady of the Lake," produced by Giles R. Warren, a former scenarist, and shown before pupils of certain schools in the West, which were closed that all the youngsters might attend the affair at one time.

Later in 1914 Warren became a feature writer for Selig; although in the "Lady of the Lake" period he identified himself as director for the Whitman Feature Film Company, of Cliffside, N. J., which, judging from the name, had designs on works of the Good Gray Poet. But when it came to verse, the theatres of 1913-1914 were being canvassed for another venture considerably more ambitious—that of the Poem-o-Graph Company of Cleveland, which made films illustrating poems recited by actors.

Probably the most persistent early champion of school uses of the cinematograph was Alfred H. Saunders, who had been editor successively of the *Moving Picture World* and of the *Motion Picture News*. While in these offices he was instrumental in publishing many columns urging development of this teaching phase. One article on the subject, from his own pen, appeared in the *Annual Report of the U. S. Commissioner of Education* in 1913, and, in 1914, the *National Education Association Journal of Proceedings* published still another over his name entitled, "Motion Pictures as an Aid to Education." On this last-named occasion he was identified as Manager of the Educational Department of the Colonial Motion Picture Corporation of New York City.

Information from other sources indicates that the Colonial Corporation was newly formed. Its president was James G. Law. His son, Duff C. Law, "in-

ventor of many improvements, including sound synchronization and color," was active in management. Associated with Saunders in conducting the educational division was Richard G. Hollaman, president of the Eden Musée and of Grand Central Palace. It was the declared plan of Saunders to produce school and industrial films for the concern under the guidance of a board of college specialists.

In the early years of the century, when Saunders came to America from England as an expert in the production and distribution of lantern slides, he was already middle-aged. About 1907 he persuaded J. P. Chalmers to begin publishing the *Moving Picture World*, but only a year later left that undertaking to establish the *Motion Picture News*—selling that to William A. Johnston in 1913. About 1910 he had begun a short-lived periodical devoted to educational films. He lectured extensively on motion pictures, and taught for a time at Columbia University. June 6, 1937, he died suddenly while in Cincinnati as a delegate to a Masonic convention.

When I was reviewing films for the *Dramatic Mirror*, about 1913, I used to meet in the screening rooms reporters from other publications in the amusement field. Among them was a quiet little Scotch girl who frequently uttered high hopes for the cinematograph in schools. She also referred occasionally to the serious and progressive school-films development "on the other side." The rest of us understood that she had had some training as a teacher, attributing her interest to that and otherwise giving little thought to the importance of the subject.

She was Margaret I. MacDonald; and her effort to further the cause which she had championed so steadfastly to us, well deserves mention in this record. She became editor of the Educational Department of the *Moving Picture World*. She was still serving there loyally when the World War had ended and a chastened generation was seeing the prospect of school films with new eyes. About December 1916 the *Moving Picture World* began issuing, under her editorship, a separately published, semi-annual *List of Educational and Selected Films*.

#### PICTURES BECOME VALUABLE

IN August, 1911, the New York *Dramatic Mirror* raised the question of what steps should be taken to preserve films of great historical interest, notable either as reproductions of past events or as contemporaneous records. No action seems to have followed this. The editorial did not mention the matter remarked casually by Charles Urban in one of his pamphlets, about 1909, that, "the National Library at Washington holds a film collection which is exceedingly large and varied," the subjects "reserved solely for use by the different branches of the Government." Urban may have mistaken the Government's huge collection of still photographs for subjects in motion.

When Bernhardt's "Camille" was brought to the United States by the French-American Film Company in 1912, the press agent won some space by of-

fering free copies of the feature to the Congressional Library and the New York, Boston and Philadelphia public libraries, "provided that they would open 'photo play' departments, and would use the films for educational purposes only." Of course, the institutions named could not accept, for they had no facilities of the sort demanded.

In 1913, when Edison was making his abortive talking pictures, it was announced that those which he had made of living celebrities would be preserved by an organization known as the Modern Historic Records Association and, in January, 1914, it was reported that "the first government film record office in the world had been inaugurated at Copenhagen." Edison at once cabled his congratulations.

A bill was submitted to Congress in the spring of 1924, requiring the United States Government to establish a Bureau of Motion Picture History and to make film records of all important current events; but that undoubtedly was asking a little too much for a starter. Two years later, however, the Smithsonian Institution at Washington apparently had begun such a library, for Edwin Markham, the poet, was reciting his "The Man With the Hoe" before Phonofilm cameras as a record to go into it.

In the fall of the same year, Will Hays, of the Motion Picture Producers and Distributors of America, conferred with President Coolidge on the preservation of historical films at Washington, and reported some progress. But the matter, as far as America was concerned, was not settled until the summer of 1935, when the passage of Public Law Number 432 authorized the institution of a film library in the new National Archives Building.

#### NEW POINTS OF VIEW

INSTEAD of trying to group the remaining films of the pre-War days as school subjects, which would be gross misrepresentation of a teaching situation that had barely begun to use pictures of any sort, it seems more aligned with our purpose of studying beginnings to review them merely as applications of new mechanical techniques to new educational needs; that is to say, to enumerate the ways which had been devised then for cameras to see where the unaided, ordinary human eye had never seen—from high in the air, from below the surface of the sea, at retarded and accelerated speeds, by microscopic enlargement and even by super-vision, as with the aid of the mysterious x-ray.

Motion pictures in the air were essayed almost from the beginning of modern aviation. In December, 1903, the Wrights made their first successful, heavier-than-air, passenger flights at Kitty Hawk; and there were flight films produced soon afterward, including some for J. Stuart Blackton of Vitagraph, made by the aviator Frank Coffyn. About 1911, to my own direct knowledge, Eustace Hale Ball, a writer and director for the old Reliance or Majestic Company, staged a scene for one of his own dramas, involving two airplanes circling about

the surely surprised Statue of Liberty.

In April, 1913, Essanay cameramen took pictures from a balloon crossing the Apennines from Rome to Verona. In 1915-1916, a news cameraman strapped to an airplane, took pictures of the retreat of the Serbian Army before the Austro-German forces. And then, of course, one recollects the plan of Kinecolor, in 1911, to photograph the plant of the National Cash Register Company at Dayton, from a balloon.

The history of submarine motion pictures properly begins early in 1913 when Captain J. H. Williamson, of Norfolk, Va., took his newly-invented, telescopic, collapsible tube—which had a windowed chamber at the bottom capable of holding three men—out to Hampton Roads and lowered it through his boat, like a center-board, to a depth of thirty-four feet. In it, with a camera and four powerful electric lights, was one of the inventor's sons, John Ernest Williamson, who then proceeded to photograph his brother, George Williamson, diving in the water outside the window.

In the summer of 1914 Thanhauser released scenes taken by the Williamsons in this manner off Bermuda. Then the Williamsons were engaged by Laemmle for Universal to make a thrilling version of Jules Verne's *Twenty Thousand Leagues Under the Sea*, including Captain Nemo's fight with an ingenious property octopus. From then on they produced many theatrical and scientific films requiring the tube. John Williamson still contracts for such business from his home at Nassau, in the Bahamas. The only person to attempt submarine photography previously was said to have been Dr. Francis Ward, of London; and he merely made still pictures in a home aquarium.

Motion picture photography through the microscope was perfected and possibly originated by Dr. Jean Comandon, a Parisian bacteriologist. With the assistance of technical experts at the studios of Pathé Frères, he constructed an apparatus for the purpose in the very early years of the century. It need not have been a very elaborate affair, because it is quite possible to make effective movies of this sort merely by bringing the camera lens close to the eyepiece of the microscope.

A fairly technical microscopic film by Comandon, entitled "Sleeping Sickness," was released in 1910. The American public was given its first considerable opportunity to see results of the method in April, 1911, when Pathé released a film called "Boil Your Water." It had been produced some months before, release having been delayed to meet timeliness of the spring season when bacteriological life would begin to swarm. Of course, Edison had not gone into production on "Microscopic Pond Life" until 1914, although one would look for photography of this kind in "The Man Who Learned," a picture dealing with the dangers of impure milk, which the Edison Company had made about 1908. It was just about 1908 that F. Percy Smith, the young Englishman whose work was already distinguished in the

*Urbanora* catalogue, was making his magnified picture studies of the housefly.

X-ray motion pictures have been "faked" frequently by making a succession of still photographs, and then recording these on a moving film after the manner of drawings used in animation; but there have been evolved more legitimate ways of obtaining the result. As I understand it, the chief difficulty is that x-rays cannot be made to converge like light rays. The first genuine pictures of this type are accredited to M. J. Carvallo, of the Marey Institute in Paris. They showed the process of digestion in certain small animals. In 1912 the American x-ray specialist, Seth Isaac Hirsch, applied to patent a device for taking heart beats and movements of other internal organs at the rate of one hundred per minute. In January, 1918, x-ray motion pictures made by Dr. E. L. Crusius, in cooperation with the Universal Film Company, were shown in New York and, in 1920, Dr. Comandon, of the micro-photographic achievements, appeared once more in the news, this time as co-inventor with Dr. Lorman, of an x-ray motion picture combination subsequently said to have been used successfully in cancer cases.

#### THE MAREY INSTITUTE

It seems that for most of the scientific applications of the motion picture camera such as these, the world is indebted to the research laboratory which arose on the foundation laid by the eminent French psychologist, Étienne Jules Marey. In 1883 he established at Paris an *atelier* for the study of animal motion. In the course of his work there he devised numerous pieces of apparatus for making photographic records.

After his death his followers carried on in the laboratory named in his memory the Institut Marey. The evidence shows that they continued worthily for, out of this workshop, came what is said to have been the first slow-motion photography, the first ultra-rapid photography, the first microphotography, the first x-ray photography and the first time-lapse photography—in motion pictures, of course, not stills.

About 1904 M. Nogués, an assistant at the Institute, built for use in scientific investigation a camera capable of taking 240 pictures per second, the normal rate then being sixteen. When this high speed photography was projected at the usual number per second, the recorded action appeared, of course, greatly slowed. The phenomenon must have been known previously, especially because cameras and projectors both then were cranked by hand, and experimental variations in speed were surely accompanied by the usual grotesque effects on the screen. In fact, Edison's motion picture camera of 1889 made 46 exposures per second, later being modified to what became for many years the standard rate, already mentioned, of sixteen.

Amusement possibilities of the Nogués camera seem not to have occurred immediately to the theatrical producers who belonged to the Institute. Or they may have been discouraged by problems

of illumination which then seemed insuperable, because the shorter the photographic exposure the more light is required to register the images. But, a few years later, Lucien Bull, a colleague of Nogués, constructed a camera on what was said to be an entirely new principle—using an intermittent electric spark to light the object. Thereby he was able to obtain exposures at the rate of 1,500 to approximately 3,500 per second, a speed still difficult to grasp.

The avidity with which the daily newspapers throughout the world seized this news as it came from the first demonstrations in December, 1910—the initial reports had it "5,000 pictures per second"—led Pathé Frères to examine the matter more attentively and, in March, 1913, the concern gave a private showing to newspapermen of pictures taken at "1,200 per second," showing a jet of water surmounted by a ball, a bullet fired through a bubble, and a few other interesting items. The collected subjects were entitled "The Analysis of Motion." Soon after the enthusiastic opening notices, this novelty was released to the view of a fascinated public in the theatres. Meanwhile, in Germany, Dr. C. Cranz, at the Berlin Military Academy, was developing a camera actually to take the lately incredible 5,000 pictures per second.

But it was November or December, 1915, before Pathé issued another group made with the "ultra-rapid" camera, indicating, I am sure, that such production had plenty of difficulty still to be overcome. As a matter of fact, also, there were only a comparatively few high-speed movements which could prove of popular interest when slowed in this fashion. Nine years were to elapse before Pathé found that the best slow motion for sustained public enjoyment, was photographed at only "eight times faster than normal," or, by standards then, only 128 pictures per second. The slow-motion camera accomplishing this result, operated in the United States by C. P. Watson and called the Novograph, began its work for the newly-founded Pathé Review about 1920.

The outstanding first result of the reverse discovery, that, by taking pictures very slowly, the action on the screen would be correspondingly accelerated, was "The Runaway Train" of Lyman Howe. That was called "slow cranking." By stopping indefinitely between exposures, employing "time-lapse photography," as they say, animated cartoons became possible; and so did magical productions, such as the animated toys of J. Stuart Blackton and the trick work of Méliès. But it remained for a quiet, unassuming assistant in the London Department of

Education, F. Percy Smith, who spent his leisure time making lantern slides of insect life, to discover in this curious result an unending educational miracle.

#### F. PERCY SMITH

HE wanted the Education Department to adopt the cinematograph as a teaching instrument. The suggestion being scorned, he resigned and undertook to prove his case with the practical faith of his own small money resources. One day, while

he was photographing a snail and cranking very slowly to increase exposure and so to compensate for a poor light, the idea came to him that if he cranked still slower—stopped for whole minutes at a time between exposures—a nearby creeper might be seen actually growing over a lattice. He began experimenting and realized that he had stumbled on an effect which was really new.

About 1902, Smith caught the interest of Charles Urban with his ideas and experiments and Urban helped him to improve his home-made equipment and to explore further. So Smith completed, by this method, two short subjects called "The Birth of a Flower" and "The Germination of Plants"—approximately 500 feet each. But they had been photographed in black and white; and although Urban had another company called Kinetograph, Ltd., which dealt in monochrome pictures, he wanted this novelty to adorn his first program at the Scala Theatre. He was taking this playhouse over as the future, permanent home of Kinemacolor.

So Urban purchased the two remarkable films as a sort of retainer, and put them aside until Smith had made him a series by the Kinemacolor process. They were shown at the Scala as planned under the general title, "Bud to Blossom." Reception of these films was gratifying indeed; and whether Smith wanted to continue his herculean labors or not (although happily he did), he found himself launched upon a life work which today ranks him as one of the great pioneers in visual education.

It ranks him as one of the pioneers, but how many are aware of that? And in the universal ignorance, I have known at least three educators who have dabbled in films just since the nineteen-twenties, who have had the effrontery to publish claims as the alleged originators of time-lapse photography.

Now here, surely, described in this long chapter, was a mass of material in all major departments of visual instruction which should have proved excellent for non-theatrical uses. Yet, nearly all of it was directed first toward the theatres.

But very much better days were coming.



The name of George J. Zehring cannot be excluded from any complete reference to the important work of the Y.M.C.A.

## Chapter III — War-Time Rally

**A**MERICA'S entrance into the World War had a peculiar and profound effect on the non-theatrical picture field in the United States, for it meant tying together all loose ends for the long pull toward victory. Of course, this was no more than was true at that time of any other form of public service.

For centuries the necessity of providing amusement for soldiers had been recognized. In even so grave a time as the terrible winter at Valley Forge, Washington had sponsored for his troops a diversion called "Fort Nonsense." The great Marshal de Saxe included a theatrical troupe in his forces in Flanders. When Cortez advanced for the conquest of Mexico, he had tumblers, singers, dancers and musicians in his train. And one may find illustrations of this method of sustaining the morale of fighting men all the way back through world history.

### CAMPS AND CANTONMENTS

IN a sudden roundup, about one and a half million American civilians were now placed into sixteen scattered cantonments for military training before boarding the transports for the fighting zones. To insure their social welfare, the Secretaries of War and the Navy, Newton D. Baker and Josephus Daniels, each appointed a Commission on Training Camp Activities; and both of these commissions were put, in 1917, under the chairmanship of the well known lawyer, Raymond B. Fosdick.

The Commissions did not at first try to organize new local machinery save in those places where none had previously existed. They used, wherever practicable, the facilities already provided by private enterprise, such as the Young Men's Christian Association and the Knights of Columbus, both of which already had erected buildings suitable to their work in the various camps. Through the new powers of the Government, however, each cantonment became, by the end of December, 1917, the possessor of a fully equipped modern theatre, all built from the same plans and each seating approximately 3,000 persons.

At the same time, under the supervision of the New York theatrical firm of Klaw & Erlanger, volunteer companies of vaudevillians and dramatic actors were organized to play the new circuit. Also presented were amateur entertainments staged by the soldiers themselves, and about an equal number of donated motion picture programs. As further diversion, but more educational in character, Harry P. Harrison, head of the Redpath Chautauqua System, maintained his tents in most of the camps. A very nominal admittance charge — fifteen, twenty and twenty-five cents—was made for these attractions merely to cover the actual costs; and, to simplify the arrangements, Harrison was given general charge of all the paid entertainments. When it came to recreation on the trans-

ports and in the war area overseas, motion pictures naturally took precedence as being more portable and generally easier to manage, although the other forms, of course, were not neglected.

It was quite in keeping, therefore, that the United States Government should now make provision for an extensive use of films. Those in power did not conceive this move as a mere change in direction for the motion picture producers and exhibitors. The recognized film people consequently were not expected to give up their existing work of relieving the strained nerves of the public as a whole through the regular civilian theatres. That, in the opinion of the President, himself (although evidently not in the opinion of some others — Frank A. Vanderlip, for instance, who, at the start of 1918, urged the public to conserve its nickels by less theatre-going), constituted an essential wartime industry.

And it was a very welcome opinion, not only because those were days when every man who did not get into a uniform was expected to identify himself with an occupation which might be construed necessary to winning the War, but because workers in the amusement field were then at the very peak of prosperity, making money literally hand over fist. Another welcome view was that it was felt officially that the regular grist of theatrical pictures pleasing the civilian public was equally good for the men at the front.

This opinion was only partially true, because the psychologies of audiences in the two places were vastly different;

continued manufacture of films, a generous share of the supply of nitric acid which was needed also for high explosives.

The production of specialized films might come later. For the present the supply of material needed was too vast to be brought into being overnight, and theatrical subjects were nearly enough right to stop the gap. Immediate attention was given, therefore, not to production but to the necessary forms of non-theatrical distribution and exhibition.

First to be considered under those heads was the experience of European nations which had been fighting in the War for some two years prior to the participation of the United States. Moreover, there was excellent opportunity for such study for two leading reasons— one, the American relief organizations, including the Red Cross, the Young Men's Christian Association and the Knights of Columbus operating as neutrals, had had much to do with entertainment behind the lines; and, two, English, French, Italian and German film production, having been shut down to a mere dribble through the exigencies of war beginning in 1914, the European supply of pictures had been coming heaviest from this country.

The American relief organizations had their own projectors and screens and, by and large, were doing a splendid job. To have supplanted their seasoned efforts, which they now were willing and anxious to expand for the benefit of their own country, with those of a new, untried organization would have been folly, even if this had not been a day of make-the-most-of-what-you-have. In the summer of 1917 the Y.M.C.A. was even equipping trucks with projection machines and films to provide entertainments at the remote training places. In the fall of 1917 there was also formed a U. S. Soldiers' Photoplay Association for amusement of the men in camp.

Pause for a moment to glance at the apprenticeship served by the Y.M.C.A. for its great entertainment work. Its Bureau had been begun about 1914 to provide films to its own Association rooms over the country. In the late summer of 1916, when John J. Pershing (succeeding Funston) was trying to adjust the bandit difficulties on the Mexican border, the Y.M.C.A. undertook to supply films to the U. S. Army camps there. For the purpose thirty projectors were purchased, including a portable unit with its own lighting plant; and arrangements were made with the theatrical producers and distributors to lend films. Prior to the organization of this service, the Bureau never had had more than thirty reels at any one time to distribute. Headquarters for the new work were established at Dallas, Texas, under the name Y.M.C.A. Border Motion Picture Service; and Russell Binder, son of J. W. Binder, executive secretary of the New York Motion Picture Board of Trade, was appointed secretary there. All this was, of course, excellent preliminary experience for the heavy duties to come.

(To be continued)

### Next Month

Part Seven follows in March. The time is that of the World War period. The narrative traces the amazing story of the Fosters and their Community Motion Picture Bureau which supplied the Allied land and sea forces with non-theatrical film entertainment. In those world-shaking days and in such circumstances the non-theatrical field gained its first stature and definition. This unique history is scheduled to run for many months to come. It is important that you subscribe now.

but, in the rough-and-tumble emergency of 1916-1917, snap judgments had to be the rule. Nevertheless, official belief that the national motion picture industry was an essential one was put to a severe test as quickly as December, 1917, when it had to be decided to allow, for the

# Composition in Line and Form—Presented in Hand-made Lantern Slides

By ANN GALE

Art Department, Lindblom High School, Chicago

**B**EGINNING art students are so sure that a photographic type of realism is the height of achievement in art that it is difficult to show them that good paintings are well designed. For high school students, one way of demonstrating that good pictures are well organized is to analyze for them the line and form designs of some good paintings.

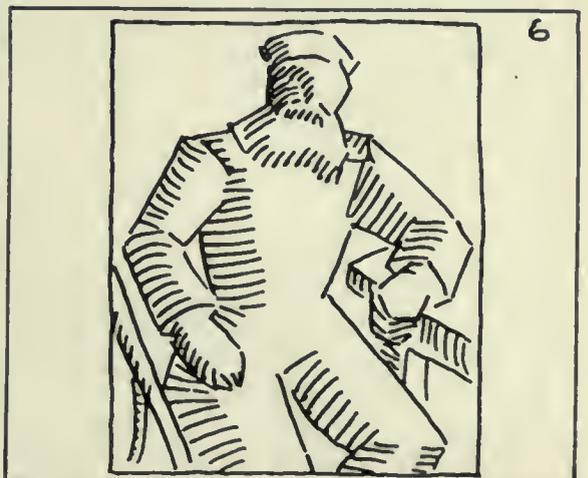
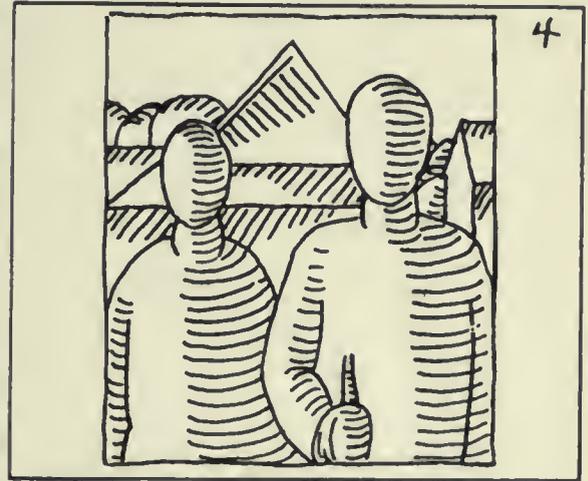
1. Millet's "Sower" is an organization of diagonal lines used in opposition to each other.
2. The forms of the same paintings are cylinders organized along diagonal lines.

3. Grant Wood's "American Gothic" is an arrangement of curves, triangles, horizontal lines and a few verticals. The triple verticals of the pitchfork is repeated in the house window and in the overalls.

4. The form organization is that of vertical ovoids with triangular forms in the building.
5. Van Gogh's "Moulin, the Postman" in line is an organization of radiating lines—first from the face, and second from the waist out to the shoulders and below out to the knees.
6. In form the painting is an organization of cylinders around opposing diagonal lines.



The simplest type of hand-made slide is made by drawing or tracing on finely finished etched glass with ordinary medium lead pencil. Color, by special crayons or inks, enhances the slides greatly. Fine effects are obtained by blending with crayons. About one-third inch margin should be left all around the slide. The slide is readily cleaned with soap or washing powder to receive a new picture.



# AMONG OURSELVES

Notes from and by the Department of Visual Instruction, N.E.A.

Conducted by the Editorial Committee

Etta Schneider, Chairman

## PROGRAM

DEPARTMENT OF VISUAL INSTRUCTION  
Annual Convention of the American Association of  
School Administrators

February 27—March 1, 1939, Cleveland, Ohio

Department Headquarters—Hotel Carter

Rita Hochheimer                      Dr. William M. Gregory  
President                                  Chairman, Local Committee

### Monday, February 27, 1939

1:00 P. M. Informal Luncheon—Hotel Carter

2:00 P. M. General Meeting—Ballroom, Hotel Carter  
General Topic—*The Superintendent of School Looks at Visual Instruction*

“Adapting Visual Material to Instruction”

Charles H. Lake, Superintendent of Schools, Cleveland, Ohio

“Evaluating Visual Aids to Instruction”

Paul G. Edwards, Director of Visual Instruction (Speaking for Dr. William H. Johnson, Superintendent of Schools, (Chicago)

“Visual Instruction in Our Schools”

Dr. John A. Spargo, Superintendent of Schools, Nutley, New Jersey

Showing of new British films on Social Science subjects in cooperation with the Association of School Film Libraries, Inc.

4:00 P. M. Special Business Meeting for proposal of Amendments to Constitution and By-Laws

6:30 P. M. Dinner Meeting—Rainbow Room

Address by Dr. Reuben A. Shaw, President of the National Education Association

Showing of film and filmslides of the N.E.A. meeting in New York City

### Tuesday, February 28, 1939

9:00 A. M. Ballroom, Hotel Carter

Chairman: B. A. Aughinbaugh, Director of Visual Instruction, State Department of Education, Ohio  
Showing of new and significant visual aids at Elementary School, Junior High School, Senior High School, and College level. Materials for Social Science, Natural Science, Primary reading, etc.

12:30 P. M. Informal Luncheon—Hotel Carter (\$1.25)

2:00 P. M. Business Meeting for Members of the Department Only. Reports of Committees. Reports on Administration of grants for production and distribution of visual aids. Proposed Amendments to Constitution and By-laws, etc.

8:00 P. M. Special Showing of a current theatrical motion picture—Courtesy of Warner Brothers. (Tickets may be secured at Department Headquarters.)

### Wednesday, March 1, 1939

9:00 A. M. Meeting to be held at the Educational Museum of the Cleveland Public Schools, 4914 Gladstone Avenue, Cleveland, Ohio

General Topic—*The School Journey As a Visual Aid*

Speaker: Dr. S. B. Zisman, Department of Agriculture, A. & C. College, Texas, “The School Journey as Part of the Community Program in Social Sciences”

School Journey by the group through the Educational Museum under the leadership of Dr. William H. Gregory, Director of the Educational Museum

12:00 Noon Joint Luncheon with the Department of Secondary Education. Hotel Carter (\$1.25)

Speaker: Dr. Ben M. Cherrington, Chief of the Cultural Relations Division, State Department, Washington, D. C.

“The Motion Picture As a Means of International Friendship”

2:30 P. M. Joint Meeting with the Department of Secondary Education of the N.E.A.

Subject: *Visual Education in Secondary Schools*

Speaker: Dr. A. J. Stoddard, Superintendent of Schools, Denver, Colorado

New motion pictures will be shown.

## Our Members in Action

THE following activities are being carried on by members of the Department of Visual Instruction: Dr. Edgar Dale, Bureau of Educational Research, Ohio State University.

A project to assist motion picture producers, both amateurs and others, in making films for traffic safety education is now being carried forward at the Bureau of Educational Research, under Dr. Dale's guidance, and with the assistance of Mr. Roy Wenger. The study was made possible by a grant from the Highway Education Board, Washington, D. C., and is being carried on under the auspices of the Department of Visual Instruction, N.E.A.

The final report will include:

- A “film encyclopedia” listing several hundred driver and pedestrian errors that lead to accidents.
- Illustrations on how motion picture scenarios may be written from these.
- A recommendation on principles to be followed in producing safety pictures, as discovered after reviewing existing films in the traffic safety field.
- Proposals on how to determine the importance of items to be included in a film and on how to measure the effectiveness of a safety program.

Miss Rita Hochheimer, Bureau of Visual Instruction, New York City

Miss Hochheimer was invited to address the general session of the New Jersey State Teachers' Association last November on the topic of visual aids in education.

A study guide to accompany discussion and appreciation of the outstanding French photoplay, "Grand Illusion," has been prepared by Miss Hochheimer, and is unusually valuable for social studies, French, German, and photoplay appreciation classes.

Mr. Elias Katz, Teacher in the New York City Schools, and director of Art Films

Beginning with the December, 1938, issue of *Design*, Mr. Katz is conducting a department devoted to motion pictures in art and art education.

Miss E. Winifred Crawford, Director of Visual Education, Montclair, N. J.

A comprehensive survey of the status of teacher-training courses in visual education has recently been completed by Miss Crawford for the Motion Picture Committee of the Department of Secondary Education of the N.E.A.

Mrs. Grace Fisher Ramsey, Associate Curator, Department of Education, American Museum of Natural History, New York City

A very helpful summary of the assistance being rendered by museums to the schools of the United States has been prepared by Mrs. Ramsey in her book, "The Educational Work of Museums in the United States."  
(To be continued next month)

## Report on Safety Film

The film *Speaking of Safety* has been shown 10,005 times to 2,842, 225 people in its one year and three months of distribution up to December 31, 1938, and with 100 prints in circulation is reaching the school children of the country at the rate of more than 200,000 per month.

### Distribution Statistics

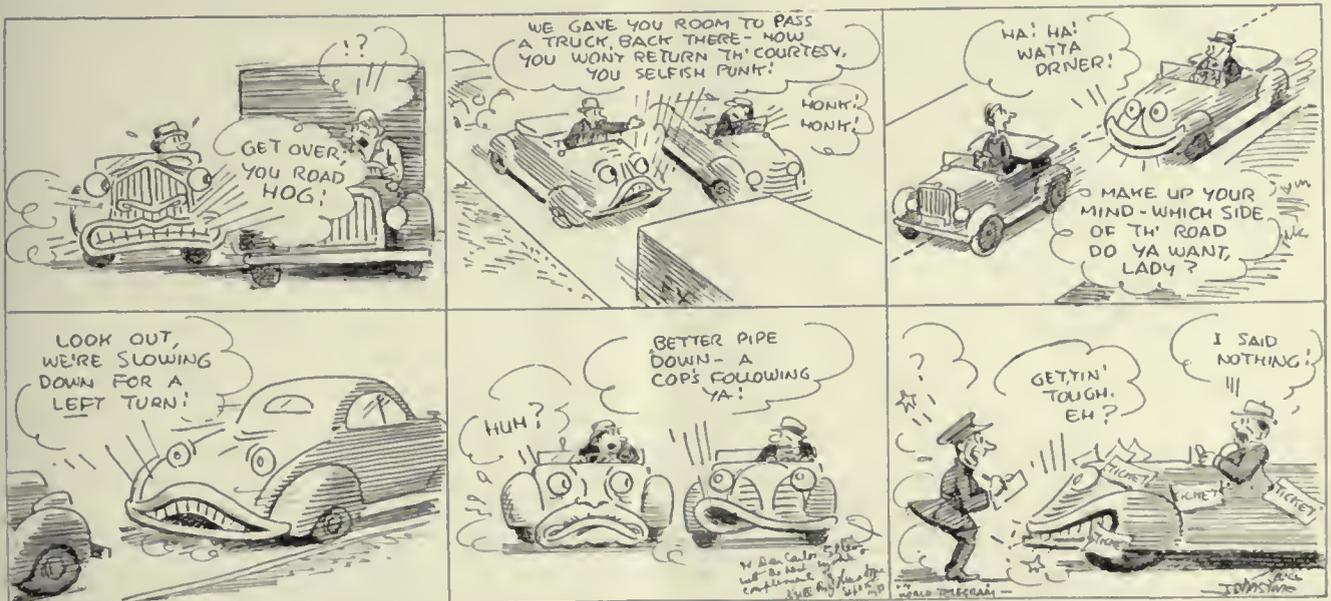
Total Showing Days (Days of Actual Showings)	10,005
New England States.....	962
Atlantic States.....	4,044
East Central States.....	3,071
West Central States.....	593
Mountain States.....	431
Pacific States.....	904
Total Attendance.....	2,842,225
New England States.....	318,453
Atlantic States.....	913,762
East Central States.....	975,508
West Central States.....	241,495
Mountain States.....	142,762
Pacific States.....	250,245
Average Attendance for Each Showing Day.....	284
Average Attendance per Annum for Each Print....	23,917
Average Number of Prints in Circulation.....	92
Number of Prints in Circulation Dec. 31, 1938.....	100

This film is a one-reel silent picture made under the supervision of the Metropolitan New York Branch in 1937 under a grant from the Automotive Safety Foundation in collaboration with the Highway Education Board and issued as a presentation of this Department. It is the only motion picture for public exhibition which has been made by this Department.

It was planned with the cooperation of several elementary schools in city and suburban communities as preliminary testing ground. The result represents the combined efforts of pupils, teachers of elementary grades, principals, visual instruction experts and the commercial producer. The picture was produced and is being distributed under the supervision of the Metropolitan-New York Branch by Films of Commerce Co., Inc.

A teaching guide, prepared jointly by the Metropolitan-New York Branch and the producer, outlining the motion picture content and giving suggestions of the techniques in the use of the film, is supplied to all schools where the film is used. The film has been received most favorably by many schools throughout the country, and educators have testified in high praise of

(Concluded on page 63)



(Courtesy of Will Johnstone and World Telegram)

# NEWS AND NOTES

*Being brief notations on significant doings and events in the visual field.*

Conducted by Josephine Hoffman

## Texas Educator Films Class Activities

Stardom in Hollywood may not be their reward, but twenty of the youngest students at The University of Texas daily "strut" their way across the silver screen before an intent audience. These tiny motion picture luminaries are pupils attending the University Nursery School; their roles consist of being natural for a "round the clock" story of Nursey School activities. The audience is comprised of students in elementary education and educational psychology classes at the University.

Three hundred feet of silent motion picture film were taken to portray a full day's activities at the school, showing the 2- to 6- year olds eating their morning cereal, playing on ladders and seesaws in the shady back yard, drinking orange juice, taking their 1 o'clock siesta, and dressing to meet Mother at 4 o'clock. After the stars, featured players and extras become accustomed to the presence of the cameraman, they went about their duties without prompting, according to Dr. B. F. Holland, assistant professor of educational psychology, who took the movies.

One of Dr. Holland's aims has been the building up of laboratory material suitable for teaching visual education. The nursery school film is but one of the devices he has prepared. Another is a 100-foot film showing classroom activities in one of the primary grades in the Austin public schools. He proposes ultimately to have a film library showing typical teaching problems in all levels of secondary education.

For many years Dr. Holland has been devoting much of his attention to the field of visual instruction in education. Due to his efforts courses in visual instruction have been inaugurated in a half dozen or more Texas colleges, notably Abilene Christian College, Texas Technological College, North Texas State Teachers College, Sul Ross State Teachers College, Baylor University and others. The University of Texas has given attention to this field for many years. Nearly every college in the State will include such a course in its 1939 summer curriculum.

Organization of the Texas Visual Education Association was undertaken at the close of last summer, with about 20 teachers from various parts of the State in attendance at the organization meeting. Its purpose is by cooperative methods to collect, organize and distribute information concerning the production, sources, values and uses of visual aids in teaching. Dr. Holland is its sponsor.

## Progressive Education Association Meets

The Progressive Education Association will hold its annual national conference in Detroit February 22-25. The sessions will open on Wednesday, February 22, with a unique series of twenty-three all-day consultation conferences, membership limited to 25 each, in which resource leaders selected for their experience in

special fields, will confer with others on problems of educational significance. Registration for these conferences must be made in advance with Dr. George Hilliard, Western State Teachers College, Kalamazoo, Michigan.

General sessions of the first day will consider education and the international scene with Harold Rugg, Bertrand Russell, and Harold Laski as speakers, together with the famous movies on education by Julien Bryan.

## Visual Aids Used by Chicago Schools

More than 100,000 reels of educational films are circulated to the Chicago public schools each year, reports Superintendent William Johnson. Ninety-five per cent of the elementary schools are equipped with 16mm silent motion picture projectors, while the high schools use both silent and sound films in their classrooms. Every elementary school is equipped with lantern slide projectors for which one and one quarter million colored stereoptican slides have been made available.

## History In Three Dimensions at World's Fair

Brave deeds of brave men—the bold adventurers of the Pacific, will be vividly dramatized at the 1939 Golden Gate International Exposition on San Francisco's Treasure Island. Realistic dioramas will depict history in three dimensions, bringing the discoveries of Balboa, Magellan, Captain Cook, Roald Amundsen and others before the millions of visitors to the World's Fair of the West, which is subtitled "A Pageant of the Pacific." Dioramic displays of industry and other phases of Pacific Area life will be included in this visual exhibit.

The series of dioramas, the work of John N. Townsley of San Francisco, will be placed in Pacific House, the theme building of the Exposition, and the center of the Pacific Area, a chain of colorful lagoons with the nations of the Pacific, housed in buildings of typical native architecture, clustered around them. Every aspect of their industries, arts, cultures, histories, ideals, exotic foods, entertainment and life will be interpreted here.

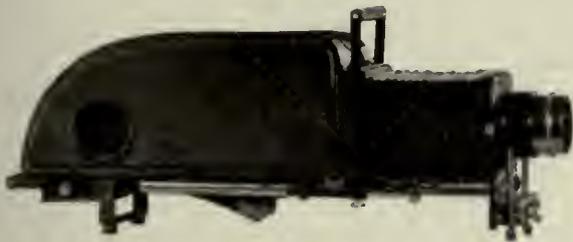
The dioramas, every detail of which is being done by hand, will be historically true, constructed on the basis of research done by the University of California. The ships of the explorers, costumes of the sailing men and their equipment will be characteristic of the historic periods; the flora, fauna, and typography of each location will be carefully reproduced.

Townsley, who has had no formal art education, has developed his own diorama technique. His materials include bits of wood, bunches of steelwool which he turns into trees, sawdust, mustard seeds, cereals, pebbles, several weights of paper and cardboards, cork,

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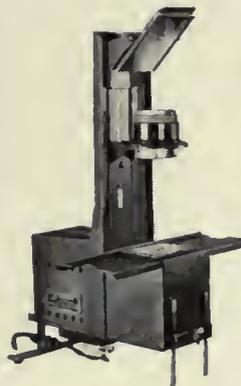
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linen and muslin, brushes and paints, and scores of other odds and ends. New needs develop with each individual diorama, and each diorama presents a new problem to be solved, according to Townsley.

## Proposed 16mm. Restrictions Dropped in Denver

A group of nine theatre managers in Denver, Colorado, recently submitted a resolution to the president of the City Council to restrict the use of 16 mm. films to licensed operators in places subject to entertainment license fees and to all building regulations that apply to theatres. The resolution stated that "There has recently developed in our community a non-taxable, non-licensing, series of exhibitions of motion pictures principally on the 16 mm. film in churches, schools, and other non-theatrical places of exhibition; and while this 16 mm. film is non-inflammable, nevertheless, it calls for expert knowledge of electrical conditions, otherwise audiences are endangered because there are no regulations as to lighting, aisle clearance, etc."

So much public protest was aroused among those who use 16 mm. films in schools, churches, homes, etc., that the theatre managers' organization withdrew their request, stating that they did so "because of the misunderstanding at this time of the prime question, public safety." Their letter of withdrawal added that "Many fans for the 16 mm. home size film have felt that this would interfere with their personal showings of their own film, which is not the intention."

## Movie Theater Comes to School

(Continued from page 46)

by the Motion Picture Producers and Distributors of America, Inc. Sample copies of this may be obtained free from their office at 28 West Forty-fourth Street, New York, New York. Additional copies are sold for a nominal fee. Our library now has quite a large collection of these on file. Pupils also bring in motion picture materials which they encounter in their reading.

The following is taken from the "Course of Study in English," Great Falls High School:

1. The teacher must vary her method to suit the needs of the group, the individual, and the particular type of films that are available at that time.
2. The teacher should remember that the purpose of photoplays is primarily for enjoyment.
3. A teacher must be "movie wise" in order to win the pupils' confidence; in other words, if necessary, to know more about film materials than the students do at that particular time.

A few of the aims that strike me as being worthwhile are the following:

1. To develop the pupils' appreciation of the art of photoplay.
2. To develop the pupils' appreciation of the literary sources of plays. (Through this we aim to show the correlation between photoplays and literature).
3. To develop the pupils' understanding of the basic theories, movements, and conflicts in selected current photoplays.
4. To develop the pupils' understanding of the standards of tastes for judging photoplays.

The unit covers a three weeks period, which is a rather short time. But we have recently also added a unit on newspapers and one on magazine reading to an already full course of study; consequently more movie unit time is not yet available. To allow for individual differences, pupils are encouraged to stress various phases of motion picture production; such as direction, photography, make-up, trick photography, costumes, etc. In this way a larger number of individuals are stimulated and interested.

During the unit course each class selects members for our Critic Club. This club conducts the movie column in our high school paper. The purpose is to try to acquaint the high school reader with the caliber of the offerings at the local theaters for the coming week. The evaluations are based on reading and on a summary of other critical ratings, such as *Educational Screen* "Film Estimates" and reviewing columns in *Time*, *Newsweek*, *Liberty* and elsewhere. This column is clipped and posted on the bulletin boards in the sophomore English classes and is a constant reminder of the movie appreciation unit.

That we are at least partially successful in raising young peoples' movie standards is indicated by the girl who ironically put into one very terse sentence the sentiment of a large number of our young theater attendants. "I don't like this stuff. I used to enjoy every show I went to, but now you have spoiled about half of them for me." Here we see, although the student herself does not as yet recognize this clearly, the beginnings of discrimination. Increasing experience will enable her to cut off her list the "half" she does not



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now enjoy and attend only the good films. So once more she will be enjoying every film she sees, but it will now be an informed and enriched enjoyment. A still better hint of the effectiveness of our work is that twenty-four out of a total of twenty-five pupil nominations of films as, "outstandingly good," were afterward included in a composite rating put out by nationally recognized groups. The twenty-fifth was a foreign film which had not been shown in Great Falls.

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# AMONG THE MAGAZINES AND BOOKS

Conducted by The Staff

The *Journal of Educational Sociology* (12: 129-192, November '38) As stated on the cover, "The Motion Picture as an Educational Medium" is the subject treated in the six articles comprising this issue of which Frederic M. Thrasher, New York University, is editor.

"Film Appreciation in Great Britain," by Ernest Dyer, argues for the training of film taste and discrimination in children because "if the standard of public taste in films is to be raised we must begin with the children." Efforts of various English and Scottish Film Societies in this direction are summarized. It is significant that the new Handbook issued by the Board of Education for the first time gives official recognition to the importance of films in education, offering suggestions for effective activity to teachers.

"Hollywood and Pedagogy," by Ralph Jester, presents in brief the attitude of the theatrical industry to the production of instructive and documentary films. Most producers are indifferent to the social implications of the motion picture, being concerned only with the entertainment angle. However, the writer believes that when and if the educational market is developed to a profitable point, Hollywood will produce for it. As a step in that direction, the short subjects made from Paramount features for the school field are cited.

"The Cinema Explodes the Stork Myth," by Geraldine Sartain, is a resume of the controversy which attended the exhibition of the educational picture, *The Birth of a Baby*. Of all the editorial comment praising the film, that of *The Churchman* is quoted. They predict that the film "will accomplish for humanity one of the most constructive services in the history of civilization."

"The Motion-Picture Program and Policy of the

United States Government," by Fanning Hearon, presents a complete and interesting summary of film production and distribution activities of the various government departments. Three—Agriculture, Interior and War—have their own laboratory facilities; others have their films made by commercial producers. The most outstanding Government film unit at the moment is the Farm Security Administration with its two excellent films, *The Plow that Broke the Plains* and *The River*, which films have stimulated the use of Federal films. The work of the Division of Motion Pictures of the Department of Interior, including data on the cost of operation, is covered in more detail inasmuch as the writer was formerly director of this Division.

"Some Recent Developments in the Educational Film Field," by Hilla Wehberg, surveys recent projects organized for the promotion of research, distribution, production and planning in this field. The General Education Board of the Rockefeller Foundation has given financial assistance to all the national efforts described.

"The Possibilities of Teaching French with Motion Pictures," by Cybele Pomerance, finds that a French language film aids little in the teaching of vocabulary but a film on phonetics can contribute a great deal. Geography, history, literature, habits and customs of France can be taught effectively with the film. Specific films are recommended for use with these subjects, thereby adding considerably to the value of the article.

*Michigan Education Journal* (16: 218-19, January '39) "Moviecation," by J. Harry Adams, Principal, Central High School, Bay City, Michigan.

The organization and administration of a "moviecation" program at Bay City School is here outlined in some detail. At an initial cost of \$750, for a sound projector and screens, the needs of 2200 students are served. The showing of noon-hour movies at a two to five cent charge has helped to defray this cost. Mr. Adams recommends that schools purchase films insofar as they can afford them, as this plan is more economical in the long run. Further, it offers the advantage of having the subjects available when wanted, and permits teachers to make more careful adaptation of them to the course of study.

*The Elementary School Journal* (39: 280-88, December '38) "What Children See in Pictures," by William A. Miller, Butler School, Springfield, Illinois.

The importance of teacher guidance in the use of pictures as a teaching aid, is demonstrated in this interesting report of a study made to determine what children in the third grade saw in six pictures without the suggestion of any definite direction. One hundred children furnished the data for the study. Results of the investigation showed (1) that children see relatively few of the items which make

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up a picture, and (2) the items are seen in isolation rather than as parts of a unified whole, the most important items often escaping the notice of the children. Few saw the relations between the three or four generalized items which unite to make the meaning of the picture clear.

Journal of the N.E.A. (28: 20-21, January '39)  
"Second Graders Learn Photography," by Elmer A. Finch.

The construction and use of pinhole cameras furnished a valuable and pleasant experience for the second-grade children of Amityville Public Schools, New York, according to their general science teacher. The pupils took joy also in the printing and mounting of the pictures. Such a project as Mr. Finch describes involves a wide variety of skills and considerable integration with regular class work.

Western Journal of Education (44:10-11, November '38) "A High School 'Goes Hollywood'", by John Allan Smith.

In this account of a cinematic venture by the students at the Fremont High School, Los Angeles, all the phases of producing a motion picture are discussed—the script, photography, editing and sound recording. The total cost of "Our World," as the students titled their feature-length movie, was approximately \$800. The article ends with a few little helpful hints which should be observed by other schools who engage in similar projects.

## Book Reviews

■ **TEACHING WITH MOTION PICTURES**, by Mary E. Townes. Published by Bureau of Publications, Teachers College, Columbia University, New York, 1938. 25 pages, Paper. 25c.

This new publication from Columbia University provides a compact little bibliography on sources of information and materials which will be helpful to teachers who are using the motion picture as a teaching aid, as well as to groups interested in the study of the theatrical film as an educative force. Part I lists important basic books, research studies, periodicals and yearbooks devoted to the educational film, and source lists for such films. Part I lists research studies on the effect of theatrical films on children, books and manuals on photoplay appreciation, and other material pertinent to this topic. A brief bibliography on "Making Motion Pictures in the School" is offered in Part III.

■ **SAFETY EDUCATION THROUGH SCHOOLS**—Research Bulletin, Vol. XVI, No. 5, November 1938. Published by the Research Division of the National Education Association. 298 pages, paper, 25c.

In November 1937 the Research Division mailed a questionnaire to 100,000 classroom teachers on the teaching of safety in schools. An analysis of their replies constitutes the major portion of the material included in this bulletin which should prove a decidedly stimulating and suggestive guide to others in the teaching field.

The first five parts of this bulletin deal with (1) current school practices in safety education, (2) methods of safety teaching, (3) sources of instructional materials used, (4) necessary improvements in the teaching of safety, and (5) problems that lie ahead. The sixth part includes lists of educational and non-school agencies making available school materials on safety—posters, charts, pamphlets and other publications—national, state and local sources distributing films and slides, and a compilation of representative state courses of study.



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Part seven reviews over 100 safety films and slides on various phases of safety—street and highway, fire prevention, first aid, driver training, etc.—with information as to prices, grade level suitability, and sources. These last two chapters of the bulletin should be of special benefit to directors of visual instruction, curriculum committees, and others concerned with the problem of securing good instructional visual aids for the teaching of safety.

**Among Ourselves**

*(Concluded from page 55)*

its value and quality as a teaching film and of the excellent results in safety education which it gives.

The picture is, through the grant of the Automotive Safety Foundation and the Highway Education Board, loaned free to schools so far as the available supply of prints makes possible, on application to the national distributor, Films of Commerce Co., Inc., 21 West 46th Street, New York City. Prints are on deposit with most of the Visual Instruction Bureaus of the state universities, other educational film libraries, and most of the larger school systems of the country which have visual instruction bureaus. It is also being distributed directly by the national distributor from Boston, New York and Pittsburgh. Automobile clubs and Safety Councils have been of great aid in the showing of the film and many thousands of spectators have seen it through these channels.

Schools having motion picture equipment are circularized periodically with announcement of the availability of the film and application blanks for use in order to maintain the demand for the film. The existing demand continues to be more than twice as great as can be supplied with the present available prints and more requests have to be refused or postponed than can be granted.

The press of the country were most generous in providing publicity for the picture. Several feature articles and two full-page feature stories concerning the picture appeared in metropolitan dailies and shorter stories appeared concerning it in several thousand papers and many magazines. Illustrations from the film appeared in several hundred papers and Will Johnstone, of the New York World Telegram, based one of his cartoons on it, which is reproduced with this article.

**American Education Week Cartoon Project**

This project in connection with the 1939 observance of American Education Week, announced by the Journal of the N.E.A., is open to any high school student. Awards will be given to those submitting the best cartoons, many of which will be published. Write to the Division of Publications, N.E.A., 1201 Sixteenth St., N. W., Washington, D. C., for full details.

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## Current Film Releases

### An Australian Animal Picture

*Wild Innocence* gives an interesting portrayal of wild life in the Australian bush and tells an absorbing dramatic tale in which an extraordinary boxing kangaroo, named Chut, stars. After its mother is shot by hunters, Chut finds its way to a ranch, where the kind owner raises the animal as a pet and teaches him to box. Mortgage trouble forces the rancher to sell Chut to a circus where he becomes a hit but is cruelly treated. After whipping his trainer, Chut escapes, is chased, but rescued by his former master and brought back to the ranch.

This six-reel sound feature is instructive and engaging entertainment. 16mm rights are controlled by Post Pictures Corporation, 723 Seventh Avenue, New York City. The subject may be rented from Lewis Film Service, 224 N. Market St., Wichita, Kansas, and also from Ideal Pictures, 30 E. Eighth St., Chicago.

### A New Release—"How Motion Pictures Move and Talk"

This significant production by the Bell and Howell Company—*How Motion Pictures Move and Talk*—is available in either sound or silent version. Any school may have one day's free use of either version through the distribution channels of Castle Films, Wrigley Building, Chicago, or by writing Bell and Howell Company, 1801 Larchmont Avenue, Chicago.

This film offers a clear, vivid, extremely compact presentation of the mechanical, electrical and visual principles behind modern talking movie films. The pictured story traces the production of a Hollywood feature from the unperforated raw film to the final shipment of 16mm. reduction sound prints in labeled metal containers. It illustrates "persistence of vision," the momentary

retention of images within the eye which alone makes possible the illusion of motion on the screen. The part played by each successive machine—perforator, camera, developing machine, splicer, printer, projector—is then made clear. The recording of sound on the film and its reproduction are portrayed by animated drawings (see accompanying illustration from the film), and by showing an actual image of the sound track of the voice explaining how sound reproduction takes place.

A particularly full teachers' pamphlet accompanies the film. Features are an historical outline of the moving picture idea from 1600 B.C. to the present time—a list of needed technical terms—a vocabulary aid on words new to pupils—and especially a series of selected stills from the film with elaborate explanatory captions giving the contents in continuity form. By use of both sound and silent versions with different test groups teachers can make interesting comparisons in teaching results and teaching methods with the two film forms.

By NELSON L. GREENE

### New Gutlohn Films

Walter O. Gutlohn, Inc., announces the release for the first time of a four-reel 16mm. sound picture on France in color, portraying the colorful beauty of that country, with its folk lore and quaint customs. Paris, Brittany, Bordeaux, Cannes and other world-famed centers of historical, artistic and timely significance are shown in great detail. A silent version is also available. With the aid of the French Chamber of Commerce, who will supervise the handling of these films in the future, the Gutlohn Company plan to distribute many additional French films in conjunction with the French Cinema Center.

Out of Tibet comes an unusual color picture in 16mm sound which has been ac-

quired by Gutlohn. This four-reel film is the work of Theos Bernard, the first white man ever to live in the Lamasteries and Cities of Tibet, and records his life amongst the Tibetans. The beauty of the mysterious plateau with its deeply religious people is fully revealed in the picture.

Walter O. Gutlohn Inc. also announce the release of a two-reel 16mm silent film in color on Hungary, depicting its colorful peasant dances, customs and handicraft.

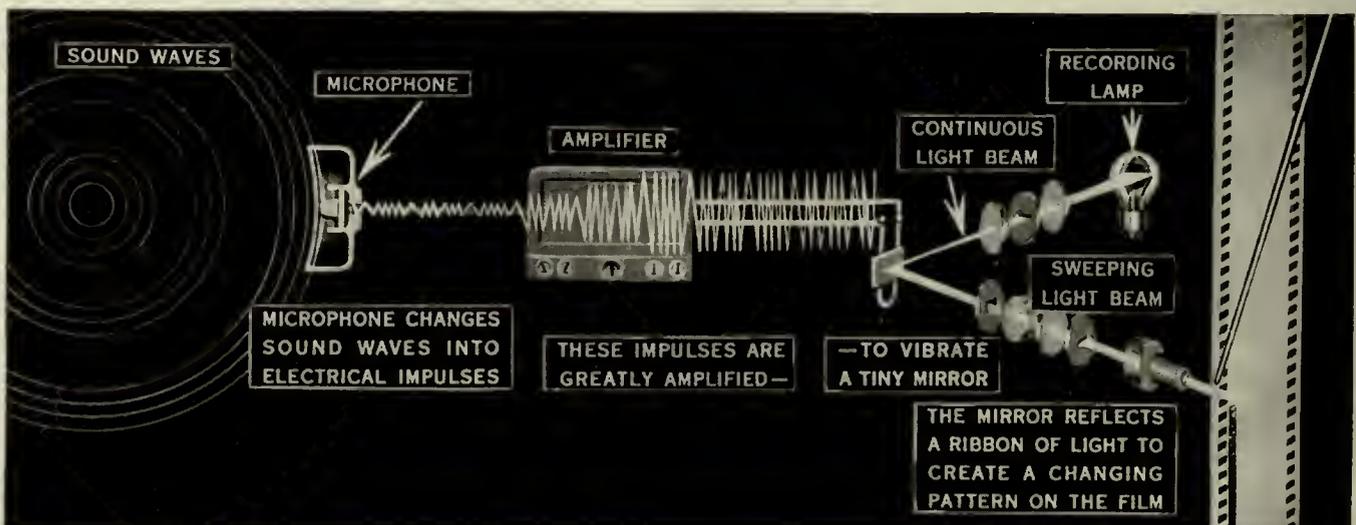
Sailing last month, on board the *S. S. Stellar Polaris* to produce a series of educational and theatre travelogues, Capt. R. Stuart Murray, member of the Explorers Club and active Director of Geographical Films, will seek not only the unusual but the routine arts, crafts and customs of the natives of many little known places in the South Seas and other countries on his world tour. The films when released in 16mm. sound and silent will be distributed by Walter O. Gutlohn, Inc.

### Additions to Ideal Library

Bertram Willoughby, President of Ideal Pictures Corporation, announces the acquisition of three 16 mm sound features of especial interest to its school field. *Tundra*, in 8 reels, is a heroic drama of the Arctic. It tells a thrilling story of the "Flying Doctor," risking his life, to save the isolated villages of the Tundra. The largest assembly of Arctic wild animal life ever photographed appears in this picture. *With Williamson Beneath the Sea* presents six reels of nature's drama of beauty and tragedy beneath the sea. It shows the spearing of thirty-foot devil fish, divers exploring sunken treasure galleons, man-eating sharks, hand-to-hand combats, and swimmers clutched in the death tentacles of the giant octopus.

*Wild Innocence*, described as a delightful animal picture, is the third release.

Incidentally Bertram Willoughby is working on his 1939-40 catalogue, which will be the 20th Anniversary Catalogue of his entry into the non-theatrical business.



Animated diagram showing how sound waves are recorded on motion picture film. On the screen, the action starts at the extreme left-hand margin, and is limited to one element and one action at a time. (From *How Motion Pictures Move and Talk*)

## STUDENTS, SCIENCE TEACHERS

*Spellbound*

By These Magical Educational Films!



## Natural Sciences Explained with Aid of Scientific Cinematography

**P**RE-VIEW audiences of students and prominent American educators have literally applauded these remarkable educational films. Being products of patience, skill, and love for the natural sciences, they reveal months of enlightening laboratory demonstrations performed by eminent European scientists. With the use of scientific cinematography, plants actually assume the characteristics of human beings. Experiments in physics disclose facts never before demonstrated in the school lab.

UFA Educational Films are the newest achievement in the dramatization of science. Now available for purchase or rental in silent or sound in 16 MM or 35 MM. Write immediately for literature describing "Plant Power," "Sensitivity in Plants," "Liquid Air," "Moving X-Ray," "The Ant City," "The Life of the Bee."

**UFA EDUCATIONAL FILMS**  
729 Seventh Avenue • New York City

SEES ALL-PLAYS ALL  
**UNIVERSAL 16**  
SOUND PROJECTORS **16MM**

**New All-Purpose Model**

Combined utility is offered in this newly designed 16MM Sound Projector. Precision built. Completely flexible for the varied demands of classroom and auditorium.



Complete, ready to operate  
**Universal Sound Projector**

SENTRY SAFETY CONTROL CORP.  
1921 Oxford St., Phila., Pa.  
Show Room—1600 Broadway, N. Y. C.

**Elementary Grade Subjects**

Educational Film Service of Battle Creek, Michigan, has produced several 16mm silent subjects in response to the need for film material suitable for the early elementary grades. Some of the titles are *Dinner Time on the Farm*, *Animals of the Zoo*, *Circus City*, *Here Comes the Circus*, *Boats of the Great Lakes*, *The Story of Milk*, *A Loaf of Bread*, *The Post Office* and *Fire Fighters*. Many of these reels are also suitable for other grade levels. Mr. Keith Elliott, formerly chairman of the visual education committee in the local public schools and now manager of the Educational Film Service, offers this material for rental or sale. One free film, *Iron Ore to Stoves*, suitable for later elementary classes, high school science or shop classes, is available.



Bailey Film Service, 3405 University Avenue, Los Angeles, is another source for educational films designed specially for elementary and intermediate grades. One of their most recent films is a 16mm silent reel on *The Streetcar*, the second in a series called *The ABC of Transportation*, the first of which was on *Elevated Trains*. The film shows the important part the streetcar plays in American urban transportation, using one of the new streamlined models in service on the Los Angeles railway as an example of the typical streetcar. Other productions which the Bailey Film Service

have completed are four films in their *United National Parks Series*, one in *The ABC of Pottery Making Series*, and a reel entitled *A Day of Threshing Grain*. Study guides are included with most of these subjects at no extra cost.

**Foreign Historical Feature in 16mm**

The notable production, *Pearls of the Crown*, has been condensed from a 12-reel picture to a 6-reel 16mm version, cutting out the modern story completely. Sequences which have been too mature for any but adult audiences have also been deleted, making the film a suitable historical picture for the educational field. This revision has been made by Pictorial Film Library, 130 W. 46th St., New York City. The film is also available for rent from Lewis Film Service, Wichita, Kansas.

The subject matter of the picture involves four centuries and tells the stories of seven famous pearls, given in the 16th century by the Pope, Clement VII, to his niece Catherine de Medici. The story ends with the insertion of four of the pearls into the Crown of England by Queen Victoria. The film has a fine cast, including Sacha Guitry, and is recommended for language students particularly, although it can be understood by all audiences. Dialogue is in French, Italian and English, with English translations.

**Three New Castle Subjects**

*The Sport Parade of 1938*, a companion picture to their *News Parade of the Year*, has been released by Castle Films, Rockefeller Plaza, New York City, in 16mm sound and silent, and 8mm silent. The world's champions and record-breakers are seen making new sport history—among them Captain Eyston, auto speed ace, Joe Lewis, Count Rossi, Italian speed-boat king, Glenn Cunningham, Birger Ruud, ski master. Other significant matches in water sports, tennis, polo, golf and horse racing are pictured. Another new Castle sport subject is *Sea Going Thrills*, a startling camera record of Captain Warwick M. Tompkins' daring adventure cruise around Cape Horn with his brave family and crew on his 85 foot sloop. A third production is a travel film on *New York, the Wonder City*, presenting intimate glimpses of the city and its people, striking panoramas, famous streets and buildings, and magnificent night scenes.

(Concluded on page 69)

**S.V.E. Moves**

After twenty years at 327 South La-Salle Street, the Society for Visual Education, pioneer manufacturers of Pictorial projectors and filmstrips, have moved their headquarters to 100 East Ohio Street, Chicago. Increased business demands and production activity have necessitated larger quarters.

# IN AND FOR THE CLASSROOM

Conducted by Wilber Emmert

Director Visual Education, State Teachers College, Indiana, Pa.

## Projectors and Projection Techniques Improved through Department Regulations

**A**MONG the duties of the Department of Labor and Industry of Pennsylvania is the supervision of the use of lantern slide projectors and motion picture projectors in schools and other public buildings of the Commonwealth. In pursuit of this obligation, and through the cooperation of the visual education workers, the Department has set up regulations for the use of projectors in school buildings; standards which projectors must meet to be approved for use in such buildings; and license requirements for non-theatrical projectionists. These regulations are in the interest of personal and property safety, economy in the purchase of projectors, and efficiency in classroom instruction.

The Department recognizes two types of motion picture films: one, the inflammable or nitro-cellulose films; and the other, the slow burning, non-inflammable or acetate-cellulose films. Two types of building permits are also provided. One covers buildings or rooms in which either inflammable or non-inflammable films may be used. Such permits are only issued when an approved fireproof booth is provided. The other permit

covers buildings in which slow-burning film, both 35-mm and 16-mm, only may be exhibited. Since all 16-mm film is of safety stock, and the projectors used must be on the approved list, the Department has ruled that no permit is required for exhibiting 16-mm motion pictures for classroom instruction, but the projectionist must be licensed. License cards are issued by the Department of Labor and Industry without sound equipment for classroom and public exhibitions, or with sound for classroom instruction purposes only. A state examination and a license fee are required for the license to use the 16-mm projector for public exhibitions. All portable projectors must be approved by the Department of Labor and Industry. A list of both still and motion picture projectors which have been approved may be obtained from the Department upon request.

### Standards For Still Projectors

The Department's set of standards for still projectors state that all still projectors should (a) be sturdy, simple, safe from fire hazards, durable; (b) be easy to clean, adjust, carry, operate; (c) be provided with a brilliant illuminant, but so ventilated as to prevent excessive heating; (d) have good mirrors, large condensers, and "half size" objective lenses; (e) produce sparkling "screen pictures" in the average classroom. No license is required to operate the still projectors.

Similar standards have been adopted by manufacturers of projectors. For instance, one company has been featuring in its ads, "The Essential Features of a Modern Classroom Lantern," as follows: (a) Pedestal base with rubber feet, (b) Double-tilting device—horizontal and perpendicular; (c) Non-heat conducting; (d) Hinged lamp house, permitting easy access to lamp and condenser; (e) Large diameter lens, allowing operation in partially darkened room; (f) Ventilated lamp house; (g) Dull finish, eliminating annoying reflections; (h) Universal condensers, accommodating lenses from 6½" to 22" focus without change; (i) Precentered base lamp, eliminating any adjustment by the teacher; (j) Double slide carrier; (k) Spiral focusing lens, the "fool proof" adjustment.

## The HOLMES 16mm. that has made theatre professionals sit up and take notice.

24 feet wide on screen over 125 feet away and the audience never realized it wasn't a 35mm. Holmes arc lamp projectors have placed 16mm. in a new field of operation, where large audiences, extra speakers, microphones and electrical transcriptions are desired.

Write for latest Catalog and about FREE DEMONSTRATION.



**HOLMES PROJECTOR CO.**  
1813 Orchard St. Chicago

16 mm and 35 mm  
**Holmes**  
PROJECTORS

### Standards for 16mm Motion Picture Projectors

Since inferior machines are a liability to school districts, schools are urged to purchase only those projectors approved by the Department of Labor and Industry. The 16-mm motion picture projectors on the approved list must be: (a) Simple, safe, durable; (b) Easy to operate, adjust, clean, oil, carry; (c) Easy

16mm Sound **NEW** 16mm Sound

## EDUCATIONAL FEATURES

for the  
**Enrichment of  
Learning**

- ★ TUNDRA—an heroic drama of the wind-swept barrens of the Arctic. Produced by Carl Laemmle.
- ★ WILD INNOCENCE—a "Black Beauty" type of story, about CHUT, the kangaroo. Filmed in Australia.
- ★ WITH WILLIAMSON BENEATH THE SEA—a thrilling story of undersea life.
- ★ BRING 'EM BACK ALIVE—Frank Buck's immortal record of the Kings of the Jungle.
- ★ LIFE AND LOVES OF BEETHOVEN—a great musical and dramatic film, with French dialogue and English titles. Harry Baur as Beethoven.

### (4) FOUR LAUGH-PRODUCING COMEDY DRAMAS (4)

For THAT Entertainment

- ★ WHEN'S YOUR BIRTHDAY?—(released theatrically by RKO). Joe E. Brown, supported by Marian Marsh, Fred Keating, and Edgar Kennedy.
- ★ RIDING ON AIR—(released theatrically by RKO). Joe E. Brown, supported by Guy Kibbee, Florence Rice, Vinton Hawarth.
- ★ FIT FOR A KING—(released theatrically by RKO). Joe E. Brown, supported by Helen Mack, Paul Kelly.
- ★ THE GANG—"The Skipper" loses his position, and organizes a theatrical troupe among the Boy Scouts, which pinch-hits for the Faust Company when it failed to arrive for the show.

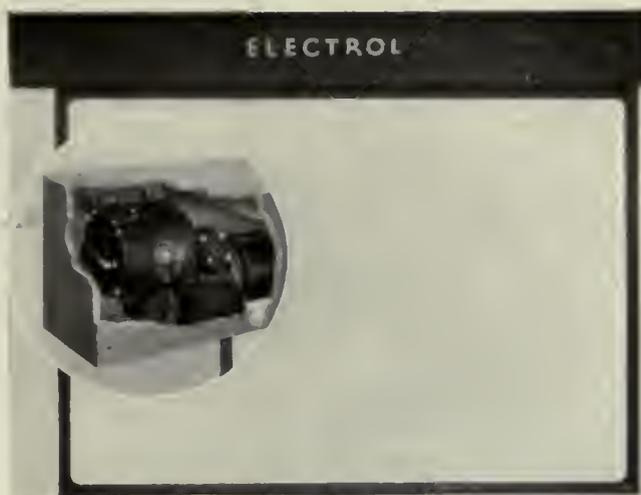
Ask for our "Golden Rod" Supplement Listing  
These New Releases

Also

Our 65-Page CATALOGUE of  
INSTRUCTIONAL FILMS  
(For Classroom and Assembly)

## IDEAL PICTURES CORPORATION

28 East 8th Street  
CHICAGO, ILLINOIS



HANGING SCREENS are available in *spring-operated* models with White, Silver or Glass-Beaded surfaces from 22" x 30" to 12' x 12' and in the *Electrol electrically operated* model with White or Glass-Beaded surface in all sizes up to 20' x 20' inclusive.

There's a **DA-LITE** SCREEN

REG. U. S. PAT. OFF.

## FOR EVERY PROJECTION REQUIREMENT



**THE CHALLENGER**  
—the most popular of all portable models—consists of the Da-Lite Glass-Beaded surface, carrying case and tripod all in one unit. It can be set up anywhere in 15 seconds and is adjustable in height. Square tubing in the center rod of the tripod and the extension support keeps the entire screen in perfect focus. Adjustable in height. 12 sizes from 30" x 40" to 70" x 94" inclusive.

THE DA-LITE MODEL D houses the Glass-Beaded Screen in a leatherette-covered box. Its single extension support automatically locks in place when extended. No strings! No thumb-screws! 10 sizes 22" x 30" to 72" x 96" inclusive.

SEND FOR CATALOG of the Complete Line and Name of the Nearest Supplier!

## DA-LITE SCREEN CO., INC.

Manufacturers of Theatrical and Non-Professional  
Screens with all Types of Surfaces and Mountings

Dept. 2ES, 2723 N. Crawford Ave., Chicago, Ill.

# SEEING IS BELIEVING!

No matter what the subject taught . . . the mind receives fullest significance, understands with greatest clarity — if the lesson has been conveyed by the eyes!

**YOU WILL EDUCATE BEST  
IF YOU EDUCATE  
PICTORIALLY!**

**FOR ENTERTAINMENT, NO GREATER  
PICTURES ARE AVAILABLE**

LETTER OF INTRODUCTION  
MAD ABOUT MUSIC  
100 MEN AND A GIRL  
THREE SMART GIRLS  
THE RAGE OF PARIS  
MERRY GO ROUND OF 1938  
YOU'RE A SWEETHEART  
SHOWBOAT  
(and many others)

Write to Universal's Non-Theatrical  
Department for further information  
regarding short and feature-length  
pictures, travelogues, cartoons  
and other motion pictures.

CATALOGUE 16

**UNIVERSAL PICTURES  
COMPANY, INC.**

Rockefeller Center New York, N. Y.

CIRCLE 7-7100

to set up in the classroom, and reasonably quiet in operation; (d) Safe from fire hazards and approved by the Department of Labor and Industry; (e) High quality optical system, with strong enough light to produce brilliant images; For sound—(f) Clear, well modulated speech; (g) Undistorted musical tones.

Similar standards have been submitted by the makers of motion picture projectors in describing the outstanding features of their products. For instance, one advertisement in the EDUCATIONAL SCREEN lists the following "Basic Requirements of Perfect Projection." (1) Rocksteady pictures, free from jump and weave; (2) Brilliant, uniformly illuminated pictures; (3) Flickerless pictures, eliminating eyestrain; (4) Simple errorproof operation; (5) A long life of constant dependability; (6) Ease of maintenance . . . simplicity of oiling, cleaning, replacing lamps; (7) complete film protection—and also, in sound film projection; (8) Clear, crisp speech reproduction; (9) Pleasant, natural musical quality.

A check list of standards may be found in another advertisement in the magazine under the heading "These Features Insure Better Showings." And in another, under the heading, "Look for These Features In 16-mm Sound Projectors," one finds a detailed list of standards for (a) the projector itself, (b) Sound head specifications and features, (c) Speaker specifications and features, and (d) Amplifier specifications and features.

Many other references could be cited, but these should suffice to indicate that the manufacturers of projectors are, in general, satisfactorily meeting the standards set up by the Department for its approval.

The requirements for the non-theatrical license for the 16-mm sound, motion picture projector, while not extremely exacting, do demand that a person be quite familiar with the projector itself and with the regulations governing its use, as is seen by a study of the typical set of test questions given below.

### Examination for License to Operate Portable Sound Motion Picture Projectors

1. (a) What is a volt? (b) An ampere? (c) An ohm?
2. If a 100 volt lamp is rated at 1000 watts, what current (amperes) does it take?
3. How would you adjust the tension on the take-up device? (On the projector with which you are familiar.)
4. Describe the principle of the intermittent movement.
5. Why are upper and lower loops necessary?
6. What legal requirements are necessary before a school building may be used for the exhibition of motion pictures?
7. What is meant by (a) direct current? (b) alternating current?
8. What is (a) a fuse? (b) what would you do in case of a blown-out fuse? (c) Give some causes for a fuse blowing out repeatedly?
9. What is the length of a standard reel of (a) 16-mm silent film? (b) 16-mm sound film? What is the length of running time for (c) a reel of silent film; (d) sound film?

10. What is the difference between an arc light and an incandescent lamp?
11. A 16-mm picture projector is placed 40 feet from a 5 foot screen. What equivalent focal length objective lens was required to fill the screen?
12. A picture projected through a 2 inch lens at 50 feet measures 9 ft. 4 in. The projector is moved forward 18 feet. Will the picture be larger or smaller, and how much?
13. If the film breaks while the projector is in motion, what would you do?
14. What happens when the film breaks between the intermittent and upper sprocket?
15. What is the function of (a) the exciter lamp? (b) photo-electric cell?
16. What is the function of the rotary shutter?
17. Which side of the film faces the lamp?
18. What safety measures should be observed when operating a motion picture machine?
19. What are some causes of fuzzy, muffled, or indistinct sounds from the loud-speaker?
20. What is the base in the manufacturing of non-inflammable motion picture film?

In most visual instruction courses considerable time is given to the standards projectors should meet, and the mechanical, electrical, and optical systems involved, as well as the pedagogical principles underlying the use of projected materials in the classroom. Manufacturers are striving to improve the quality of their projectors. A whole hearted attack by all groups should result in more satisfactory classroom projection work.

## Current Film Releases

(Concluded from page 65)

### A Film on Democracy

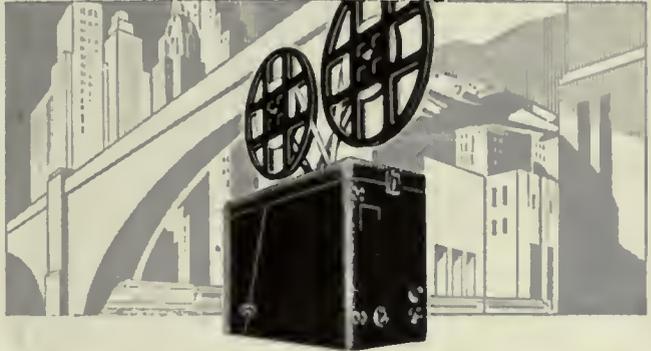
A timely, effective Paramount newsreel, entitled *A Year of Contrasts*, has been released in 16mm sound by Films, Inc. This film is a valuable presentation of the ideals of democracy which are incorporated in our Constitution and Bill of Rights, pointing out how the events of the past year have emphasized their importance.

After a kaleidoscopic review of the year's news headlines, with accompanying explanatory comments, the picture depicts a typical American home and Mr. Average American interpreting the news to his son. "These usual headlines," he says, "are not the outstanding news that 1938 has brought to America. . . . The biggest news is the U. S. Constitution and Bill of Rights." \* \* \* Shots of the Spanish and Japanese wars, and scenes in Germany show the fear, intolerance, and censorship which exist in these countries today, in contrast to our own freedom of speech, freedom of the press, and religious tolerance — principles written into our Constitution.

*A Year of Contrasts* carries a splendid message for the youth of America, to whom it is dedicated. It is available on a rental basis from Films, Inc., 330 W. 42nd Street, New York City, or 64 E. Lake Street, Chicago. Running time is eleven minutes.

J. H.

# VICTOR REFUSED to "Let well enough alone"



**SO, THE WORLD'S MOST WIDELY USED  
16 MM SOUND PROJECTOR GETS A  
New, Super Endurance \*Mechanism!**

ANIMATAPHONE Leadership dates from almost the very beginning of 16 mm sound. Continuation of that leadership has been made secure, for LOOKING AHEAD, Victor has created for TODAY'S 16 MM PROJECTOR USERS a Super-Endurance \*Mechanism that anticipates the performance demands of the future!

Not only does this epoch-making advance in mechanism design provide definite assurance of UNPRECEDENTED PERFORMANCE, but it dwarfs service and parts-replacement problems to a mere nothing! A five year study of servicing records and user reports . . . on machines definitely known to have seen greater than average use . . . served as the guiding influence in the creation of this new Master \*Mechanism.

**New EFFICIENCY — Greater ENDURANCE  
to MORE than meet modern-user needs  
for heavier duty Projection Equipment**

★ ★ ★

**Just a few of the highlights of VICTOR'S  
new SUPER ENDURANCE MECHANISM are!**

FEWER MOVING PARTS . . . "STRIP-PROOF" GEARS . . . LIFE-TIME BEARINGS that need NO OILING . . . 300 PERCENT STRONGER CAM-ASSEMBLY . . . NO FLICKER even at sub-normal speeds . . . INCREASED FLATNESS OF FIELD without loss of light . . . INCREASED SMOOTHNESS and CLARITY in sound reproduction due to improvements in Filter and Optics.

So . . . UP goes the efficiency curve and DOWN goes the upkeep cost—if you choose the new ANIMATAPHONE . . . priced at \$275 up! Demonstrations, without obligation, gladly arranged. *Write today!*

*\* Available now in the New, Improved Model 33, 31 and 36 Animatophones. Soon available in all Animatophones and VICTOR SILENT Projectors.*



**VICTOR ANIMATOGRAPH CORPORATION**  
DAVENPORT, IOWA  
Chicago Los Angeles New York

**ANIMATAPHONE 16mm SOUND PROJECTORS**

# THE FILM ESTIMATES

Being the Combined Judgments of a National Committee on Current Theatrical Films  
(A) Discriminating Adults (Y) Youth (C) Children  
Date of mailing on weekly service is shown on each film.

**Adventure in Sahara** (Paul Kelly, Henry Gordon) (Columbia) Hero joins Foreign Legion to "get" inhuman Commander whose brutality killed his brother. Legionnaire life made nightmare of sweltering cruelty and suffering, with villain winning out by impossible feat at the end. Romance lugged in. 1-24-39  
(A) Depends on taste (Y) No value (C) No

**Always in Trouble** (Jane Withers, Jean Rogers) (Fox) Preposterous, over-acted comedy with dash of melodrama. Jane again incredibly resourceful and cleverer than adults. Her connivings get family into precarious situations including encounter with smugglers, outwitted by Jane in their kidnapping scheme. 1-17-39  
(A) Absurd (Y) Depends on taste (C) Doubtful

**Arrest Bulldog Drummond** (J. Howard, Heather Angel) (Para) Drummond, thickly involved in spy ring plot over new, pseudo-scientific "death ray" machine, postpones his wedding, incurs grave suspicion, but deftly solves all! Well-acted, agreeably puzzling little thriller more amusing than scary. 2-7-39  
(A) Good of kind (Y) (C) Fairly good

**Blondie** (Arthur Lake, Penny Singleton) (Columbia) First of another series (cartoon strip) offers hilarious inanity about ultra-stupid salesman, his nice little wife, and endless mistakes and farcically compromising situations. Meritorious for little noise, much funny pantomime, and generally laughable stuff. 1-24-39  
(A) Hardly (Y) (C) Funny

**Dawn Patrol, The** (Errol Flynn, Rathbone, Niven) (Warner) British flying-base setting for starkly tragic, telling portrayal of war's futile waste. Some exaggerated heroics, but effective realism in military discipline sacrificing young lives to war machine. Fine acting and production, but depressing as entertainment. 1-19-39  
(A) Fine of kind (Y) Grim (C) No

**Devil's Island** (Boris Karloff) (Warner) Wrongly sentenced to Devil's Island, great doctor endures governor's brutality, saves and saves his daughter by operation. Still narrowly avoids guillotine after escape-attempt fails ironically. Bestial cruelty and hideous sufferings for thrills. Karloff's acting chief merit. 1-31-39  
(A) Depends on taste (Y) No (C) No

**Duke of West Point, The** (Louis Hayward, Tom Brown, R. Carlson) (U.A.) Convincing acting and direction, despite old plot and some stock devices, give story of three "plebe" roommates genuine quality. One, wrongly sentenced to "silence," takes it manfully for comrade's sake and wins out. Cadet ideals, Academy traditions ring true. 1-31-39  
(A) Entertaining (Y) Excellent (C) Good

**Friends** (Russian-English titles) (Amkino) Bald propaganda glorifying rise of Bolshevism in 1917, when Caucasian tribes were united by able hero to triumph over Soviet enemies. Some striking scenery, but lumbering narrative, slow tempo, motionless close-ups and endless "talk" clog action. 1-24-39  
(A) Depends on taste (Y) No (C) No

**Great Man Votes, The** (John Barrymore) (RKO) Distinctive, often engaging role by Barrymore as former Harvard scholar, after wife's death a drunken, but still pedantic night-watchman, finally reformed by his two ultra-precocious children and crude politics. Largely artificial, unreal, and sometimes absurd. 1-24-39  
(A) (Y) Mostly entertaining (C) Little interest

**Gunga Din** (C. Grant, McLaglen, Fairbanks Jr.) (RKO) Excellent, picturesque thriller of British army life in India, informative in sets, costumes, customs and routine. But action bristles with absurdities and burlesque heroics, with actors striving to be boxoffice attractions, not British soldiers. 2-7-39  
(A) (Y) Very good (C) Too strong

**Homicide Squad** (Bruce Cabot) (Columbia) Lieutenant-detective-hero is "benched" for an error, but quietly follows big junk-dealer-racketeers shipping scrap to Orient, gets them and saves his own Captain. Usual fists, guns, imperiled heroine, and hero's super-heroics become unintentionally comic. 1-24-39  
(A) Hardly (Y) No value (C) No

**I Am a Criminal** (J. Carroll, Martin Spellman) (Monogram) Rich racketeer gambler is gradually softened by engaging orphan newspaper "pal," till he accepts his due punishment to clear his record. Pleasing little theme marred by dragging narrative and very amateurish acting and direction. Boy role is chief merit. 2-7-39  
(A) Hardly (Y) (C) Fair

**Idiot's Delight** (Norma Shearer, C. Gable) (MGM) Elaborate screening of clever Sherwood play, combining strong anti-war propaganda, whimsical character study, and rather thin comedy. Over-prolonged "recognition" motif weakens dramatic power. Splendidly acted. Technique masterful. But will disappoint many. 2-7-39  
(A) Very good of kind (Y) Doubtful (C) No

**Illegal Traffic** (Naish, M. Carlisle, Robert Preston) (Para) Fast, none too credible yarn or racket within racket. Arch villain heads risky business of transporting crooks to safety from law. Ruthless, doublecrossing gangster falls at last to police and special-agent hero (Preston). (Preston has promise). 1-17-39  
(A) Hardly (Y) No (C) No

**Jesse James** (Power, Fonda, Nancy Kelly) (Fox) Impressive, forceful story of notorious bandit's lawless career interwoven with tragic married life. Fine direction, acting, Technicolor, authentic backgrounds. Thrilling entertainment but moral values very dubious. Whitewashes and creates sympathy for Jesse. 1-31-39  
(A) Excellent of kind (Y) Dbt. effect (C) No

**Kreutzer Sonata** (French-English titles) (Foreign Cinema Arts) Tense, sensuous, very continental tale of rich, philandering hero's ardent romances and near tragic jealousy. Marriage with fine heroine finally wins happiness. Fairly well done, but lighting and sound poor. Beethoven music a notable feature. 1-24-39  
(A) Good of kind (Y) (C) By no means

**Last Express, The** (Kent Taylor, Dorothy Kent) (Univ.) Absurdly complicated mystery melodrama of little dramatic merit but at least packed with goings-on. Everybody chases everybody in and out, and up and down. Cluttered with clues, clowning, conflict and romance. One of Crime Club serics. 1-31-39  
(A) Mediocre (Y) No value (C) No

**Men of Ireland** (Native cast) (Natl Irish Films) Dublin medical student visits idyllic Blasket islands, finds tangled romance with tragic end for his friend and rival. Quaint primitive life, wistfully played, with much human appeal despite naive acting and direction, clumsy narrative and obvious absurdities. 1-17-39  
(A) Good of kind (Y) (C) Little interest

**Mother's Lullaby** (Beniamino Gigli) (Italian, Eng. titles) Gigli's wonderful singing featured throughout operatic stage story. Hero learns his adored child is son of wife's former lover. A shooting and more music solves all. Technically poor and sound reproduction quite terrible. 1-31-39  
(A) Depends on taste (Y) No (C) No

**Mysterious Miss X** (Michael Whalen, Mary Hart) (Republic) Crude attempt at comic murder-mystery piling one absurdity on another without probability or sane motivation. Down-and-out actors on road mistaken for great Scotland Yard detectives. Irrelevant comedy, slapstick, horseplay, anything for a vacuous laugh. 1-31-39  
(A) Absurd (Y) No value (C) No

**Newsboys' Home** (Jackie Cooper, and "Gang") (Univ.) Country boy becomes "tops" in big city home built for newspaper owner's newsboys, who just eat, sleep, sell, and fight furiously. Mismanagement and gangster competition threaten paper but boys crash through to save it. Lively, low-brow realism. 1-17-39  
(A) Good of kind (Y) Probably amusing (C) No

**Out West with the Hardy's** (Mickey Rooney, Lewis Stone) (MGM) Another good Hardy film. Family janns West, father to help old friend's legal troubles, Mickey to be shown up as tenderfoot. Mickey dominates whole, but he should learn from Lewis Stone to drop mannerisms when they become too pronounced. 1-24-39  
(A) Good (Y) (C) Very good

**Ride a Crooked Mile** (Tamiroff, F. Farmer, L. Erikson) (Para) Largely artificial, futile melodramatic concoction about a Cossack cattle rustler and his son, with theme of conflicting loyalties buried under much that is violent, unpleasant or merely absurd. Unsuccessful attempt to build a vehicle for Tamiroff. 2-7-39  
(A) and (Y) Poor (C) No

**Sharpshooters** (Brian Donlevy, Lynn Bari) (Fox) Brazen, smartaleck American cameraman barges into Europe, sneers at their ways, makes fools of police, tricks crooks, outsmarts officials, restores boy king to throne—practically single-handed—with endless noise and blatant wisecracks. Sad advertising for America. 1-31-39  
(A) Crude (Y) No (C) No

**Smashing the Spy Ring** (Ralph Bellamy, Regis Toomey, Fay Wray) (Columbia) Rather good little spy-melodrama, well acted, with consider-

able novelty, and without violence. Clever Washington operatives do elaborate frame-up to catch head of ring stealing airplane plans. Adequate in thrills, suspense and climax. 1-31-39  
(A) Depends on taste (Y) (C) Good Thriller

**Son of Frankenstein** (Rathbone, Karloff, Lugosi) (Univ) Scientist-son of first Frankenstein restores laboratory, brings monster back to life, with grewsome consequences. Weird settings. Misses mark as super spine-chiller, often amusing in effort to "scare". Good acting provides chief interest. 1-17-39  
(A) Hardly (Y) No value (C) No

**Story of a Cheat, The** (Written, produced, acted, directed by Sacha Guitry) (Gallie) Unique tour-de-force in films. Guitry only speaker of both dialog and commentary. English titles by John Erskine. Clever, risqué story of boy-to-man career of enforced crookedness. Fine cast acts silently. Guitry speaks. 1-10-39  
(A) Very good of kind (Y) (C) By no means

**Tail Spin** (A. Faye, C. Bennett, N. Kelly) (Fox) Novel, well-acted aviation drama with girls as air heroines competing for prizes. Slight but forceful plot. Entry of heiress in race brings dismay to hard-working girl flyers and tragic consequences for one. Tense, exciting plane sequences. 2-7-39  
(A) (Y) Fairly good (C) Too tragic

**Tarnished Angel** (Sally Eilers, Lee Bowman) (RKO) Gambling-house-entertainer-heroiner, forced by detective to leave town, turns fake evangelist and "converts" crowds with big financial success. Finally believes her own gospel and marries detective, her old nemesis. Suspended expose of religious racketeering. 1-17-39  
(A) Ordinary (Y) Doubtful value (C) No

**Thanks for Everything** (Haley, Oakie, Menjou) (Fox) Lively, merry farce-comedy with involved, unique plot, well directed and acted. Haley engaging as contest winner duped and exploited by "ad" agency to get average man's reaction to various merchandise. Climaxed by highly amusing war scare sequence. 1-17-39  
(A) (Y) Entertaining (C) Probably amusing

**The Frog** (Noah Beery and all English Cast) (GB) Slow-moving, ponderous thriller of unseen, unknown master-mind, with designs on heroine, building reign of terror that demoralizes police. Heavily solved by Beery. Chief comedian, a police lieutenant, not nearly so funny as producers obviously supposed. 12-20-38  
(A) Mediocre (Y) Poor (C) No

**The Lady Vanishes** (M. Lockwood, P. Lucas) (Gau. Brit.) Intriguing, human-interest spy-thriller, deftly handled in tone, manner, content, and subtleties for intelligent enjoyment. Pleasingly intricate, with suspense, surprise, and comedy adequate. Plot, acting, directing very satisfying, though quite un-Hollywood. 2-7-38  
(A) Very good (Y) Good (C) If it interests

**There's That Womn Again** (Melvyn Douglas, V. Bruce) (MGM) Breezy, sophisticated mystery farce, mildly puzzling. Parts amusing, but Bruce painfully distorts dumb wife role, and some loose ends and prosaic solution weaken story. Funny but highly suggestive climax. Douglas deft as usual. 1-17-39  
(A) Fair (Y) Sophisticated (C) No

**Torchy Gets Her Man** (Glenda Farrell, Barton MacLane) (Warner) Rather good little puzzler in "Torchy Blane" series, with no undue violence. Elusive forger poses as U. S. Secret Service man until policeman hero gets him and gang with help of breezy little newspaper fiancée and engaging police dog. 1-10-39  
(A) (Y) (C) Good of kind

**Western Jamboree** (Gene Autry) (Republic) Elementary story of hero and villain both after helium found on ranch. Usual good riding, gun play and scenery, also nasal, off-key singing, infantile comedy, dull romance, crude direction, and no acting talent visible in whole cast. 2-7-39  
(A) Stupid (Y) (C) Harmless but inane

**Zaza** (Colbert, Marshall, Lahr, Westley) (Para) Opens with dizzy tempo to show frantic temperament and loose morals of common little vandeville heroine. Then real love for the stolid Marshall, then disillusion and farewell. Best efforts of good cast fail to transform the antique very much. 1-24-39  
(A) Good of kind (Y) Better Not (C) No

# EDUCATIONAL SCREEN

Magazine Devoted Exclusively  
to the Visual Idea in Education

MARCH, 1939

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The Old Oregon Trail

Painting by Robert Wesley Amick  
Courtesy of Colonial Art Company

## IN THIS ISSUE

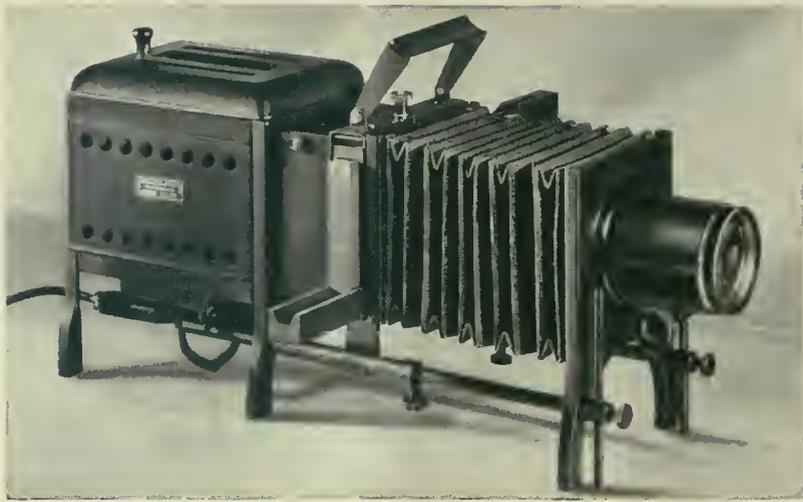
*The Administration of Visual  
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# The EDUCATIONAL SCREEN

MARCH, 1939

VOLUME XVIII

NUMBER THREE

## Contents

The Administration of Visual Aids in a City System Paul G. Edwards.....	77
A Pupil Constructed Scenario Robert B. Nixon.....	79
Evaluation of Still Pictures for Instructional Use Lelia Trolinger .....	81
Editorial.....	84
Motion Pictures—Not for Theatres Arthur Edwin Krows.....	85
Among Ourselves—Notes from and by The Department of Visual Instruction Conducted by The Editorial Committee .....	89
The Federal Film Conducted by Arch A. Mercey.....	92
In and For the Classroom Conducted by Wilber Emmert.....	94
Among the Magazines and Books Conducted by The Staff.....	100
Current Film Releases.....	104
Film Estimates .....	106
Among the Producers.....	107
Here They Are! A Trade Directory of the Visual Field....	108

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# The Administration of Visual Aids in a City System

*A concise summary of the functioning of the visual instruction bureau of a large city system, given at the Cleveland meeting of the Department of Visual Instruction of the N. E. A.*

By PAUL G. EDWARDS

Director of Visual Instruction  
Chicago Public Schools

**T**HE future of Visual Instruction lies in the ability of the classroom teachers, directors of visual instruction bureaus, film and projector manufacturers to work together to develop a program of instruction suitable to and properly articulated with the work of the classroom.

*First*, there must be someone to direct the work of gathering a worth while film and slide collection and make it available without unnecessary red tape. He must know how to select films and slides from the standpoints of quality and correlation. Schools require high standards from publishers of text books and likewise should demand that material recorded by methods other than the printing press be of similar high quality. Inasmuch as a projector is required to make films and slides usable, this director of visual aids must also know something of the mechanics of the projection to assure intelligent purchase and use.

*Second*, the manufacturer and producer of educational films and slides must get together with school people to learn more accurately and specifically what is needed in a workable program. They can learn much from studying the methods of text book publishers who have had years of experience in developing the modern text books suitable for classroom instruction.

*Third*, the projector manufacturers must learn that inferior machinery, sold at a price, will do more to defeat the long time program than possibly any other factor in the industry. Projectors should produce a brilliant, well defined, steady, flickerless picture on the screen. Sound reproduction should be accurate and cover a range from at least 50 cycles to 5000 cycles without distortion at needed volume. All of these factors can and should be instrument-measured by objective tests.

*Fourth*, teachers must be trained to know what is available and how to use the material correctly. This means classes in teacher-training institutions both for prospective teachers and teachers in service directed by teachers who know what the work of visual instruction is all about and have had practical experience in the field. These classes should include much more than theoretical discussions.

With a correct program, proper materials, and trained teachers, visual instruction can simplify the work of teaching. Simplicity always increases effectiveness, and effectiveness is a supreme end in American education.

The Chicago Public School System maintains 325 elementary school buildings, 37 high school buildings, 30 branch high schools, 30 special schools, 3 junior colleges and one teachers' training school. All of the elementary and special schools have one or more stereopticon lanterns and one or more silent 16mm projectors. Thirty elementary schools have 16mm sound projectors. All of the high schools and colleges have more than one stereopticon lantern, and several silent and sound 16mm motion picture projectors. All of this equipment is purchased through sealed bids by the Board of Education upon recommendation by the Superintendent of Schools who in turn calls upon the Director of Visual Instruction for advice and council.

One of the difficulties connected with operating a large city bureau is to get the films to the schools when needed. In Chicago all elementary schools are handled on a "Block Booking" basis. Five reels of films and four sets of slides on assorted subjects are packed in a shipping unit. The contents of this unit remain intact during the school year and are listed inside the cover of the heavy fiber shipping cases. The subjects included cover geography, science, health, and children's literature. Thirty-two schools are placed on a round-robin shipping schedule, each school on the circuit getting one shipment per week for thirty-two weeks. Thus each school will receive a total of 160 reels of films and 128 sets of slides per year. Ten such circuits are now in operation.

At the beginning of the school year every school is notified what shipping units they will receive, the contents of each unit, and the shipping and pick-up dates. These booking notices are placed on the bulletin board in the office of the school so that teachers may know far in advance what to expect and plan their work accordingly. We have found that the flexible curriculum of the elementary school adapts itself to this booking plan and teachers like it better than any other. Nothing disappoints or discourages a teacher more than to make repeated requests for films and slides only to have them denied because material is not available. The "Block Booking" plan determines a pre-arranged program for the school and we find that it works to better advantage for all.

Material is never sent from school to school. While on paper the round-robin may so indicate, we actually bring the films and slides into our inspection department after each school uses them and before they are



# A Pupil Constructed Scenario

*Presenting in full detail the procedure for production of a complete working scenario by a High School class in Commercial Geography.*

By ROBERT B. NIXON

Radnor High School, Wayne, Penna.

IN THE teaching of Commercial Geography the alert teacher will prepare a list of motion pictures to be used during the term to illustrate the importance and processes of making the various commodities studied by his classes. However, during the past few years a better understanding of the Tobacco industry has been denied to our pupils since there is no such film to be had from "free" sources.

Either the tobacco companies have ignored the possibilities of explaining to the public the importance of the industry to thousands of workers in our country, or they have avoided trouble (in some communities) which might arise by showing the process of raising and making the "evil weed" into the various products for which it has been found useful.

We do find meager accounts of the industry in texts, perhaps a few pictures to illustrate the process of cultivation, and billboards everywhere are covered with advertisements of the virtues of various packaged products. There are of course other uses for tobacco besides that of pipe, cigarettes, plug, etc. In addition, the crop has had an interesting history, and its cultivation and preparation for the consumer, be he a future smoker or sprayer of plants, promises a profitable study for the pupil interested in Commercial Geography.

Because we could not secure a film for the less gifted pupils to see and learn in a visual manner the steps in tobacco production, the teacher told the class of tenth year Commercial Geography pupils at Radnor High School that they would make their own scenario. Perhaps some company, seeing what they, the pupils, thought should be told on the screen, so that they might better understand this industry, would make such a film possible for future classes.

## Preparation of Scenario

The teacher first explained how a motion picture was constructed. Each pupil prepared a synopsis of what he had read about tobacco. From this synopsis each pupil was to construct his scenario. However, the pupils were given in class the rudiments of scenario construction. They were told the meaning of such terms as sub-title, dissolve in, fade out, time lapse photography, long shot, panorama shot, medium shot, close up, wipe off, montage, a "still" which then becomes a motion picture scene, lapse dissolve, transition shot, etc.

Pupils were warned that merely indicating the

name of a scene was not describing the action to be presented on the screen. They were also told that a motion picture to be a motion picture must have action in it. The camera was not to do the moving as in so many weak educational ventures.

Because there might be use of graphs in the picture the pupils were instructed how these graphs might be presented by animated drawings, as would be the maps to show world distribution.

A period of class time was devoted to reading the references and texts issued to pupils for use during the term. They have a standard text which is issued to all pupils, and there are five other texts used as references. All pupils do not have the same reference text, but are given a list of names of pupils in their class who have various texts which they themselves may not have.

In addition a list of library references such as encyclopedias etc., was given. These were read during library periods or after school.

The pupils prepared an outline or synopsis at home and polished it up during a class period, after which they began to outline a method of attack for making the picture itself (or scenario).

The class of sixty pupils was then divided into committees. The basis for committees was that of approach to the film. Some pupils used an historical approach, other uses, some a story told by a store keeper when a lady was purchasing cigarettes, and still others the cultivation of the crop.

The committee chairmen volunteered to guide their groups. There were fifteen groups, each consisting of a chairman and three other pupils. The members of committees were selected by the chairman, although each pupil had the right to say he desired to work with that chairman. It was interesting to note pupils of similar characteristics of work grouped together.

After three days of working out a scenario by each committee we were ready for a master scenario to be constructed from the results of each committee. Each committee member, while his committee was making its committee scenario, was supposed to continue with his individual scenario so that he would have material for presentation to the committee in construction of the committee scenario. It was in the committee meetings during class periods where the arguments of presentation were presented by various members. Each scene before accepted was voted upon by the various members. With the committee scenarios were turned in the individual ones, for the teacher felt

there would be scenes and ideas not even accepted by the committees which might prove valuable in making the master scenario. The teacher was right in this supposition.

In making the master scenario each pupil had before him his own, and the chairman held the committee scenario. From this the final product was evolved. Each pupil, as each scene was suggested and the action described, was made to feel that if he could prove his scene and action were better, that he had a chance to have it included instead of the one suggested by a committee chairman from the committee scenarios. One individual had six scenes accepted at the very start of the picture for all committees had failed to include them in their work.

It should be said here that the class at the beginning of their work decided upon whether they wanted their "picture" to be a talkie or a silent picture. The majority favored a silent version because their school is not equipped with talking picture equipment and in view of the fact that there are more schools equipped for silent pictures and not talking pictures the decision seemed quite sound. However, pupils were told they could include dialogue or commentary with their scenes, and also a musical background. To assist them in selecting music appropriate for such a film a list of musical compositions descriptive of the South was made.

Fortunately, also, we had available two films which showed the good and bad points of silent pictures. One picture used too long and too many sub-titles, plus too many technical details not easily understood by high school pupils unless shown step by step through animated diagrams. The other film told its story through action on the screen, and in such manner that it was easily understood by the pupils. Sub-titles where used were short and snappy, and few in number. Pupils in reviewing these films were told to analyze them with one thing constantly in mind: "Does the action on the screen tell the story or do the sub-titles tell the story?"

Here are the results of this cooperative effort to make a scenario for a Tobacco movie.

SCENE	ACTION	SHOT
<i>Sub-title:</i> Hundreds of years ago tobacco was used by the Chinese.		
1. Chinese Lord in luxurious room.	The mandarin is smoking a pipe with some friends who are conversing.	long shot fade out dissolve to
2. Chinese tobacco field	Chinese cultivating field of tobacco	panorama
<i>Sub-title:</i> Later Columbus discovered the American Indians knew its use.		
3. Ships at sea	Nina, Pinta and Santa Maris sail into the foreground	long
4. Landing of Columbus	Columbus getting down from ship into row boat	long
5. Meeting the Indians	exchanges greetings with Indians who	long
6. Exchanging Gifts	give him gifts in exchange for trinkets. One of the gifts is tobacco.	medium
7. Columbus throws tobacco overboard	Columbus throws away the tobacco upon return to the ship.	medium
<i>Sub-title:</i> It remained for Monsieur Nicot, French Ambassador to Portugal, to introduce "Madame Nicotine" to France.		
8. Room in embassy Nicot with messenger	Monsieur Nicot is giving instructions to messenger to whom he entrusts a package	medium

9. Messenger on horseback countryside	Messenger riding thru country side	long
10. Messenger at border	Messenger dismounts at border to have passport examined and continues journey . . . A sign marked France indicates the way he is headed.	long
<i>Sub-title:</i> But tobacco was not accepted by all. Its use meant fines, imprisonment, torture and death in some countries.		
11. Penalty for use of tobacco	A group of people read a public notice to the effect that tobacco is prohibited. This furnishes food for discussion. Some cross themselves.	Transition shots
12. Penalties	Man burned at stake	
13. Penalties	Man pelted with eggs and refuse in stocks	
14. Penalties	Whipping Post	
15. Penalties	Hanging	
<i>Sub-title:</i> Sir Walter Raleigh made tobacco respectable in England by importing it from his Virginia Colony.		
16. Sir Walter Raleigh's Sitting Room	Sir Walter smoking with hack to camera in large chair. Servant enters from foreground, seeing his master smoking, hurries out and returns with vessel of water which he throws on master. Sir Walter rises and remonstrates with servant who shows embarrassment.	long
<i>Sub-title:</i> To-day the use and production of tobacco is world wide.		
17. World Map	At the appearance of World Wide a wipe off starts and a world map appears	
18. World Map animated	On the outline map names appear in bold black type as area grows light gray. United States    Brazil British India    Japan Russia            Greece Java                Turkey Madura            Philippines Cuba, etc.	long yet detailed to allow names of countries to be read. fade out dissolve in to
19. Preparation of soil for seedling bed.	Man is carefully breaking up lumps of soil in seedling bed in greenhouse	medium
20. Sprouting of seeds	Man takes bag, soaks in water, fills bag with fine tobacco seed.	close ups
21. Each of the scenes, No. 19-20-21-22, are fade-out-dissolve-in	Close up of man's hands examining sprouted seeds which he has removed from bag.	close up
22. Planting sprouted seeds	Plants seeds in seedling beds.	close up
<i>Sub-title:</i> After sprouts have grown six inches high they are transplanted to the fields.		
23. Plowing fields	Farmer completes plowing field with tractor	long
24. Transplanting	Machine transplanting seedlings	perambulator
<i>Sub-title:</i> Frequent cultivation kills weeds and breaks up soil. Spraying kills insects which damage the leaves.		
25. Cultivation	Cultivator going thru rows of tobacco	perambulator close up of work done by machine
26. Spraying	Sprayer spraying tobacco	medium detail
<i>Sub-title:</i> Top flowers and side shoots are removed to send strength of plant into the leaves.		
27. Topping	Top and side shoots removed by hand and knife	medium to close up
28. Testing for ripeness	farmer tests tobacco leaves by bending	close up
29. Harvesting	tobacco being cut by hand	medium
30. Spearing	man spearing tobacco leaves and hanging six plants on each lath	long shot
31. Collecting	man loads laths on wagon. Wagon driven away.	long shot
<i>Note:</i> From scene 23 to scene 31 and all process scenes thereafter the title of scene appears as a super-imposed sub-title in black letters for a short time across a "still" of the scene showing operation. Each scene closes as a fade out and appears as a dissolve in with the "still" showing. This is to enable the pupil to have time to get a good mental picture of the shot without motion.		
<i>Sub-title:</i> Tobacco must be cured in well ventilated barns or sheds to dry out or season.		
32. Curing: interior of sheds	Placing tobacco on racks in shed	long shot
33. Curing and Seasoning inspection	men inspecting leaves for curing and seasoning	perambulator
34. Auctioning tobacco	Auctioneer moving from one offering to another; buyers follow and bidding	perambulator
<i>Super-imposed title:</i> Auctioning tobacco to buyers.		
35. Tobacco Company's Store House	panorama of storage houses for fermentation, still.	panorama

# Evaluation of Still Pictures for Instructional Use

By LELIA TROLINGER

Secretary, Bureau of Visual Instruction  
University of Colorado, Boulder, Colo.

THE lack of standards for evaluating various types of aids is a serious handicap in any program for improving the training of teachers in methods of use of visual aids. The comments, questions, and references which constantly occur when teachers discuss visual material with a supervisor, an instructor, or one in charge of a distributing center, emphasize the need of more definite standards.

A personal experience illustrates the results which may and frequently do happen when teachers are asked to evaluate visual aids, if no criteria are provided against which they may check various qualities of the aid. A Unit Class in Visual Aids was being given at Teachers College, Columbia University. One day before the class had begun the study of pictures, the instructor distributed geography textbooks. They were modern texts, and were used merely because the instructor had sufficient copies to furnish identical books to each member of the class. The class was asked to scan the book hastily, then to select examples of what to each individual seemed the best and the poorest illustrations, judged from the standpoint of teaching value. It just happened that the picture which was selected by both the writer and the instructor of the class (both of whom had had considerable experience in the selection of pictures for instructional purposes) as the poorest picture for classroom use, was selected by two teachers as the best. The picture was a street scene in a foreign city—it might have been any city in any country. There was nothing characteristic about it, and there was nothing in the picture which would be new to any child who had ever seen a city or even a large town. The instructor asked for the reasons for the selection, but when the teachers tried to justify their choice, it was found that there had been no analysis of the picture whatever. This simple test was used by that instructor to demonstrate to the class that teachers need standards for judging pictures which they mean to use for instructional purposes.

The surprising thing about this case was that the class was composed of a rather superior group of teachers, for the most part graduate students. All the members of the class were teachers who

might be expected to have had actual experience in selecting and using pictures in the classroom. This particular instance is just one of the many similar cases which visual instruction supervisors encounter when teachers or students are asked to evaluate visual aids for specific classroom situations. Future progress in the field of visual instruction will be greatly augmented if standards of demonstrated value to teachers in the selection of visual aids can be established. This study is an attempt to furnish such standards for use in evaluating the still picture.

In any problem, certain facts are usually taken for granted. This study is based on three assumptions, namely, (1) pictures are valuable aids to learning; (2) teachers need and do not have adequate standards for judging the value of pictures for instructional purposes; and (3) the combined judgments of a group of experts in the field of visual instruction constitute the best criteria for standards

**Editor's Note—We are pleased to be able to present this outstanding study of picture evaluation, made in connection with graduate courses at Columbia University. This, and two following installments in April and May, offer a partial printing of the study. The complete reprint, to appear about June 1st, will include also the entire thesis material, with lists, tables, bibliographies, appendices, and all pictures actually used in the investigation.**

of evaluation that are at present available.

If the first assumption is incorrect basically, most of the modern educators are wrong. Teachers and textbook writers alike give pictures an important place in all visual-sensory aids. Because of the cost, many textbooks do not have as many pictures as some teachers find desirable, but modern texts have many more illustrations than those of a generation ago, and in most cases the quality of the illustrations has improved. The weight of evidence supports the validity of the first assumption.

The best evidence of the truth of the second assumption is the reaction of teachers themselves. As has been previously mentioned, few authors have sug-

*This article discusses the basis of the study and the method for developing the score card. April and May articles will present the score card, analysis thereof and tests conducted thereon.*

gested definite standards for judging pictures, either in books on visual instruction or in subject-matter texts for teachers' training. In the first part of the experiment, teachers were asked to grade a group of pictures which was referred to a particular unit for the third grade, and no score card was provided. Again and again teachers would ask, "How are we to grade them?" "On what are we to base our judgment?" "What are we to look for?" Since the experiment was aimed at that point—to test for standards, if any—the only instruction possible was to use their own judgment. In the second part of the experiment when the score card was included with the pictures and returned to the teachers for a second evaluation, the concrete suggestions seemed to give assurance and confidence. Numbers of teachers remarked at the end of the test that the score cards helped them greatly and asked permission to keep the copy of the score card for their own assistance later.

The experiment which followed the construction of the score card was an attempt to discover the truth of the third assumption, i.e., that the combined judgments of a group of experts who are devoting their time to the problems of visual instruction constitute the best criteria for standards for evaluating pictures for instructional purposes at present available.

## The Outline of the Study

### (a) *The Score Card.*

The investigation logically fell into two parts. The first part was the construction of a score card. As a preliminary to the construction, a survey of all the literature on the subject was made. Standards which were suggested or implied for the evaluation of pictures for instructional use were collected; duplications were eliminated; new criteria were added; and terms were defined. A tentative list of desirable qualities or characteristics resulted from this survey. A group of experts,\* hereafter called judges, consented to assist in assigning values to the qualities listed and add others which the group of judges felt should be included. While the standards of one person might arouse criticism, the combination of judgments

\*List will appear in the complete reprint (June).

of a large group of men and women who are studying the problems of visual instruction represents the best opinions at present available for evaluating pictures. The collection of numerical judgments for the score card was made by means of a questionnaire. (It might be explained here parenthetically that the term, "scale," was loosely used both during the collection of the data and during the experiment. Because of the explanations, the word was not misconstrued, but in the report, instead of "scale" which connotes equal step intervals, the term was changed to the more accurate word, score card.)

Since an experiment was planned to follow the construction of the score card, it was decided to arrange the standards in a form with numerical values. The numerical values were included for two reasons, first, to show comparison of importance of different qualities of a picture when a careful analysis is needed, and second, to make statistical computation possible. Looking ahead a bit, it is the opinion of the writer that most teachers will use the score card as a check list more often than as a means of actually setting up a numerical estimate of a picture which is being considered. For most teachers this will be the wiser plan. Whether one quality is judged to be of greater value than another by a few points is not so important in most cases and to most teachers as to know that these several qualities are of value and contribute to the sum total of what is known as a good picture.

#### (b) *Experiment to Test Value of the Score Card.*

The experiment to check the value of the score card constitutes the second part of the study. The experiment might have taken either of two forms. A test, to see if pictures which rate high by the criteria were more effective in pupil learning than those pictures which rate low, would be interesting; or a study with teachers to determine whether or not the criteria were helpful in distinguishing between good and poor pictures was another alternate. Since the selection of pictures by teachers usually precedes the use in class, and since the writer at present is more interested in teacher-training than in the classroom exercises, the second possibility of the experiment was chosen. An attempt was made to test the score card for actual value to teachers in training, teachers in service, teachers who have had training in methods of use of visual aids either through a course or under a director, and teachers who have had no guidance whatever.

Specifically, the experimental check decided upon was a comparison of grade values given by teachers and students to a selected group of pictures, referred to a designated unit of study, first without the score card, and then later with the score card, in order to see if the grades given the pictures with the score card approached the evaluation given by the judges to the same pictures more consistently than they did without it.

### The Score Card

#### 1. *The Source of Criteria For the Tentative Score Card*

Many experiments have been made and have been reported upon which have made use of visual aids, but most of these experiments have dealt with motion pictures or lantern slides. Very few have been devoted to the pictures which are used daily on the study table, in the opaque projector, or found in the text. A comprehensive study was made of all the literature available to check direct or implied standards to be used in judging pictures before the present study was begun. After the study was practically completed, for the personal satisfaction it offered, a check was made with the digest published in 1936 by Dr. Fannie W. Dunn and Miss Etta Schneider in their book, "Teacher Preparation In Visual Instruction." It was found that in addition to many books and articles which had not been reviewed in their book, between seventy-five or eighty per cent of those reviewed had either been read while the study was in preparation, or before, and that the findings of several not counted, were known through previous reviews and reports. This is mentioned merely to indicate something of the search which was made for data to incorporate in the group of standards of this study.

Since many well-informed educators contend that visual instruction should not be taught as a thing apart, but rather as a part of the subject-matter where it is to be used, the investigation was not limited to articles and books under the direct caption of visual instruction. Various subject-matter texts, prepared for use in teacher-training, were examined. A few, principally in geography, devoted a chapter or an occasional paragraph to the use of pictures. Standards for future guidance for the teachers in most cases were so vague as to be negligible.

#### 2. *Classification of Criteria*

After the survey of the current literature on visual instruction, related literature which might make a contribution, class discussion, and a consideration of the standards proposed by various authors, the qualities which are desirable for a picture for instructional purposes seemed to fall into two rather clear-cut groups, *Technical* and *Instructional*. Under *Technical* were listed qualities designated as "artistic," "clear and definite," "free from blemishes," "of practical size," and "properly colored"; under *Instructional* were listed "truthful," "authentic," "relevant," "significant," "stimulative," and "suggestive of size." These terms are for the most part self-explanatory, but to avoid any possible misunderstanding, pertinent questions or statements were listed as illustrations of the meaning. A more complete discussion of the terms used follows later in the chapter with the completed score card. Different terminology was frequently used, but in most cases, it was possible to combine,

group, and re-state the qualities or characteristics without much over-lapping.

Finally a preliminary questionnaire which included most of the above qualities was sent to fifteen recognized educational leaders in visual instruction. One of those had died a few weeks before the letter was sent, but of the others, eight replied with helpful suggestions for improving the questionnaire before it was written in its final form. All the replies indicated agreement with the general division of the qualities. Several additions were suggested to further define the terms used in the subdivision. As fully as possible, these suggestions were incorporated in the later questionnaire from which the values for the score card were derived.

#### 3. *Selection of the Judges*

The final questionnaires were sent to a group of visual experts throughout the United States. In order to make the list as objective as possible, the selection of names was based on the Visual Instruction Directory of the Department of Visual Instruction of the National Education Association, 1933, the latest directory when this part of the study was being done. Questionnaires were mailed to all officers of the Department of Visual Instruction of the National Education Association, 1934-1935, to all officials in charge of State Visual Instruction Service, to all officials in charge of city or county departments of visual instruction in cities of 200,000 population or more, where one person was designated as being in charge. Persons in these positions who are giving their full time, at least in most cases, to problems of visual instruction, form a group of experts, if such a group can be said to exist in a relatively new field.

#### 4. *The Questionnaire*

The questionnaires in addition to other information requested, and a short paragraph relative to the proposed problem, included the various qualities under both the headings of *Technical* and *Instructional* with descriptive questions and statements. For convenience a total of one hundred points was taken as the basis of the distribution of points for the various characteristics. Those completing the questionnaire for the construction of the score card were asked first to apportion the hundred points between the two general classifications, *Technical Quality* and *Instructional Quality*. Then those points in each class were further apportioned to specific qualities under those two heads. The division, 40-60, forty points for *Technical Quality* and the sixty for *Instructional Quality*, represents the mean values assigned by the judges who returned the completed questionnaires. The variation in values assigned to specific qualities was much greater than it was in the division of points between *Technical* and *Instructional* qualities. Some qualities may not have been completely understood despite the explanatory questions, but that could hardly have been responsible for all the difference. There is considerable over-

lapping in some of the qualities listed. That may have caused some of the difference of opinion. Men and women who go into a new field usually have a background of some specific subject-matter only partially related to the new one. A man who has studied or taught science may look for somewhat different qualities in a picture from those looked for by one who has specialized in geography, or history. Also many who are working in this field of education are working more with motion pictures than with still pictures, and that may have influenced some of the opinions. However, a score derived from the group is as nearly reliable as it would be possible to secure at present. The mean of the individual scores was taken as the measure of central tendency and used on the score card. The modes and medians were also computed and were found to agree very closely with the values of the means which were assigned in the questionnaire.

Questionnaires sent:  
 To national officers ..... 2  
 To state officials.....36  
 To city and county officials....29  
 Total ..... 67  
 Questionnaire returns:  
 Not returned .....30  
 Returned unopened—  
 individual moved ..... 1  
 Returned too late to be used.. 1  
 Returned but inadequate  
 for statistical purposes ..... 5  
 Returned satisfactorily  
 completed .....30  
 Total ..... 67

DISTRIBUTION OF POINTS BY THIRTY JUDGES  
 TECHNICAL QUALITY

Judge	Artistic	Clear and Definite	Free From Blemishes	Of Practical Size	Properly Colored
1	15	5	5	10	5
2	10	10	0	10	10
3	10	25	0	5	10
4	2	8	2	4	4
5	10	5	5	10	5
6	5	15	5	4	1
7	5	12	1	2	10
8	10	15	4	13	8
9	7	7	5	4	7
10	15	10	5	5	5
11	20	10	5	10	5
12	10	10	5	5	10
13	12	10	5	8	5
14	10	10	10	10	0
15	7	10	2	7	4
16	10	30	2	2	6
17	10	10	8	10	12
18	10	10	10	10	10
19	10	15	5	5	5
20	15	5	5	5	10
21	7½	10	5	5	2½
22	10	10	5	10	5
23	8	8	8	8	8
24	15	5	5	15	10
25	5	15	2	6	2
26	30	5	5	5	5
27	15	10	5	5	5
28	12	7	7	7	7
29	15	10	10	10	5
30	10	10	5	10	5
Total	330½	322	146	220	186½
Mean	11.01	10.73	4.86	7.33	6.22
(Approx.)	11	11	5	7	6
Sigma	5.1	5.3	5.2	3.1	2.7

INSTRUCTIONAL QUALITY

Of the usable questionnaires:  
 Twenty-seven indicated a felt need for some such score card.  
 Two indicated no need (one of these stated that judging pictures is the business of the supervisors, not teachers' business, failing to realize that probably many more pictures are used in schools with no supervision than where there are supervisors).  
 One did not check this point.  
 All thirty indicated the two divisions, *Technical* and *Instructional*, were satisfactory.  
 Of the five questionnaires which were not usable because of lack of complete data:  
 Four indicated a felt need for some such score card.  
 Three indicated the two divisions of qualities were satisfactory.  
 One indicated this division satisfactory with some reservations.  
 One suggested a check list rather than a scale (the term first used).  
 Four agreed to assist in an experiment by grading a group of pictures themselves.  
 Three agreed also to assist by having their pupils grade the pictures in addition to their own grading.  
 There was considerable variation in the distribution of points for each quality under discussion. A complete summary of these evaluations is given in the following tables:

Judge	Truthful	Authentic	Relevant	Significant	Stimulative	Suggestive Of Size
1	15	0	10	15	15	5
2	15	0	15	15	10	5
3	25	0	0	10	10	5
4	30	5	10	10	15	10
5	15	10	10	10	15	5
6	30	10	10	10	5	5
7	1*	10	25	12	20	2
8	9	9	8	8	8	8
9	12	12	12	12	12	10
10	15	10	10	10	10	5
11	10	10	10	5	10	5
12	10	5	10	10	20	5
13	10	10	15	10	7	8
14	10	15	10	10	10	5
15	20	5	10	8	15	12
16	30	10	4	4	1	1
17	8	7	10	9	8	8
18	8 1/3	8 1/3	8 1/3	8 1/3	8 1/3	8 1/3
19	10	10	10	10	10	10
20	5	15	10	10	15	5
21	15	20	20	0	10	5
22	8	8	10	15	15	4
23	14	11	11	11	11	2
24	15	3 1/2	10	10	10	1 1/2
25	30	7	3	10	15	5
26	10	5	10	10	10	5
27	30	10	0**	5	10	5
28	8	10	16	8	12	6
29	6	7	12	7	10	8
30	15	7	15	8	10	5
Total	439 1/3	249 5/6	314 1/3	280 1/3	337 1/3	173 5/6
Mean	14.64	8.33	10.48	9.34	11.24	5.79
(Approx.)	15	8	11	9	11	6
Sigma	8.1	4.3	4.7	2.5	4.0	2.4

\* Note added to the effect that this can be determined only by experts—"Authentic" is substituted for "Truthful."

\*\*Note added to the effect that best picture in the world is irrelevant if used when foreign subject is being discussed.

## EDITORIAL

### Alfred J. Sloan Foundation and Department of Visual Instruction

THERE has now been a national organization for visual instruction in continuous existence for twenty years. In November, 1919 the National Academy of Visual Instruction was born at Madison, Wisconsin. The writer was there, and has attended or studied the proceedings of every meeting since. The merger of the Academy and the Department of Visual Instruction of the National Education Association in 1932 made for continuation but little immediate change. Meetings continued to be small family-circle talkfests, with veteran members discussing ideas, methods and doctrines long familiar to their equally veteran audience. The habitual resolutions passed, committees appointed, elections held, and printed "Proceedings" wishfully suggested, the group adjourned for a six months Departmental hibernation. No "Proceedings" ever being printed, resultant values of the meeting became a secret possession of the Corporal's guard present.

Yet the achievement of the first fifteen of those twenty years in keeping alight the vestal flame cannot be belittled. It was the sturdy devotion of those pioneer leaders in the field, staunchly maintaining their membership and participation in the meetings—most of whom are still with us and are still leaders—that built vigor and tenacity into the Department which preserved it as a vital nucleus for real growth when the time for growth should come. It came.

Some five years ago the field's development had made possible real Departmental growth. Addresses and proceedings were reprinted in this magazine, giving a reading audience a hundred fold greater than the listening audience. Membership rose to four, five, and now six times the first-fifteen-year average. The Department came to include, within its membership and by intimate contacts outside, the talent, judgment and authority in matters visual to qualify it for constructive as well as discussive functions. It was ready to produce values, not merely argue them, when opportunity should come. It came.

Recently the Alfred J. Sloan Foundation reached a decision which can be epochal for the visual field, namely, to make financially possible the production of serious educational films. It searched for a proper educational group to cooperate and sponsor the work, offering ideal terms for division of authority and responsibility, and finally chose the Department of Visual Instruction.

As the first move the Foundation produced an experimental film, "The Challenge" — one of a planned series of ten one-reel films on Economics—and asked that a Departmental Committee, approved by the Executive Committee, test its worth from every educational angle as the Department's first share in the proposed cooperation. The Committee acted, reported favorably to the Department in session at Cleveland, showed the film, and asked the Department's reaction. *Then occurred the supreme absurdity of our twenty long years.*

The Department had the long-awaited chance to accept with open arms cooperation with a great Foundation already eminent for its service to our national welfare, in constructive work for the field. Probably 99% of our membership would have voted an enthusiastic "yes" on the proposition. But one or two voices at the meeting, raised in misunderstanding protest, managed to confuse and temporarily shelve the whole issue. The "questions" they raised were specifically answered in the Committee's report, in the film itself, and especially in the carefully annotated manual accompanying the film—had they listened, looked and read. Incredibly enough they saw fit also to cast doubt on the motives and good faith of the Alfred J. Sloan Foundation!

It was a pitiful performance. We need but recall that practically no private school, college or university, no educational, scientific or social enterprise of magnitude, ever started in this country without commercial funds for the start and often for the continuance. We need only think of Foundation names like Carnegie, Rockefeller, Rosenwald, Wiebolt, and others, and what they have meant in libraries, universities, museums, observatories, and in priceless research and service in scholastic, scientific, medical, and social fields. And now another name, Sloan—first of the Foundations to contemplate a systematic, long-term financing of educational films—offers to make possible immeasurable values for the visual field, offers us a share in the sort of creative work we have dreamed of for twenty long years—and we hesitate! No, not "we" but two or three of us! To the Sloan Foundation and to ourselves, we owe an emphatic rectification of the Cleveland fiasco, perhaps by a complete and sweepingly unanimous vote by the whole membership to give this splendid proposition the answer it deserves.

#### The National Film Evaluation Project

THE word "national" seems justified. Scarcely two months old, the Film Evaluation Project has enlisted over 400 teachers in 32 States, with many more immediate prospects. The influx of returning cards has begun and increases daily. With a guide card made for each film as the first score card thereon comes in, some 300 guides already stand in file and duplications are just beginning. Prediction is futile, but value and significance seem assured.

Many are eager to "learn the results." We fully share their eagerness. But we must bear in mind that time is the essence of success in such work. One teacher's opinion on one film is meaningless. Three or four opinions can mean little more. Only multiple judgments, averaged, can be significant and we assure the field that it will be informed of significant results as fast as they are achieved.

# Motion Pictures — Not For Theatres

By ARTHUR EDWIN KROWS  
Editor of "The Spur," New York City

*Part Seven — being principally the story of Community Motion Picture Bureau, which arose in 1917 to meet constructive entertainment needs of Allied nations at war.*



Signal Corps A.E.F. Photo  
Former recreation hall of Krupp employees at Sayn, near Coblenz, Germany, used to show films to American Soldiers when Community contracted to supply the Rhine Army of Occupation.

**I**N the fall of 1917 the Lubin Company failed. The plant at Betzwood and all of the pictures it owned were placed on the auction block. The Y.M.C.A. heard of the situation, obtained an appropriation from the American Red Cross, and bought in the Lubin library at a dollar a reel. It was the organization's first large stock of films. Some say that the Y.M.C.A. was made aware of the opportunity by an Iowa State College professor, who had produced some of those interesting studies of the oyster and the crab for Lubin—Dr. Maurice Ricker, who was then living in New York producing more natural history films of the same type.

Some of these later reels Ricker sold to no less a person than Charles Urban. Ricker was assisted in the production by a young Englishman who lived with him, Walter A. Yorke. Yorke, stirred by Ricker's enthusiasm, wished to enter the business more importantly; so, when the Y.M.C.A. sought a man to inspect and classify the Lubin reels, Ricker recommended Yorke, and Yorke was promptly taken on. In the meantime Ricker, himself, was sent abroad to organize the Y.M.C.A. exhibition circuit there.

The really weak link in the World War motion picture service, at first, was that there was no adequate censorship of the films poured generously into the camps and cantonments by a patriotic industry. Of course, as long as Uncle Sam remained at peace, there could be no such regulation, save by individual nations. But, now that war was the order of the day, Uncle Sam created a sort of clearing-house for films to be shown to the armies and navies of the Allies. In this country, it was called the Community Motion Picture Service and, in Great Britain, Community Service, Ltd.

## COMMUNITY SERVICE

THE Community Motion Picture Bureau, as it became known then to those obliged to stay at home, had rather a Cinderella start. Only a year or so before, it had been the inconspicuous name on a door leading to a couple of offices in Boston, in a building near Copley Square.

Presiding there was a young man, in his early thirties, who had dreamed of a peaceable non-theatrical distribution for his own profit; and I am quite sure that he was not then proving his point very well for the simple reason that probably nobody whatever at that time could have done it by that means. His struggling film service bureau supplied no actual films. He was just a broker. He merely advised on "planned" non-theatrical programs, leaving the physical handling to those who actually had the films and acted on his order. Fortunately, this young man—Warren Dunham Foster was his name—did not depend for his income wholly on this enterprise. For seven years he had been one of the editors of *The Youth's Companion*. Before that he had been a newspaperman in Chicago, and an instructor in English at Iowa State College.

But, while in his little Boston hide-away, Foster conceived the idea of developing the wartime picture work of the International Y.M.C.A. under his own direction. Being in New York shortly thereafter, he went into the City Club and, on two or three pages of notepaper, hastily drafted a proposal to supply the International Y.M.C.A. with all the pictures needed. The work was to be done at cost, including Foster's own salary. To be sure, the Y.M.C.A. had had a slight apprenticeship in providing films for the soldiers during the late Mexican trouble; but now the officials were literally swamped by the terrific, unprecedented demands of worldwide war service—and Foster had appeared, almost providentially, it seemed, to relieve them of a sizeable mass of troublesome detail. Consequently, they signed his proposal at once and rather off hand.

Able now to draw money on vouchers as needed, Foster began to build his organization. Unused to the physical handling of films, he engaged Henry Bollman as one who could care for that phase. Bollman had lately graduated from Harvard and had attended the New England Conservatory of Music in Boston, and, by virtue of that training, was then in New York, occupied in writing cued scores for Becker, the musical director for Fox Films, and in engaging

men for the Fox theatre orchestras.

It now became practicable for the Community Motion Picture Bureau to remove to New York, Foster opening offices at 71 West 23rd Street, the Masonic Temple Building. The Y.M.C.A. backing, both money and influence, enabled him to begin large scale operations at once. As to obtaining pictures, he was authorized, through the Y.M.C.A. for the Government, to draw upon the theatrical exchanges. And then it was simple enough to spread word that he was in the market for supplies from other quarters. There were many concentrated stocks lying idle, to be had just as cheaply as the Lubin library had been taken over.

The matter of censoring collected material being another vital consideration, he summoned his mother, Mrs. Edith Dunham Foster, a truly remarkable woman, and made her chief editor. His father was brought in, too; but the old gentleman was, all and all, rather a vague figure on the scene, making needful speeches now and then on the character of the work, but otherwise not nearly as active as the other members of his family. Then there was an efficient and personable young woman named Gladys Whitehill. She found a formidable job awaiting her as secretary and volunteer-at-large.

Henry Bollman was with the organization only briefly at first, just long enough to institute a routine in handling reels. Then he enlisted in the Army, became a first lieutenant, and went to France. He was there for a year. Returning intact, he was reengaged by Foster and placed in charge of the Navy section, the function of which was to purvey entertainment films to about a hundred ships. It was after that that he added the romantic touch to the enterprise by persuading the comely Miss Whitehill to become Mrs. Bollman. Together these two subsequently wrote *Motion Pictures for Community Needs*, one of the first, sizable books on non-theatricals—the "community" of the title being in the general sense, and not referring to Community Motion Pictures Bureau.

Also prominent among the aides was Forrest Izard. He had served with



William Horton Foster's chief importance to Community was his platform eloquence in attesting accomplishments of his wife and son.

Foster as a staff writer on *The Youth's Companion* in Boston. Apart from considerations of friendship, there was excellent reason to believe that he was a competent judge of dramatic values. A well-received book of his, *Heroines of the Modern Stage*, had been published in 1915 in a series of which Foster was the general editor; and when Izard was summoned to New York, he left a happy, enviable place as assistant to H. T. P., celebrated dramatic and musical critic of the *Boston Transcript*. Mr. Parker would not have had Mr. Izard there had Mr. Izard been unable to deliver.

The Fosters coaxed and cajoled and possibly browbeat theatrical producers, industrialists, and many others who had made motion pictures, into donating prints for the great war service. Those who simply could not give were persuaded, as a patriotic duty, to part with prints at cost—and the laboratories made Community special rates to reduce that. No doubt, as the inevitable detractors said, the Fosters acquired large stocks of useless material; but that criticism might be directed against any group undertaking work on so vast a scale and in such an emergency. Besides, such opinion is no part of this history. For these pages it may be set down, rather, that heavy buying by the Fosters enabled many a little non-theatrical producer who could not otherwise dispose of his earnest work at any price, to survive for better things.

Most of Mrs. Foster's editorial work was to sit in judgment on the newly-received films, cutting out all the pretty ladies, drinking scenes, naughty titles and similar slips which might demoralize the soldiers in the trenches. Reporting to her, for her guidance, were division workers of the Bureau and of the Y. M. C. A., stationed at many strategic points over the United States and in Europe. But whenever she had a batch of films satisfactory to herself, she was able to unload the responsibility on a committee of ladies and gentlemen who represented expert knowledge on as many channels of specialized picture exhibition. It was known as the Motion Picture Division of the War Work Council of the Y.M.C.A.

#### WORKING WITH THE FOSTERS

On this committee was Mrs. Elizabeth Richey Dessez. For George Kleine she just lately had been promoting church and school support of Edison's "Conquest Pictures," which was the name of Edison's theatrical "family program." And, if this was not recommendation enough, one might point to the fact that she had attracted Kleine's attention originally by her marked success as a pioneer in developing Saturday morning movie matinees for children.

One of the still more active members of the committee was George J. Zehrunge, a young Ohioan destined heavily to influence the later shaping of the non-theatrical field. Zehrunge represented the Y.M.C.A. International Committee, which he had joined in 1916 after thirteen years spent as an instructor in fine and manual arts in the New York City schools. When he first came to the Y.M.C.A. he had been in charge of the stereopticon slides for Association centers; and then he personally drew posters and charts for the entertainment programs. His presence on this particular committee indicated



When Opportunity knocked, Warren Dunham Foster was ready. His Community Motion Picture Bureau was the most striking non-theatrical manifestation of wartime, from 1917 to 1921.

that, despite the great new activity of Community, the Y.M.C.A. Motion Picture Bureau had not gone out of existence. The Fosters were engaged primarily in caring for the army and navy aspects; and the Y.M.C.A., therefore, had plenty of other deserving non-combatant groups to be cheered and educated.

At the New York headquarters of the Y. M. C. A. Bureau which, for most of the war period was on upper Seventh Avenue, was Dr. Ricker's young friend Walter Yorke, who also was destined to become well-known in the field. Laboring efficiently, in his modest way, Yorke was doing menial operations—although, as a matter of fact, even while he then carried reel cans, patched and rewound films and scraped off old labels, he was better informed on what constituted theatrical effectiveness than most of those who gave him orders.

The truth was that Walter Yorke was deliberately, and with characteristic thoroughness, learning the business from the bottom upward. The Y. M. C. A. opening had been found for him by his good friend Dr. Ricker; but probably nobody

else thereabouts dreamed that Walter Yorke had a larger background in the entertainment field. He had been an actor. In a team, the other member of which had been the present British screen star, Percy Marmont, he had barnstormed the English provinces, one of the most positive schoolings in modern histrionics. Marmont had come to America at about the same time as Yorke did, had found an opening at old Vitagraph and, about 1925, had become a star in his own right in that organization. By then, as has been seen, Yorke had found his future in another phase of the business.

Maurice Ricker, representing the Y. M. C. A. service abroad, had accomplished much since he had first arrived on his European mission. Now he was recalled by the International Y. M. C. A. and placed in charge of the War Work Council film work handling the Allied Armies and Prisoners of War reels—the Fosters had only the American Army and Navy services to consider. Foster probably had known Ricker earlier, because Ricker came from Iowa State College and Foster himself had been connected with the faculty there. But, apart from all personal considerations, Ricker was well prepared to receive Foster when that gentleman journeyed to France in the spring of 1917 to canvass the situation with twenty-seven assistant investigators. They found that important regional centers of distribution had been established and that shows were already being given—some dangerously within range of the big guns, between the first and second-line trenches. One of the lesser representatives, who was giving Community shows in just such circumstances, was Homer Croy, the well known novelist and magazine writer of today. The four film distributing posts were established at Ricker's central office in Paris, at American headquarters near the front, and at two base ports.

When Warren Foster returned to New York, in August, 1918, he told the ship news reporters that not only was Community handling the film service for the American Army, but it was making itself responsible for two-thirds of that for the British Army, all for the Canadians, Australians and New Zealanders, and was coöperating with France through the Foyer du Soldat. In addition, an especial extension was serving the Chinese, many thousands of whom were working with the British, French and Americans now that China had entered the War. For the English section there were a London headquarters and five branches in the United Kingdom. Foster's avowed purpose, as explained then, was to see that even the small, remote units, such as those of the Coast Guard, were served, and, as far as Americans were concerned, to see that the dough-boys found motion pictures all along the line, beginning in the cantonments.

As early as May, 1918, it was stated that Community was providing 7,000 thousand-foot reels weekly to the United States cantonments and 100 reels a week to the camps in France where 1,500 reels already were in circulation. In the transport service were 900 reels, and the vessels of the Atlantic Fleet were inter-

changing 135 more. After each show the system required the return to Mrs. Foster of a "recreation card," reporting the size of the audience and the nature of the reception to guide future bookings.

Still, without questioning Warren Foster's press utterances, it must not be supposed that Community stood for the whole motion picture activity of the American Government. Many leading divisions maintained their own separate film contacts, some of them more or less accidental, as when the Foreign Press Bureau noted the extraordinary number of old, worn-out American motion pictures which were being shipped into the Scandinavian countries, and thereby uncovered the astounding fact that these tattered films were being relayed on into Germany, the celluloid base there to be reconverted into gun cotton for ammunition to be used against the Allies.

#### NATIONS AS PICTURE MAKERS

THROUGHOUT the war period the American Government had its own cinematographers regularly attached to Army and Navy units, making official pictures to be stored away in the national archives. These were in addition to the regular newsreel men assigned to war duty. The "archives" were, of course, merely nominal at that time as far as adequate provision for films was concerned. At intervals, prints from the U. S. Government negatives were released for propaganda use to the newsreels. Today, as a result of legislation obtained by Secretary of War Newton D. Baker in the summer of 1919, prints of most of these negatives are obtainable at an approximate cost of ten cents per foot by any citizen requiring such material for a legitimate purpose.

When the Government made its need of photographers known, the Eastman Kodak Company assigned a building in its Rochester plant for the training of Uncle Sam's aspiring cameramen; and there, under some of the finest photographic engineers in the profession, the awkward squads were put through a rigorous preparation lasting about three months, after which came a period of further training at the army fields. Columbia University, too, gave courses in that line, with Carl Gregory as "professor."

For the United States Government to be in the picture business was not exactly new. Photographers had been officially in its employ for many years. Indeed, when Edward Muybridge made his first "motion pictures" in 1872 for Leland Stanford, then Governor of California, he was on a leave of absence from the United States service covering the Pacific Coast. However, the United States Government was not the first to make American motion pictures of the World War or to supervise their production. Even the pictures showing the American preparations to go overseas in 1917, to be presented in France to hearten the defenders there, were photographed by Gaumont, although in the same year Essanay contracted with the Government to film the American Army cantonments throughout the country.

From the very beginning of hostilities

newsreel men had been risking and losing their lives to obtain scenes of the fighting. Moreover, many were veteran photographers of other wars. Gaumont had had cameramen with the Allies and with the opposing Turks in 1912. And from the beginning one hears of their daring. The Boer War in the Transvaal, seen in retrospect when peace had been ratified, had no recollection more striking to a writer in the staid *Outlook* of June 7, 1902, than the cool behavior, under fire at Pretoria, of an unknown photographer with a movie camera. Whoever he was, he probably was the man who made the Boer films advertised by *Urbanora* in 1909.

But, if the war cameramen took chances with the enemy, they were generally welcome to the officers to whose staffs they had been assigned. The hospitality



The broad, calm view of Edith Dunham Foster unquestionably inspired and shaped the powers of her son in consolidating his advantages. A truly remarkable woman.

sometimes seems to have been rather extreme—almost as extravagant as that shown by Pancho Villa to the cameramen of Mutual. At least one open charge was made in 1919, by a Lieutenant G. Malins, that a British general had delayed his attack on a German redoubt solely that its capture might be properly filmed.

In the period from 1915 to 1916 the real flood of "official" war pictures from abroad began pouring into the United States. In June, 1915, had come the first official French war films, first of the Allied pictures of this censored type; and there already has been mentioned the chagrin of Count von Bernstoff at not having been able to persuade Wilhelmstrasse to provide him with German films to counteract those of the British. But at that time the British had not been at it very long. However, Charles Urban, with his Kinemacolor experience and his French Government service to provide excellent credentials, had not been precipitate with English propaganda films brought over in 1916. He had other advantages. He stood so well with the American Government that Kinemacolor was even making training pictures for the United States Army. And, of course, once the service was started, it was continued. In October, 1917, the British War Office proclaimed that it would issue films from the front to keep the

public informed, distributing prints over France, Italy, Portugal, the British Empire and the United States.

There seems to have been some confusion over the French pictures in 1917, for "official" prints were being distributed from New York and from Chicago by a certain Mrs. M. F. Fulton, who offered them to theatrical jobbers on a "state rights" basis. Mrs. Fulton not only professed to have "the only" official French war films, but she advertised also a Belgian picture which she asserted had been spirited to America through Germany. Pathé reported that its films had "the sanction" of the French Government, and declared that "In the Wake of the Hun" was "one of the first," and "we have official credentials to prove this." In the autumn of 1917, further to bewilder the war-torn public attention, came the "official" films of the Russian Revolution, different versions appearing variously amidst threats of injunction.

Then, starting in the fall of 1917, the American Government produced especial wartime pictures for its own study purposes, chiefly through the Signal Corps, the Army Medical Museum of the War Department, and the Recruiting Division and the Marine Corps of the Navy Department. In 1912, for instance, Lieutenant Edward H. Griffith—today one of the most esteemed directors in Hollywood—made "Fit to Fight," a film on venereal diseases for the War Department Committee on Training Camp Activities. The Signal Corps, by virtue of its wide field of activity at this time, was the most prolific. There had been Army pictures made under Government auspices only a few years earlier, and some I have mentioned; but, in the light of the recent experience on the Allied fronts, most of the existing ideas of what constitutes a good soldier had been scrapped. This was apparent to civilians as well as to those actively in the service—but I never did know what became of the West Point Film Company, incorporated at Utica, N. Y., in 1917, to film military evolutions.

The Recruiting Division of the Navy made its first really ambitious, modern production for the Government in 1917, when it released "The Life of a Sailor." Intending to keep the making of this free from amateur defects, naval officials approached the Hollywood producer, Thomas H. Ince, for his cooperation. He arranged for them the supervision of Charles Johnson Fost, West Coast publicity representative of Triangle Film Corporation through which Ince features were released. The result was notable; but it is interesting to observe that Post was preëminently an Army man, a veteran of the Spanish-American War, "a charter member," I believe, of Theodore Roosevelt's Rough Riders. Apart from Post's dual capabilities as a vigorous writer and a gifted illustrator, he was then peculiarly in line with the policies of the wartime Democratic President. In 1916 he was a member of the executive campaign committee and chairman of the publicity committee of the Woodrow Wilson Independent League of Southern California.

## COMMITTEE ON PUBLIC INFORMATION

It required no trained eye to see that, in this critical period, the Government needed publicity men even more than studio experts in its propaganda film endeavors; and it was entirely fitting that work of that sort came speedily under the command of a public relations department. One of the early acts of Woodrow Wilson after the declaration of war was the organization of the American propaganda bureau, called the Committee on Public Information.

Its appointed head—designated “chairman” in the spring of 1917, with the Secretaries of Navy and War as members—was George Creel, a young man remarkable at once for fearlessness, journalistic skill and political prudence. These qualifications had manifested themselves in his work as editor of newspapers in Kansas City and Denver, as police chief of the latter city in a turbulent time, and as contributor of alert, penetrating articles on national issues to the foremost magazines. He also enjoyed a reflected fame in being the husband of Blanche Bates, the Belasco stage star. And, many years later, in 1934, with frequent public appearances between, George Creel was to be the Democratic candidate for the governorship of California.

In July, 1917, the President specifically asked the National Association of the Motion Picture Industry to cooperate with the new Committee and, the members, responding promptly with a pledge to contribute films for U. S. soldiers while they were on French soil, appointed to act for them a War Board headed by William A. Brady. This Board continued its useful work throughout the war period and, at the close, was thanked, complimented and dismissed by the President.

During the spring of 1918, Universal Film Company released a picture called “The Yanks are Coming” and, inasmuch as the Wright-Dayton Airplane Company had been financially interested in its production and it was considered commercial propaganda taking advantage of the wartime screens, the Film Board of the Committee on Public Information stopped it. The Universal Company, through its vice-president, Robert H. Cochrane, at once charged the Hearst interests with the move, and gave out a list purporting to show that all members of the Board were former Hearst men. The squabble continued into midsummer, typical of the obstacles put in the way of Creel's performance of duty at a crucial time in the national welfare.

In November, 1918, chiefly to forestall embarrassments of this sort, Creel appointed an experienced newspaperman, Charles S. Hart, war supervisor for the Committee's Division of Films. He was given jurisdiction over all commercial production, leading, of course, to further charges of despotism, suppression of free speech and all the remaining abuse usual in such circumstances. There were a great many other political efforts to “knife” Creel until he announced his resignation, his work done, to take effect in the spring of 1919. Hart worked steadily along with him to the end, his

## Next Month

April brings Part Eight. It will describe the dramatic inception of Francis Holley's Bureau of Commercial Economics and the development of some other early efforts to supply peacetime audiences with industrial, educational and social service motion pictures. No one interested in the broad subject of visual education can afford to miss this unique, first history of the non-theatrical field, which will continue serially in these columns for many months to come. Subscribe now.

last big job in January, 1919, when he arranged to film the overseas trip of President Wilson and his party to the Peace Conference at Versailles. In the midsummer of 1919, however, Creel and the other officials of the Committee on Public Information were constrained publicly to relate what they had done to serve their country and to deny film frauds.

One of the first obviously wise moves in making large activities work smoothly is to merge duplicating efforts. This was done in commanding the Allied armies, and it was done by Creel with the foreign propaganda films which were promptly merged and issued for American audiences as the “Allied War Review.” The material received from abroad was edited by the dependable Charles Urban, assisted by the experienced Ray L. Hall.

Hall, whose name has not occurred in these pages heretofore, had the journalistic recommendation of having been born a Hoosier, seasoned by various jobs with the International Press Association. After having been successively editor of the short-lived “Hearst-Selig News Pictorial” and the “Hearst-Vitagraph News Pictorial,” he had been called upon to organize the motion picture activities of the American Red Cross, at which juncture, it seems, he was requisitioned for the “Allied War Review,” and to serve, indeed, as production manager of the entire Creel Division of Films.

There were, of course, many other film activities of the Government over which the Creel committee had no jurisdiction—the secret motion picture work of the Army and the Navy, for example. For another instance, in December, 1918, the Fuel Administration engaged Pathé to make a film to be used in stimulating the coal output. It was in story form, starred no less a screen favorite than Pearl White, and was directed by George B. Seitz. The scenario was by Bertram Millhauser. There were also State efforts uncontrolled by Creel, such as the subject undertaken in 1917 by the Defense Commission of Pennsylvania to urge farmers to increase food production. To build the figurative ring fence

around these was more than any national Committee on Public Information could hope to do.

Creel had many acquaintances in the motion picture field—some very eager ones as soon as he was marked by the finger of political preferment—but, when it came to preparing films for home consumption, he sought out some journalistic friends of his less turbulent days. One was Rufus Steele, magazine writer, Sunday Editor of the San Francisco *Chronicle* in the time of the great earthquake and fire, and in recent years and until his death in December, 1935, writer of the “March of the Nations” column on the front page of the *Christian Science Monitor*.

Another was Carlyle Ellis, formerly with Theodore Dreiser in the editorial department of the Butterick Publications, and later eastern scenario editor of Triangle Films Corporation, in New York. I well remember the day, early in 1916, when George Creel, a slender, quiet, serious chap, called on my friend Carlyle Ellis, in the open office of Triangle, to obtain dependable, confidential information on how the film industry was being run—although that was ostensibly for a magazine article. Two years were to elapse before the time was ripe for Ellis to join Creel at the Committee on Public Information. Government appointments do not come about as rapidly as many persons think they do.

Nevertheless, in the interval between Creel's visit and his actual engagement, Ellis was to have some useful experience. Steele was taken on first, with the title Editor of the Films Division, his work primarily to be the selection, cutting and assembly of American war scenes for propaganda use. When place was made for Ellis, it was as an assistant who knew actually how to handle film, to see it through the laboratory, to edit it—if need be, to photograph it.

Before Ellis had been appointed eastern scenario editor of Triangle, he had been West Coast publicity representative of the same organization, predecessor in Los Angeles of Charles Johnson Post, spending days and months in close contact with Hollywood and Culver City studios of Ince, Griffith and Sennett, the outstanding theatrical film producers of the time. The Eastern studios presently proved impracticable to maintain, and Ellis found himself at liberty. Universal Film Manufacturing Company—they were very slow in changing their antiquated name—had just opened an industrial production department under Harry Levey, of whom more later; and Ellis joined the staff as scenario writer. This onerous duty expanded and he was made a director, because Levey, with more executive aspirations than learnings toward art, did not wish to direct pictures himself; and in this capacity Ellis produced the second film starring May Irwin. The first was that notorious Edison subject, “The Kiss,” which she made with John C. Rice in 1896, and which is commonly held to have been the earliest provocation to screen censorship.

(To be continued)

# AMONG OURSELVES

Notes from and by the Department of Visual Instruction, N.E.A.

Conducted by the Editorial Committee

Etta Schneider, Chairman

## Reflections on the Cleveland Meeting: An Open Letter

DEAR Members:

When I joined the Department of Visual Instruction, it was with much enthusiasm because I believed that the ideals for which this Department stood would strongly affect the progress of education in general. I have just returned from an interesting, yes, even exciting session at Cleveland, and after a good sleep, I have taken time for reflection. I should like to share with you some of my misgivings, and place before you some of the lines of action which seem to be urgently needed.

If democracy is to survive in this country, education must face its responsibility toward its preservation—and every agency of education must, in turn, expend all its efforts to that end. The Department of Visual Instruction, it seems to me, has never been in so favorable a position to act for the general good as it is now. The immediate problem is not so much, Should we have a constitution now or in June; Should the director of visual education insist on advance requisitions for materials, etc. It should be: How can materials on democracy and international relations best be produced to serve in the large program in which we are all engaged?

The appeals of so illustrious a group of educational leaders as Dr. Shaw, Dr. Cherrington, and Dr. Stoddard must not go unanswered. Dr. Reuben T. Shaw, President of the National Education Association, for example, made an impassioned plea for films which would interpret what we mean by democracy; for films which would interpret the achievements and shortcomings of American education; for films made by teachers as a wholesome form of creative expression. Dr. Ben M. Cherrington, Chief of the Cultural Relations Division, State Department, Washington, D. C., in speaking to about 400 persons at a joint luncheon meeting of the Department of Visual Instruction, the Department of Secondary, and the Department of Technical High Schools, appealed especially to the visual instructionists to accelerate the cultural relations program with Latin America through the production of films in which we could interpret our American ideals of democracy to our neighbors. Dr. A. J. Stoddard, Superintendent of Schools of Denver, for some years identified with the motion picture movement, described an interesting film-production activity in Denver. The keynote of his talk, however, was that teachers can no longer afford to

overlook the power of the motion picture as a medium of instruction.

These leaders in education came to our Department with definite requests for cooperation in a common cause. To what extent are we, as a Department, functioning in collaboration with other educational agencies? To what extent are we narrowly limiting our efforts toward getting more projectors placed in schools and more films in classrooms?

The Department of Visual Instruction, I believe, should be acting in a position of leadership to integrate the efforts of many other agencies and individuals in this field. General Education Board, Carnegie Foundation, Sloan Foundation, to name a few of the philanthropic organizations, are subsidizing some remarkable experimentation under the direction of outstanding people. Other educational groups, such as the Department of Secondary Education, the Department of Elementary Principals, the National Council of Teachers of English, the Society for Curriculum Study are all engaged in exploratory and creative work in this field. What should our Department be doing in relation to all these efforts?

I believe that some clarification of purposes and lines of action are necessary at this time. With a membership made up of producers, distributors, research workers, administrators, supervisors, and classroom teachers we certainly should be able to produce significant materials and see that these materials are intelligently put to use. Let us consider the contributions that each member of the Department can make to the cause of education through our organization.

There are several possibilities for carrying a significant program into action at this time. The greatest need, however, is for concentrating our efforts on the question: *What is a significant program for our Department?* Significant, I should explain, not to any particular group in society, but to the children whom we are all engaged in guiding and developing.

There are three groups now being set up in the Department to carry out the wishes of the membership regarding further steps:

1. The program committee for the San Francisco N.E.A. convention. Should we instruct them to plan for small group meetings of our own membership? Should we instruct them to try a program of collaboration with other departments of the N.E.A. as far as possible?

2. The Yearbook committee, now working in collaboration with the Society for Curriculum Study. What should the visual aids do in a modern curriculum? Are we agreed on the educational objectives to be served, and the types of materials necessary in such a program? If we are, it is likely that visual aids that are entirely different from those now available will have to be produced.

3. The committee to study the possibility of using visual aids in intercultural relations.

One of the most outstanding activities reported upon at the Cleveland meetings was that of the Sloan Foundation. Our Department has been called upon for advice, based on experimentation, regarding the possibility of producing motion pictures to serve as a basis for discussion in the field of economics. Here is a challenge to put into practice some of the ideas about which we speak.

We should like very much to have expressions of opinion from our membership. The columns of "Among Ourselves" are yours for carrying your judgment to other members. How can our Department best serve the needs of education? Unless we can pick up basic issues as they arise, and pitch in toward a socially desirable solution, have we a reason for being?

Sincerely yours,  
ETTA SCHNEIDER

### Query of the Month

A very interesting aspect of our field which merits some discussion by our readers, is:

*Should a Department of Visual Instruction be concerned with the trends in theatrical film production, their influence on children, and the power they wield as a social force in the lives of our citizens?*

### Answers to Previous Query

Some of the interesting comments from our alert readers regarding the question "Are there any good educational films?" read as follows:

"I am not so concerned over the item which claims there are no good educational films on the market if the item gives no definition of the term, 'educational.' . . . I have used films in my classes for ten years. I am of the opinion that a film may be or may not be educational just to the extent that the teacher makes it so.

"If we define the term educational as, causing the child to make desirable generalizations which will enable him to make individual adjustments to his social conditions; then I would contend that there are educational films on the market available to schools. But any discussion of educational films, whether silent or sound, should not omit the importance of the teacher. . . . Yes, in the light of my theories concerning motion pictures, there are many good educational films on the market.

CARL W. DALRYMPLE, (in charge of visual aids)  
Pettingill Jr. High School  
Lansing, Michigan

"I disagree with the statement that there are no good educational films. In using films as aids to children's learning, we have found some that have supplemented school experiences in a very worth while manner. We are interested in using films of outstanding merit which serve, better than any other available materials, specific needs of our children. . . . A discussion of a 'good educational film' must include, in my opinion, the purpose which it serves and the way in which it is used."

FLORENCE E. TAYLOR, (chairman, Film Committee)  
Horace Mann School, Teachers College

". . . I cannot agree with the statement that there are no good educational films on the market.

"Probably ten years from now we may look back upon the educational films of today as obsolete, but nevertheless, in terms of past experiences and in terms of modern teaching techniques and procedures, there are many good educational films on the market today. If we were to select any number of these films, such as "The Old South" (Eastman, silent) or "The Adventures of Bunny Rabbit" (Erpi, sound) and present them to a group of interested teachers, I think you would find very few teachers who would have any suggestions for improving the film."

ALVIN B. ROBERTS, Principal  
Haw Creek Township High School  
Gibson, Illinois

"I believe that the person who wrote that article stating that there were no good educational films on the market was mistaken. I also heard an educator in visual education work make a similar statement about the films. While many of the films leave much to be desired, we have found just as many helpful ones. . . . I have shown, for example, a film on Spiders to one group who were so interested that they brought in a spider to school, read all they could about spiders, asked the biology department about the kind they had found, and finally returned it to the place where it was found. . . . I could cite many other examples about the films and the attitudes of children toward them, because I show the films myself every day and I have eyes to see!"

MRS. R. B. JAINER (Visual Instruction Committee)  
Lincoln School  
New Brunswick, N. J.

"As a teacher, I have used many films I consider to be excellent, both from the standpoint of learning and from the standpoint of adaptation to classroom methods. But most of these films, well suited as they were for one situation, would be poorly suited in another. A survey type of film would be as unsatisfactory in presenting specific items of information, as would, for example, a film on the action of the heart in explaining the action of the human as a whole. Many films are suited principally for traditional methods of subject matter presentation while, at the same time, many are equally well adapted only to a child centered program.

"Nevertheless, I agree with the statement to the extent of believing that the great majority of films now available are poor. The difficulty for a teacher, when she is faced with a selection of films, unless she has a thorough knowledge of the field, must be admitted. No doubt, it is a similar lack of acquaintance with the field, or lack of knowledge of the many teaching techniques and of the psychology of learning that prompted the sweeping condemnation quoted.

"If, as was suggested, the writer of that statement does propose to enter into the production of educational films, let us hope that he takes thorough cognizance of the psychology of learning, of modern educational method and philosophy, of curriculum trends, and of administrative problems through the supervision and advice of educators."

DONALD C. DOANE, Graduate Student  
Teachers College, Columbia University

### New England Section to Meet

The New England Section of the Department of Visual Instruction of the N. E. A., will hold its Tenth Annual Visual Education Conference on Saturday, April 8, 1939 at Boston University School of Education. There will be two sessions, the morning starting at 10 A. M. and the afternoon at 2 P.M. Many producers and distributors of visual material will exhibit.

The speakers include: Mrs. Anne O. Peet, Head of the Exhibits Department of the Childrens Museum, who will speak on the "Use of Museum Material in the Classroom;" Dr. Howard A. Gray, Director of Field Studies, Erpi Classroom Films, whose subject will be "Use of Instructional Sound Film;" Dr. Earl

B. Tuttle, Representative of Eastman Teaching Films, who will discuss and demonstrate silent films; Mr. George E. Hamilton, Vice President of Keystone View Co., who will give a lecture demonstration on "Showing vs. Using Lantern Slides;" Mr. William F. Kruse of the Bell and Howell Co., who will talk on "Extending the Walls of the Classroom;" and Dr. Irving Anderson of Harvard University, who will show his remedial reading films and discuss, "Use of Motion Picture for Remedial Reading."

### New Jersey Meetings

The Second Annual Northern New Jersey Conference and Dinner Meeting of the New Jersey Visual Education Association was held in Englewood on

Thursday, February 9, 1939. An hour's Conference period was devoted to "Visualization in the Curriculum," dealing with subject matter, organization and administration, and demonstration. This was followed by the dinner meeting which included on its program a presentation of "Radio Vision" by Joseph Moriarty of Wallington; "Lantern Slides" by Paul Van Ness, Scotch Plains; "Marionettes" by Emily Amson of New York City; "Technique of Classroom Use of a Silent Film," by W. F. Robinson of Bayonne.

Plans are going forward for the Central New Jersey Meeting, which is expected to be held at Highland Park in the Spring.

## Association of School Film Libraries Meets

On February 28th at the Statler Hotel in Cleveland, was held the first member meeting of the Association of School Film Libraries, a non-profit corporation, established in June, 1938, through a grant from the General Education Board, under which it is assured of financial support through June, 1939. Mr. J. C. Wardlaw, President of the Association's Board of Directors, acted as Chairman of the meeting which he said was called to seek suggestions, and counsel on the further development and direction of the Association's efforts, and recommendations of action which would strengthen and increase its services. Mr. Fanning Hearon, Executive Director, reported on the Association's present membership and the progress made during the seven months of its existence.

Active membership in the ASFL, as previously reported in these pages, is limited to educational institutions and non-commercial film distributors serving the educational field. Of such members it now has 39. They pay an annual fee of \$25.00. In addition, Mr. Hearon reported, there are some 100 subscribers to the Association's film catalog. These subscribers, who pay \$5.00 a year, can be individual organizations or institutions, commercial or non-commercial. The catalog is described as a list of films "which have been declared to have exceptional educational value." The ASFL does not itself evaluate films, but uses the film evaluations of the Mark May Committee, the British Film Institute, and the Motion Picture Evaluation project of the American Council on Education. The first volume of the catalog, partially complete, is ready with about 100 films. It is expected to be complete with about 250 films, perhaps in April. According to Mr. Hearon, additional catalog volumes "will appear as good films appear, and we shall forward new pictures to the evaluation groups as regularly as available. It is likely that about 200 films will qualify for listing each year." The catalog will list not only products of U. S. producers, but also those from Gaumont-British Instructional, the British and Swiss documentary makers and Ufa, with which the Association has established relations. It is also in contact with the League of Nations film makers,

and the French and Scandinavians.

One of the Association's objectives is to secure for its members access to desirable films not heretofore available, and it has recently secured the 16 mm rights to the *March of Time* documentary newsreel series. Members present reported excellent reaction to this series by educational film users.

Discussion was had on the question of whether the ASFL should encourage interest in the production of films by schools and colleges. Should it set up facilities to clear information on school produced films, and embark on a cooperative plan to circulate such films? Should it endeavor to list such films in its catalog? In not all instances, however, are school produced films available for distribution and use by other schools. In such cases no good purpose is served in listing them. Dr. Zook, President of the American Council on Education, who was present, expressed the opinion that it would be desirable to keep at least a record of school produced films in the Association's headquarters, and it was suggested that a committee be appointed to work out a definite plan of action looking toward the accumulation of this information.

The question of whether the membership is ready for "electrical transcriptions" from the radio was briefly touched upon, but no definite conclusion reached as to whether the Association should immediately plan to extend its activities in this direction. Although the ASFL is devoting most of its time and energy to motion pictures, its articles of incorporation cover "educational films and other mechanical aids."

Perhaps the most important discussion of the meeting was consideration of having commercial film producers and distributors become affiliated with the ASFL. The members present agreed it was essential to the organization's successful achievement of its purposes, to have the cooperation of commercial film companies, and that their affiliation with the ASFL would be a guarantee to each group of good will, confidence and cooperation on the part of the other. Hence a motion was made and carried that an opportunity to become associated with the organization be extended to commercial producers and distributors.

# THE FEDERAL FILM

A page edited by Arch A. Mercey

Assistant Director, United States Film Service,  
Washington, D. C.

*Editor's Note: Beginning this month EDUCATIONAL SCREEN will publish a page in each issue on Federal films. The department will include new notes, questions and answers, and other data on Government motion picture and film strip activities. Address any questions to the editor of this page, in care of the United States Film Service, Washington, D. C.*

## Pan-American Films

**T**HE Federal Government is moving forward on a broad front for the purpose of improving our relations with the republics of Central and South America.

The Committee on Cooperation with the American Republics, representing 13 departments, made a six-month study of the Pan-American problem and presented to the President a comprehensive series of recommendations which included cooperation through cultural, economic, and educational channels. The recommendations, included in the report, requiring additional funds are subject to congressional action during the present session, but certain activities can be carried out by the various departments without the necessity of additional appropriations.

Of special significance to those interested in the motion picture as a medium of good will is that section of the report devoted to a film program for the American Republics. The recommendations include three principal divisions: production of new films; establishment of distribution facilities; and the equipment of the various American embassies with 16mm. and 35mm. projection equipment.

As a member of the Interdepartmental Committee, the United States Film Service\* made an extensive study of the film problem and submitted recommendations to the Committee which were accepted and incorporated in the report to the President.

The recommendations included:

### Production:

- re-scoring and re-editing in Spanish and Portuguese six films designed to show South Americans interesting attributes of this country.
- production of a documentary film on life in America for distribution in South America.
- production of a film on South America for distribution in the United States.

### Distribution:

- distribution and exploitation of films which will include the provision of posters, still photos,

study guides, and general informational aids and supplemental material for theatres, schools, and radio stations.

- establishment of a Pan-American Film Library and Film exchange serving the Latin-American republics.

- contribution toward the expenses of a traveling representative in the principal South American republics to meet officials and educational leaders and to hold previews.

### Special:

- equipment for the American embassies in the Argentine, Brazil, Chile, Colombia, Cuba, Mexico, and Peru, including both 35mm. and 16mm. projectors, turntables, screens, and accessories.

- provision for certain re-edited films which will be used by the United States Coast Guard during good-will tours to South America.

These, in brief, are the recommendations for the beginning of a film program for the South American republics. As a result of these recommendations, certain implications are discernible.

It will be noted that the program is established on a reciprocal basis. It is felt that the United States knows too little about South America and in turn the other American republics often have distorted ideas of our own folk ways. The establishment of a film library, the production of a picture in South America, and the exchange of information all point to a closer relationship through broader understanding of mutual problems. Moreover, with the embassies equipped for the projection of films, it is hoped that the Government and educators in this country will receive immediate and periodic reports of films being made and released by South American producers.

In the report, \$45,000 is recommended as the production budget for each of the new films, and \$30,000 is to be expended on the re-editing and re-scoring of the six existing films. Distribution, film library, equipment, Coast Guard and other expenses for the remainder of the program account for the balance of \$46,500, bringing the total program to \$176,500 for the first fiscal year.

If the proposed program operates as successfully as its proponents feel that it should, educators in this country should have new horizons of inter-continental relationships opened to them and their pupils. Through more detailed knowledge, through cooperation with our friends to the South, and through integration of the film program into the concerted efforts of this country to effect greater understanding, we shall see the good neighbor policy translated into various forms of inviting, interesting, and informative action for all of us whether educators, pupils, or private citizens.

\*The United States Film Service, a division of the National Emergency Council, is the successor to the Documentary Films Section of the Farm Security Administration, producer of *The Plow that Broke the Plains* and *The River*. These films are now being distributed by the Film Service, which is headed by Pare Lorentz.



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### New Maritime Film

The United States Maritime Commission has just released a new two-reel sound subject entitled, *Good Neighbors*. This film traces the voyage of the first "Good Neighbor Fleet" ship, the *S. S. Brazil* on its inaugural cruise last autumn. The subject shows the departure of the ship and scenes at each of the principal ports of call. This film, which is of general interest, is available for schools from the United States Maritime Commission or the United States Film Service, Washington, D. C.

### Public Health Service Film

A syphilis-control experiment in southeastern Georgia is interestingly portrayed in a new two-reel sound film, *Three Counties Against Syphilis*, produced by the United States Public Health Service. This film shows methods of combating venereal disease in three Georgian counties in a controlled experiment. A trailer clinic makes a comprehensive trip over three main routes every week. Although this film is not a clinical subject, it is of primary interest to health organizations, medical societies, welfare and legislative groups desiring to see how a controlled-treatment plan operates. Address your request to the United States Public Health Service, Office of Health Education, Washington, D. C., indicating the purpose for which you wish the film, and the name of the sponsoring organization.



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# IN AND FOR THE CLASSROOM

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## Inexpensive Lettering Aids For Teachers

By BRYAN EMMERT

Athletic Director, Teacher Training Unit,  
Western State Teachers College, Paw Paw, Michigan

**R**EAL situations and concrete objects are invaluable in the teaching process, but not always available. In such cases more abstract visual aids can often be used, and materials presented graphically. Not only does graphic material lose much of its effectiveness if improperly or poorly labeled, but in many instances teachers do not even attempt to prepare charts and graphs because of their lack of skill in free-hand lettering.

Teachers, however, need not abandon the idea of presenting facts graphically because of their inability to properly letter the material. Numerous mechanical lettering devices and aids are now available at little cost, and the use of these will greatly facilitate the work of preparing visual aids for teaching purposes. Three distinct benefits accrue to the teacher unskilled in the art of free-hand lettering who uses these aids. (1) Economy of time is effected in the preparation of graphs, charts, maps, posters, exhibits and display material of all sorts; (2) neater and more quickly legible identifications can be attached to graphic material; and (3) pupils learn correct alphabet form more readily by handling stencils, patterns, type faces and actual letters than by copying incorrect forms designed by unskilled teachers.

Great economy of time is effected by the use of mechanical lettering aids, since the measuring and drawing of guide lines and the drudgery of shaping letters is eliminated. No "roughing in" in pencil is necessary. The "T-square" and the triangle are totally abandoned, since it is not essential to have a drawing board to turn out artistic work. A faintly penciled base line or straight edge, depending on the type of aid used, is usually all that is required for the proper alignment of the letters. Much time is also saved in the matter of spacing, because the lettering must fit into a given space, and letter patterns, for example, eliminate the preliminary pencil sketching necessary in free-hand work for approximate spacing. The letter pattern, or actual cut-out lettering, may be placed on the background and easily shifted to the desired position for correct spacing and artistic arrangement before any permanent work is done. The teacher and pupil can not only reduce by more than half the time usually required in lettering, by the use of the lettering aids, but the finished product will be much neater, more quickly legible, and far more artistic. This is an advantage which must not be overlooked, because in all graphic work quick readability is the first law.

One has only to look at the bulletin board and poster work in any classroom to see that the average teacher and pupil have little knowledge of correct alphabet forms. By working with accurate patterns, correctly formed type faces, or die cut stencils, gummed paper and felt letters, both teacher and pupil quickly learn to distinguish between improperly and properly formed letters and the alphabet styles in common use in everyday life, as only these are marketed commercially.

Lettering aids for teachers as discussed in this article can be divided into three main types: (1) letter patterns, stencils and templates; (2) sign and chart printers, and changeable rubber type stamps; and (3) cut-out letters and numbers.

Accurate, durable, and inexpensive letter patterns can be obtained from many commercial concerns engaged in supplying this type of merchandise. The materials commonly used in these patterns are heavy oiled stencil board, and from six to twelve ply poster board. A complete set of patterns consisting of the alphabet, numerals, comma, period, etc., ranges in price for the one inch size 75c to \$3.00 and \$4.00 for the eight to ten inch heights. Pattern blanks marked out

### "Columbia" Chart Printers

Aa Aa Aa Am  
Aa aA aA

on heavy easy-to-cut parchment can be obtained from one company for approximately one-third the price of the cut-out patterns. This concern has available in stock twelve alphabet styles from the Roman to the very condensed and the novelty Gothic, from one inch to eight inches in height.<sup>1</sup>

These accurate and up-to-date patterns are not only inexpensive, but are easy to use and will save loads of time. All that is necessary is to place enough patterns on the background to determine the correct spacing, trace around the patterns lightly with pencil, then fill in with pen or brush in the desired color. It is not necessary to have a lot of different patterns at hand as the simple Gothic and Roman styles should be sufficient for most purposes. It is well to have about three sizes of patterns on file. The title to any graphic material should have the largest lettering, with the subtitles about one-half or three-quarters the size of the titles. All other let-

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tering should be as small as possible, depending on the use to be made of the finished product. It should be remembered that the readability of a simple style makes it desirable in graphic work. Pictorial Statistics, for example, generally use Futura type because of its legibility.

The stencil is really another form of pattern and one which can be used advantageously by both teacher and pupil. Stencil alphabets and numbers are die-cut out of oiled stencil board or brass. Brass stencils are made in separate pieces, revolving discs, and adjustable interlocking sets. These metal stencils are too expensive and are unnecessary for the work to be done in the average classroom. A complete set of stencil alphabet and numbers made from oil board paper are but slightly more expensive than the same size cut-out patterns. Stencils are generally made in only the plain Roman and Gothic styles. Excellent work can be done with stencils if the proper brush and the correct type and color of ink or paint is used. The stencil effect can be easily eliminated by retouching the ties. The Umbra style of alphabet is one which needs no retouching to remove the stencil effect.<sup>3</sup>

For smaller lettering in the preparation of charts, graphs, and diagrams, lettering templates can be used advantageously. These lettering instruments are available in a great number of styles and sizes of lettering, ranging in size from one-eighth to two inches in height. By the aid of these devices persons unskilled in the art of free-hand lettering can do excellent work, as they are quite simple to operate. A pen of a special type is placed against the template at the desired letter and drawn around the outline of the letter. The chief disadvantage of the template is the cost. However, it is made of laminated xylonite especially seasoned and practically indestructible. An individual guide containing an alphabet and numerals costs approximately \$3.00. A special lettering pen costing about \$1.80 is necessary also. Each size and style of guide requires its own special pen. Every opening in every guide, such as the Wirco<sup>®</sup> and the Normograph<sup>4</sup> is cut with extreme accuracy, with the result that every letter, numeral, or other symbol made is perfect.

The "Leroy" lettering sets, manufactured by the same firm producing the Normograph, involves a

somewhat different but simple technique to operate. All lettering is formed well above the template in full view of the operator by means of a special device holding a lettering pen known as a "scriber." These scribes are made in two types: the adjustable scribe that produces both vertical and slanting letters from a single template; and the fixed scribe which produces vertical letters only. No special skill is needed to operate one of these sets and perfect lettering can be produced on the very first trial by anyone. The cost of the Leroy template, lettering pen, and scribe is somewhat greater than the price of a Wirco or a Normograph outfit.

Sign and chart printers are in common use in practically all school systems, and teachers generally are familiar with their simple operation. These rubber face sets contain complete alphabets of capital and lower case letters, numerals and punctuation marks together with inked stamp pads, printing gauges, and rulers. Sets can be purchased from most school supply houses, complete in wood boxes, ranging in price from \$2.00 to \$9.00, depending on the height of type. It is not generally known by teachers that these sign and chart printers are manufactured with type as small as a quarter inch and as large as three inches, in a great number of easily read and attractive alphabet styles in both solid and outline letters.<sup>5</sup>

Neat and attractive lettering can be done quickly with these sets as they are precision made with a clearness of printing faces and accurate alignment of characters. Used with a suitable grade of ink, these sets will make impressions on all sorts of paper, cardboard, wood, metal, glass, fiber, and other materials. Charts made with the outline letter sets are particularly attractive and eye-catching if filled in with one or more colors. Color in the preparation of all graphic work should not be overlooked as it adds greatly to the vividness of a chart or poster, thus making it easier to read.

**Sources from which Lettering Aids may be obtained**

The numbers below correspond to the numbers in the article:

1. Display Letters Co., 8309 Third Ave., Brooklyn N. Y.
2. Rouge Products Co., 3731 98th Street, Corona, N. Y.
3. Wood Regan Instrument Co., Inc., New York City,
4. Keuffel and Esser Co., 127 Fulton Street, New York
5. Hans H. Hellescoe, 2444 Ainslie Street, Chicago,

*(To be concluded in April)*

**Pennsylvania College Conference**

An interesting program has been arranged for the second annual Audio-Visual Education Conference at the Pennsylvania College for Women, Pittsburgh, Pa., on March 31 and April 1, 1939. Out-of-town speakers will be William Gregory of Cleveland, Arch A. Mercey of Washington, D. C., and Howard Gray of New York City. Their topics will be, respectively, "The Visual Radio Lesson in Elementary Schools," "Implementing Education with the Motion Picture," and "Coordinating the Production of Social Studies Films with Curricular Demands." Pittsburgh teachers will show some of the audio-visual work which is being done in their schools in connection with the teaching of physical science, character education, elementary science and motion picture appreciation.



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# A Pupil Constructed Scenario

(Concluded from page 80)

Sub-title: After fermentation tobacco is ready for manufacture.

- |                           |   |          |
|---------------------------|---|----------|
| 36. Shredding             | Tobacco being cut and stripped before being made into cigarettes.   | close up |
| 37. Mixing                | Tobacco being mixed with chocolate, malt, molasses, etc. Each container of material to be mixed well marked so audience may read. | medium   |
| 38. Cigarette Manufacture | Man feeding tobacco to machines   | medium   |
- Super-imposed sub-title: Making Cigarettes.
- |                                 |  |              |
|---------------------------------|--|--------------|
| 39. Putting paper on cigarettes | machine puts paper on cigarette  | medium       |
| 40. Rolling Cigarettes          | animated diagram of cigarette being made by the machine                              | close up     |
| 41. Completed cigarettes        | cigarettes roll out of machine   | medium       |
| 42. Packing cigarettes          | cigarettes being packed in boxes by girls or machines                                | medium       |
| 43. Cleanliness of workers      | Showing view thru flour of plant with girls neatly dressed.                          | perambulator |
| 44. Shops where sold            | Persons shown buying cigarettes. One opens pack and lights up.                       | medium       |
| 45. Places to buy product       | Walgreen's<br>Whalen's Drug Store<br>United Cigars<br>Schulte's<br>Independent store | transition   |

Sub-title: Nicotine of tobacco and tobacco dust are used as spray for plants.

- |              |                               |        |
|--------------|-------------------------------|--------|
| 46. Spraying | Spraying with liquid          | medium |
| 47. Dusting  | Dusting with tobacco powdered | medium |
- Sub-title: Tobacco enters world trade as—
- |                               |  |  |
|-------------------------------|--|--|
| 48. Products of tobacco       | there appears packages of the following with name above each.<br>Cigars<br>Cigarettes<br>Snuff<br>Pipe tobacco<br>Plug tobacco<br>Sprays | each product appears one at a time with close up of article and name above it. |
| 49. Graph of tobacco products | each of the above are shown by a mound of material to show relative size of pile of tobacco to be used in producing annual amount used.  | long   |

## What Did the Pupils Get from This Activity?

1. An understanding of the tobacco industry and its history. Better and more references might have produced a more finished product.
2. A spirit of cooperation in producing an individualized-cooperative project which might find a real use in the instruction of future classes.
3. The project motivated the pupils of a non-college calibre to research without much driving on the part of the teacher. This is probably due to the fact that boys and girls are interested in movies and how they are made.
4. They learned the rudiments of construction of a motion picture and the glaring weaknesses of many pictures.
5. They were allowed originality of thought, each individual's opinion considered as important as the other fellow's.
6. They covered the same amount of material as required by the question-answer method of teaching Tobacco, and more, for when they needed information to make the story complete, they had to resort to references they ordinarily would not have used. The production of a scenario meant no recitations as such were needed. The making of the Master Scenario was the recitation.
7. Since little information could be had concerning the technicalities of cigar, cigarette and spray manufacture the pupils felt at the close of the project that they still did not know everything about Tobacco and its manufacture. This is one of the healthy states of mind which we try to create in to-day's children.
8. Pupils got away from the habit of thinking in terms of words. They had to visualize. If the reader thinks this is easy he should try to construct moving pictures from his thoughts. It was noticed some pupils were superior in this sort of mental effort, and they were not always the bright pupils.
9. The pupils have become critical of pictures they now see on the screen for only the other day the writer heard a comment made by one pupil to another that he thought a film which had been shown could have been made better and told more in the footage used.
10. Pupils showed by the production of scenarios how they would present a topic in such manner that the non-reader or pupil of little ability would be able to understand the more involved processes around which words often wrap a veil of obscurity and boredom.

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owned small farm and its peasant proprietor. Peasant home life, customs, mealtime, weaving. Schools—a kindergarten and primary grade, handicraft, wood carving and sculpture. Activities in Gdynia, Poland's great seaport on the Baltic—the loading of lumber and coal, principal Polish exports. 1 reel—\$24.

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# Eastman Classroom Films

# AMONG THE MAGAZINES AND BOOKS

Conducted by The Staff

**School Life** (24:142, February '39) "Visual Aids to Instruction Then and Now," by Katherine M. Cook, Washington, D. C.

An enlightening comparison between the theory and application of visual aids in our schools of today and the approved practice in 1832 is presented by the writer after her perusal of a lecture on "The Utility of Visible Illustrations," delivered before the American Institute of Instruction in Boston by Walter Johnson in that year. Mr. Johnson pointed out values and limitations of visual aids that are still being emphasized, discussing practically all the types which we know today, except projected aids, and stressing the desirability of first-hand contacts. That pupil participation was not unknown then, is also indicated. Since 1832 we have added extensively to our equipment, through projected aids, but we are using also, in much greater degree, unprojected pictorial materials, objects, globes, models, and the like. This is due to the obstacles in the way of using aids requiring mechanical equipment, namely, expense, lack of suitable

materials, insufficient training of teachers. The author anticipates the satisfactory solution of these problems, however, in due time.

**Science Education** (22: 358-63, December '38) "Making Use of Motion Pictures in Teaching Science," by Walter W. Bennett, Charlotte High School, Rochester, New York.

Here is a splendid contribution to the literature on the use of films as teaching aids, offering food for thought to all teachers. Common errors in film-teaching technique are pointed out, the laissez-faire teacher contrasted with the skillful one. A good film lesson requires dynamic mental activity on the part of the teacher, involving advance planning, previewing and purposeful showing of the film, integrating it closely with the topic studied. To make these suggestions more concrete, actual teaching situations are described, in each of which the film is used for a different purpose — to initiate a unit, to establish concepts of a unit, to enrich a unit, for survey or building background, to summarize or review.

**School Activities** (10: 212-14, January '39) "An Introduction to Visual Aids," by Alvin B. Roberts, Principal Haw Creek High School, Gilson, Illinois.

As the title indicates, this article has been written for the benefit of schools planning a visual aid program. The writer emphasizes first the importance of correct interpretation of a picture and suggests a few factors one should be aware of in viewing a picture. He then describes the various types of projection materials for the classroom—still and moving pictures—pointing out the advantages and disadvantages of each. Consideration of these points will enable schools to select the equipment best suited to their needs.

**California Journal of Secondary Education** (14: 46-49, January '39) "Germany's Leadership in School Films," by John Brown Mason, assistant professor of Social Science, Fresno State College.

This survey of the educational film situation in Germany is quite startling when compared to the progress made in America to date. 30,000 of Germany's 60,000 schools are equipped with 16mm projectors, and 7000 are being added each year until all are equipped. 564 educational films are available, produced especially for instructional purposes and a considerable number are in production. Nearly all are silent films as sound is still too expensive. However, they hope to use sound films in the future, especially for "reproduction of sounds which may be absent from students' previous experience." Students' contributions provide the funds for projection equipment.

The writer has found German films excellent technically and objective in presentation. Most of

## 9 pertinent points In the words of noted educators

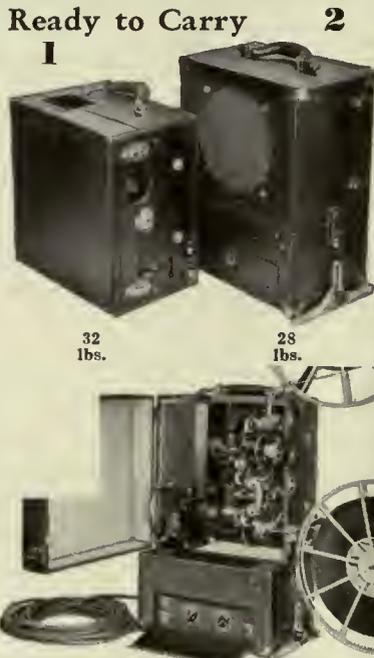
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they are free from propaganda, being excepted from government censorship. Great leeway in the selection of films is permitted individual instructors. There are several reasons for Germany's progress in the educational film field, an important one being that it has one centralized nation-wide system of education. The Reich Office for Educational Films supervises the school use of films, assisted in their distribution by regional and local organizations, headed by teachers. Their system deserves careful attention and study.

## Book Reviews

■ **MOTION PICTURES AND RADIO**, by Elizabeth Laine. McGraw-Hill Book Company, New York. January, 1939. 165 pages, cloth. \$1.75.

This is one of a series of studies by the University of the State of New York, made under the Regent's Inquiry into the character and cost of public education in the State of New York. It is a refreshing, ably written piece of work such as one meets none too often, unfortunately, in the research field. It seeks a definite and important end, namely, the critical examination and appraisal of present educational outcomes, methods and costs, and the formulation of policies and programs for long-range objectives ahead. It does not aim at "great masses of statistics" or endless descriptive details via the "questionnaire" route. Rather, it surveys widely and intensively through the best available sources the existing status of things, concentrates on the most significant virtues and faults, and presents conclusions, from the evidence and from considered judgment, in clear, terse and eminently readable English. Much of the survey necessarily presents facts already familiar to close students of the field, but even these will find stimulating value in the discerning conclusions and fertile suggestions that abound throughout. The great majority of the field will find the able summary of real essentials equally valuable. It is a book that will repay reading by any and all.

Four chapters discuss the Motion Picture: (1) "The Influence of the Motion Picture Theatre" considers its feature and short length pictures, the chief researches so far conducted on audience effect, the "motion picture appreciation" movement, and expresses doubt that it will ever be possible to measure with any exactness the vast "influence that motion pictures exert on human life and thought" . . . but "the impact of ideas, no matter how communicated, constitutes a tremendous influence on the thoughts of all members of society." (2) "Non-Theatrical Motion Pictures" surveys Industrial, Government

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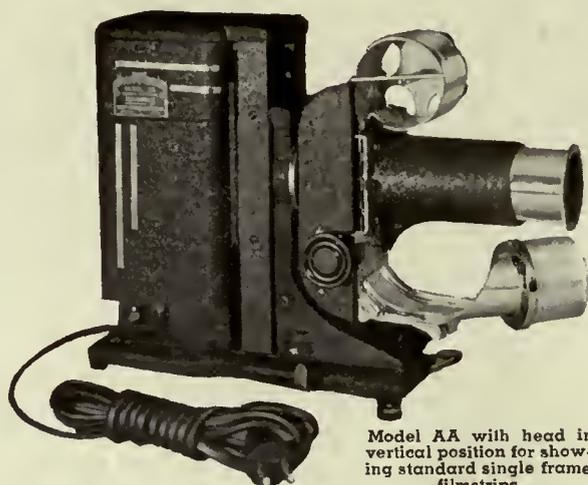
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and Miscellaneous production, efforts to utilize wholes or parts of theatrical films, the great need for more and different educational films, the problem of general distribution, experiments in distribution to the school field, the costs involved and some trenchant considerations on "whether the value received from the use of films justifies the cost." (3) "Adaptation of Motion Pictures to Education" summarizes the outstanding research to date, points out the difficulties in classroom procedure and curricular adaptation, discusses the great range of potentialities of films in teaching and their natural correlation with modern methods in education. (4) "Role of the State in an Educational Motion Picture Program" treats dissemination of information, film evaluation, experimentation, research, circulation of equipment, and teacher training—for "no matter how excellent a particular film may be, its value to the class rests almost entirely with the classroom teacher."

Radio also receives four chapters (VI-VIII) of attention. The first discusses radio as a general medium for mass impression, its influence on national culture, and factors determining the nature of broadcasts. Sustaining programs are far superior in cultural content and quality to advertiser-sponsored programs, yet the latter are vastly more popular, which accords with the visual trend of public taste in all fields. Governmental control in foreign countries is contrasted with private ownership under the preferred American practice, which has led to the concentration of control in the hands of three great broadcasting chains for a practical monopoly of the air. The stations, the companies and the Federal Communications Commission have all been objects of severe criticism and the author suggests that educators could do much to counteract the difficulties.

Chapters VI and VII consider the adaptation of radio to education, stressing its great value in presenting current events, or history in the making, with a speed surpassing press or cinema, and the selective and interpretative function possible with good broadcasting. It is unique in presenting music, the actual voices of great personalities, in its possibilities in improving national speech and increasing power of attention. Important experimental studies so far completed are summarized, together with problems yet to be solved. Many educational projects in broadcasting are fully treated, both

local and nation wide, with special emphasis on specifically scholastic broadcasting, such as the notable activities in Rochester, Cleveland, New York, Ohio State University, University of Chicago, and others. That the way has been rough appears from the fact that 125 educational stations in 1925 had shrunk to 38 in 1936. The last chapter points out the necessary and inevitable role that must be played by the State in the final solution of the many problems.

By far the greater part of the values found for radio are for adult minds, the adaptation for young minds being obviously far more difficult. The author recognizes freely how much remains to be learned about this tremendous force that has swept upon us with a speed outstripping all attempts at research, but concludes that "although neither the value nor the best method of teaching by radio has been conclusively demonstrated . . . no institution or department of learning can afford to ignore entirely education by radio . . . and eventually radio technique is bound to influence vitally the whole educational procedure."

N. L. G.

■ **THE USE OF VISUAL AIDS IN TEACHING**, by Ella Callista Clark, of State Teachers College, Winona, Minnesota, and Instructor in Visual Aids, College of Education, University of Minnesota. Bulletin of Winona State Teachers College. 24 pages, paper. 25 cents.

A concise and highly informative little pamphlet, ably written and attractively printed, that packs in small compass a deal of scholarly discussion and helpful directions for the sound use of visual materials.

After a compact introduction of a page or two on visual aids, what they are, why use them, and how not to use them, the author discusses in detail the Excursion, the Still Picture, the Stereograph, the Lantern Slide, the Film Slide, and the Motion Picture. The booklet is rich in suggestions for a wider range of uses for familiar materials and equipment, every page giving hints for procedures that will be novel to many who have long used visual aids.

There is no theoretical utterance here, no wasted words, no padding. It is sane, direct, stimulating. It has all evolved from Miss Clark's ripe experience in the classroom, in preparing teachers in visual instruction, and in serving as a leading influence in the notable developments and expanding interest in visual instruction becoming so apparent in the Minnesota area. Local demands for this pamphlet required reprinting soon after its first appearance, but its value will be the same for teachers anywhere who are interested in improving their use of visual materials.

N. L. G.

■ **VISUAL REVIEW**—Eleventh Annual Edition, 1939. Published by The Society for Visual Education. 64 pages, paper.

The eleventh edition of this practical little handbook, off the press last month, offers the usual meaty material to its readers, particularly with respect to the filmstrip. Mr. O. L. Armstrong of the University of North Carolina reports on the use of filmstrips by North Carolina teachers of vocational agriculture. "The Filmstrip in CCC Camp Education" is summarized by Homer T. Rosenberger, Research Assistant to Director of CCC Camp Education, Washington, D. C., while "Filmstrips in the Visual Education program of the church is described by Keith C. Von Hagen, Baptist Sunday School Board, Nashville, Tenn. The procedure followed in the production of filmstrips for the visual education work of the Connecticut State Department of Education, is an interesting contribution from John S. Carroll, Department of Education, Yale University, and Paul J. Graybill, Supervisor of the WPA Visual Education project. Twenty-six teacher-made filmstrips, produced as an aid in vocational education, are described by Ray McCrory, West Division High School, Milwaukee.

The address, "Records and Recording Equipment for Schools," given by Ellsworth C. Dent at the Atlanta Audio-Visual Conference last November, is reproduced. More general articles are "Visual Aids in the Classroom," by Camilla Best, New Orleans Public Schools, and an account of a study made to determine the effectiveness of visual aids in teaching poetry in the Weirton, West Virginia, High School. A splendid feature is the section on Visual Education Courses in 1938 Summer Schools, wherein the experience of several instructors are presented.

**VISUAL REVIEW** is available free upon request to the Society for Visual Education, 327 S. LaSalle Street, Chicago.—J. F. H.

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## Current Film Releases

### Kodascope "Universal" 16mm Subjects Taken Over by Bell & Howell

Ten Universal feature films, formerly distributed by Kodascope Libraries Division of Eastman Kodak Company, will henceforth be available through Bell & Howell's Filmosound Library. The switch was occasioned by the discontinuance of the Kodascope Library, and the transfer of Eastman's film rental activities to their retail stores. This change, effective March 31, 1939, adds 10 Universal features and 15 short subjects to the 27 features, 3 serials and 55 shorts already handled for Universal by Bell & Howell. The feature 16mm. films involved in this change of distribution include *Show Boat*, *My Man Godfrey*, *Imitation of Life*, *Magnificent Obsession*, *The Good Fairy*, *Once in a Lifetime*, *Diamond Jim*, *His Night Out*, *My Pal the King*, and *Three Kids and a Queen*. The fifteen shorts include Oswald Rabbit Cartoons, Lowell Thomas Travels, Mentone Musicals and several comedies.

The conditions under which the Universal films are distributed remain virtually unchanged with Bell & Howell handling. Rentals are made through local motion picture dealers or through Filmosound Branch Libraries in New York, Chicago and Hollywood. A new catalog supplement describing these and other recent film additions will be sent free, on request. Address Films Division, Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Illinois.

### Biographical Picture

Audio-Film Libraries, 661 Bloomfield Avenue, New Jersey, announce the availability of a 16mm sound film on the *Life of Theodore Roosevelt*, which covers the important highlights of his career. He is seen as Rough Rider, Governor of New York, Civil Service Commissioner, Vice-President and President. Clearly portrayed are his conservation policy, building of the Panama Canal during his administration, his development of our modern navy, and many other outstanding historical events. The picture, which runs seventeen minutes, may be obtained for a reasonable rental charge.

### Material for the Improvement of Reading

The Harvard Film Service in cooperation with the Psycho-Educational Clinic, Harvard University, announces a new type of film material for the improvement of reading. These 16mm films consist of reading material so presented that successive phrases of the separate lines are exposed rapidly across and down the screen. The film serves as a "pacer" and the pupil is stimulated to keep up with the rate of exposure. As the training progresses, selections with longer and longer lines are presented,

thereby gradually increasing the eye span.

Twenty selections averaging 125 feet each, adapted to the senior high school and college levels, together with a teacher's manual and a set of comprehension tests for each film are now ready. By April first, in time for a two months training period this year, there will be available thirty selections for Grades 3 to 5; by next September, a third set for Grades 6 to 9. These films are for sale only. Sample selections will be sent for preview purposes on request to the Harvard Film Service, Cambridge, Massachusetts.

### New UFA Subjects

Two more scientific films in their biology series, titled *Life of the Bee* and *The Ant City* have been released by Ufa Films, 729 Seventh Avenue, New York City. The film on bees shows the hive that awakens in the Spring, formation of the swarm, foundation of the new city, the short life cycle and duties of the worker, the birth and death of new queens, the massacre of the males and finally, a death struggle with their ancient enemy, the ant. *The Ant City* presents examples of their architectural and economic perfection, their organization and elaborate habitations. The busy routine of the neuter-sex ants is depicted, and such fascinating incidents as a war between two colonies, ants attacking a snail, and the feverish activity of the colony in preparation against an oncoming storm.

These educational subjects, which have been highly endorsed by science teachers, are available in 16mm and 35mm, sound or silent. The sound films are narrated by a newsreel commentator.

### Free Loan Films

A new two-reel sound motion picture, *Let's Go Fishing*, starring Tony Accetta, U. S. professional bait and fly-casting champion, has been produced by the Fisher Body Division of General Motors, Detroit. The film presents a comprehensive lesson in fishing and casting, encouraging participation in the sport and emphasizing the basic rules of sportsmanship. Right and wrong methods of casting, proper methods of landing a fish and other fine points of the art are illustrated. Narration is by Ted Husing.

Another recent picture issued by Fisher Body is *This Moving World*, in two reels, which is a dramatic portrayal of the history of transportation, from the discovery of the wheel to the introduction of the streamlined train, the trans-oceanic airliner and other modern means of travel. Both of these subjects are available in 16mm and 35mm sound, without charge except for the cost of shipment.

### French Productions

Walter O. Gutlohn, Inc., have added two French films in 16mm. sound to their growing library of foreign subjects. *The Violin (Le Violon)*, a two-reel short, depicts the history of the development of the violin and the members of its family, including the various delicate stages of manufacture. Jacques Thibaud, well-known French violinist, is heard playing one of his favorite compositions. This film was awarded the grand prize at the World's Fair in Paris. English version will be available soon. *Andorre* is the title of a three reel film on the tiny nation of Andorre, situated between France and Spain, which has the distinction of being the smallest republic in the world. This documentary film presents an authentic picturization of the customs and characteristics of the natives.

### Spanish War Release

*The Will of a People*, latest and most complete film record of the war in Spain, is announced by Garrison Films Inc., 1600 Broadway, New York City. Produced in Catalonia and in the nine provinces of Central Spain, the film is an important film document of the unfortunate conflict between the people of the Republic of Spain and the insurgent Fascists and Moors. Additional historical scenes were obtained from the Government's film archives. The editing was completed in America by Louis Frank, producer. The film is 6 reels and is available in 35mm and 16mm sound, for both rental and sale.

### West Coast Office for Ideal

On March 1st Ideal Pictures Corporation of Chicago took over by purchase the Howard Hill Motion Picture Service of Los Angeles. Mr. Willoughby, President of Ideal, spent a few days in Los Angeles getting the new office going "the Ideal way." The West Coast office will continue under the management of Donald Reed, as it has for the past year under Howard Hill's ownership.

### Film on Monastery Life

Pictorial Film Library, 130 West 46th Street, New York City, has secured exclusive rights to *Life in a Benedictine Monastery*, a three-reel 16mm film produced in France, and have added an explanatory commentary in English. The picture intimately portrays the life in a monastery in Normandie, showing the monks at their tasks—cultivating their soil, spinning cloth, preparing their manuscripts—and at their daily prayers. A novitiate ceremony is also seen. There are actual recordings of Gregorian chants and Latin prayers. This subject should have appeal not only to those of Catholic faith, but to general audiences as well since it portrays a kind of life which has changed little since the Middle Ages.

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Another noteworthy innovation is an enlarged editorial section that provides pertinent information and data on all non-theatrical applications of the motion picture . . . featuring, in particular, the educational field.

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# THE FILM ESTIMATES

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

(A) Discriminating Adults (Y) Youth (C) Children

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

- Beachcomber, The** (Laughton, Lanchester) (Para) Maugham short story of degenerate, gin-soaked, repulsive delinquent, supposedly irresistible to women, demoralizing South Sea social order. Rigid lady-missionary fights to deport him but ends by marrying him herself. Unpleasant theme expertly done. 2-21-39  
(A) Fine of kind (Y) (C) By no means
- Blondie Meets the Boss** (Lake, Singleton, Larry Simms) (Colum) Second in comic-strip series. Domestic comedy of nonsense and slapstick. Engaging little dog and Baby Dumpling, talking far beyond his years, steal picture. Little spark or ability in rest of cast. Fun if you laugh easily. 3-7-39  
(A) Elementary (Y) Fair (C) Good
- Cafe Society** (Madeleine Carroll, Fred MacMurray) (Para) Expert picture of flippant, sophisticated "playboy" life, incessant wisecracks with appearance of wisdom but no evidence, built round wrangling love affair and snap marriage. Elegantly cheap, blasé, unwholesome living made alluring. Carroll notable. 3-7-39  
(A) Very good of kind (Y) (C) By no means
- Edge of the World** (John Laurie, Belle Chrystall) (Pax) Fine British documentary study of life on rocky, barren island off Scotland. Absorbing human drama of romance and conflict between two families interwoven with stirring portrayal of inhabitants' losing struggle for existence and final exodus. Superb photography. 2-28-39  
(A) Notable (Y) Mature (C) Too heavy
- Fighting Throughbreds** (Mary Carlisle, Geo. Hayes) (Republic) Ordinary little story with familiar plot of rivalry between families over supremacy of their horses, and the usual race-track climax, which adds excitement of attempted kidnapping by crooks trying to throw the race. Good shots of horses and outdoor scenes. 2-14-39  
(A) Hardly (Y) Fair (C) Doubtful int.
- Fight to the Last** (Chinese-English titles) Chinese production showing ruthless Japan decimating unprepared China. Story centers around appealing Chinese family, all dying grisly deaths. Technically poor, with dizzy transitions and montage, but vivid, horrible, convincing realism favoring China in present war. 2-14-39  
(A) and (Y) Strong and greswome (C) No
- Fisherman's Wharf** (Bobby Breen, Galli Carrillo, Armetta) (RKO) Sentimental, realistic, homely comedy of Italian fishermen's life on San Francisco waterfront, centered round appealing orphan boy, his foster-father, and scheming widow with unbearable son. Bobby's singing and fine role by Galli are features. 3-7-39  
(A) Good of kind (Y) Good (C) Good
- Gambling Ship, The** (Robt. Wilcox, Helen Mack) (Univ) Father killed by rival gambler, daughter takes over gorgeous gambling ship to get revenge. Hero plays both sides. Glamorous gambling and gangsterism sanctified because father and daughter found and finance orphan asylum from "honest" roulette wheels. 2-28-39  
(A) Mediocre (Y) No (C) No
- Girl Downstairs, The** (Franciska Gaal, Franchot Tone) (MGM) Light, gay romantic comedy. Wealthy hero poses as chauffeur and courts scullery maid to gain access to home of rich fiancée whose father opposes the match. Flimsy, trite theme but simple, refreshing charm of Miss Gaal wins audience as well as hero. 2-28-39  
(A) Fairly amus. (Y) Entertaining (C) No int.
- Honolulu** (Young, Powell, Burns, Allen) (MGM) Fast, merry musical romance, with dual role for Young as much-pursued movie star and his double, a Hawaiian planter. Amusing complications on ship and shore, roles perfectly fitted to players, tuneful music, and Eleanor's fine dancing. Deftly done throughout. 2-21-39  
(A) (Y) Very good of kind (C) If it interests
- Huckleberry Finn** (Mickey Rooney) (MGM) Serious and fairly successful attempt at true filming of Mark Twain classic in proper tempo, times and settings. Director Thorpe has managed to suppress most of Mickey's usual antics and a quite convincing "Huck" results. Near-execution of Jim made pretty strong. 3-7-39  
(A) Fairly good (Y) Good (C) Strong but good
- I Was a Convict** (Barton McLane) (Repub) Old business man, after jail term for tax evasion, hires jail cronies and estranges stockholders. Dubious moments but policy finally proves sound. Too much improbability, low comedy and melodrama to make convincing plea for hiring convicts. 3-14-39  
(A) Crude (Y) (C) Doubtful value
- King of the Underworld** (Kay Francis, Humphrey Bogart) (Warner) Her husband killed by gangsters, doctor-heroine invades underworld for revenge and wins out in highly improbable fashion. She finds new romance amid wild gunplay, hairbreadth escapes and extra heavy villainy. Waste of Kay Francis. 2-21-39  
(A) Mediocre (Y) No (C) No
- Let Freedom Ring** (Nelson Eddy, Virginia Bruce) (MGM) Lusty tale of old west and coming of the railroad. Hero pretends sympathy with unscrupulous railroad agents who rob settlers of land, and outwits them by preaching doctrines of true Americanism to immigrant workers. Characterizations and Nelson's singing best features. 2-28-39  
(A) Fair (Y) Rather good (C) Too mature
- Life Dances On** (Un Carnet de Bal) (French—Eng. titles) Outstanding film artistically done, superbly acted and directed, beautifully photographed. Absorbing episodic drama unified by central character, lonely widow who seeks out girlhood admirers. Experiences range from gripping tragedy to fine comedy. Notable cast. 2-21-39  
(A) Excellent (Y) Mature (C) Unsuitable
- Little Orphan Annie** (Ann Gillis, Robert Kent) (Para) Cheap amateurish effort to cash in on comic strip. Annie sponsors prizefighter to make money to help neighbors. Crazy slapstick throughout, with women beating up hoodlums with rolling pins for climax. 3-14-39  
(A) Absurd (Y) No. (C) No
- Long Shot** (Gordon Jones, Marsha Hunt) (Gr. Natl) Another race-track story with some original turns in plot and fairly average acting. Plenty of track villainy as usual, but considerable human and "horse" interest gets the emphasis. Harry Davenport does the outstanding role. 3-14-39  
(A) Fair (Y) (C) Good of kind
- Lone Wolf Spy Hunt** (Warren William, Ida Lupino) (Columbia) Government plans for new aircraft gun shuttle around from government to crooks to Lone Wolf in an intricate hodge-podge of comedy, crookery, mystery, peril and romance. Smooth, suave role by William with effective supporting cast. 2-28-39  
(A) Good of kind (Y) Fairly good (C) No
- Man with a Gun, The** (Russian-Eng. titles) (Amkino) The 1917 revolution and overthrow of Kerensky under Lenin and Stalin, who are made quite charming. Engagingly ignorant private-soldier has leading role. Faster tempo, more character interest and much humor make this more effective propaganda than usual. 2-28-39  
(A) Good of kind (Y) No (C) No
- Navy Secrets** (Fay Wray, Grant Withers) (Monogram) Colorless, confused spy-melodrama. Hero and heroine are Secret Service agents, on same case and ignorant of each other's identity. Apprehension of spies, to whom traitorous sailor has been selling secrets, requires guns, fist-cuffs, and some suspense. 3-21-39  
(A) Mediocre (Y) Passable (C) Hardly
- North of Shanghai** (Betty Furness, James Craig) (Columbia) Mediocre thriller built around Chinese war. Heroine, ace reporter from the States, and cameraman hero track down spy ring and succeed in wiping out conspirators in air raid climax. Fast-moving but little suspense. Fairly well acted. 2-14-39  
(A) Hardly (Y) Ordinary (C) No
- Off the Record** (O'Brien, Blondell, Bobby Jordan) (Warner) Glorifies tough, insolent, incorrigible boy who flouts would-be benefactors, runs his own lawless course, dictates his own "reform." Hero and heroine, breezy newshawks, are helpless before him, but manage to wisecrack themselves into marriage. 3-7-39  
(A) Hardly (Y) (C) Unwholesome
- Pagliacci** (Richard Tauber, Steffi Duna) (G-B) Sincerely acted film version of famous opera, telling tragic story of jealousy and murder. Excerpts from original finely sung in English by Tauber. Photographically appealing, but final scenes in Technicolor rather ineffectual. 3-14-39  
(A) (Y) Good of kind (C) No interest
- Peck's Bad Boy with the Circus** (Tommy Kelly, Ann Gillis) (RKO) Hilarious adventures of youngsters at circus, complicated by animosity between hero and rival, fighting lions, slapstick comedy, circus acts, culminating in wild ride to camp for race which hero wins. 3-14-39  
(A) Elementary (Y) (C) More or less amusing
- Pride of the Navy** (Jas. Dunne, Rochelle Hudson) (Repub) Happy-go-lucky hero, fired from Annapolis but a mechanical genius, proves invaluable to navy in developing new submarine. Romance with Commander's daughter complicates things, but hero finally wins trials, navy rank, and girl. Light, unskillful amusement. 2-21-39  
(A) Hardly (Y) Fair (C) Fair
- Pygmalion** (Wendy Hiller, Leslie Howard) (MGM) Expertly made, finely acted British translation of famous play. Brilliant dialog retains Shaw's clever satire and wit. Hiller notably fine in role of cockney flower girl who is transformed into charming lady by an eccentric professor. Delightfully entertaining. 2-14-39  
(A) Exclnt. (Y) Gd. tho. mature (C) Too mature
- Stagecoach** (Trevor, Wayne, Thos. Mitchell) (UA) A mere stagecoach travel-episode in Indian days skilfully spun into tense, sensational Western melodrama of varied character interest, fine scenery and unlimited thrills. Historical value marred by exaggeration, impossibilities, and overdone sound and background music. 2-28-39  
(A) Fine of kind (Y) Tense thriller (C) No
- Stand Up and Fight** (History, Beery) (MGM) Vague pre-Civil-War "tautory" of stagecoach, new railroad and stolen slave traffic thoroughly melodramatized with thrilling thugery. Two-fisted "gentleman" and swaggering roughneck furnish much fighting but little drama—though Hollywood thinks they are synonyms. 2-28-39  
(A) Good of kind (Y) Doubtful value (C) No
- Soviet Border** (Russian, English titles) (Amkino) Long, lumbering story of Soviet-Manchuria frontier. Many civil and military characters, complex allegiance, tricks, treacheries, loyalties, spyings, endless talk, abundant unenlightening titles, make whole practically unintelligible. Then Soviet crushes Japs! 3-7-39  
(A) Dull (Y) No (C) No
- St. Louis Blues** (Lamour, Lloyd Nolan) (Pars) Mediocre "swing" musical in Mississippi showboat setting, with stale, hodge-podge plot, built to exploit Lamour's "singing" and figure. Some obvious sex emphasis. Jesse Rolph supposed to be very funny as hard-bitten, wise-cracking, cigar-smoking old woman. 2-21-39  
(A) Depends on taste (Y) No value (C) No
- Strange Case of Dr. Meade** (Jack Holt, Beverly Roberts) (Columbia) Somber little story, unpretentious, but not without merit, about a famous surgeon who tries to bring modern medical practice and sanitation to a Southern backwoods village and finally wins out against ignorance and hostile opposition. 2-14-39  
(A) and (Y) Fair (C) No interest
- Swing, Sister, Swing** (Ken Murray, Kathryn Kane) (Univ) Trivial but lively and somewhat appealing little story about small-town "jitterbugs" brought to New York by press agent to revive failing studio with new dance. They achieve temporary fame, returning home when fad passes. Glorifies "swing". 2-21-39  
(A) Thin (Y) Probably enjoyable (C) Perhaps
- They Made Me a Criminal** (Garfield, Robson, G. Dickson) (MGM) Tough, low-minded prize-fighter hero flees unjust murder charge, lands on western ranch, gradually learns better values. Garfield convincing, but sordid, violent action, and slum slang and sly trickery of glorified Dead End kids, largely nullify character values. 2-14-39  
(A) Gd. of kd. (Y) Unsuitable (C) By no means
- Three Musketeers** (Don Ameche, Ritz Brothers) (Fox) Merry travesty of classic, with the familiar plot, gay with song and music, Ameche an engaging D'Artagnan and Ritz Brothers (mistaken for the three musketeers) in clown comedy rather less crude than usual. Fun for the uncritical. 3-7-39  
(A) Depends on taste (Y) (C) Mostly good
- Topper Takes a Trip** (C. Bennett, R. Young) (U. A.) Diverting, sophisticated sequel to first Topper fantasy with same amazing camera tricks. Concerns spectral heroine's attempts to reunite the troubled Topper with wife. Pranks of engaging ghosts—girl and dog—and embarrassing situations for Topper provide fun. 2-14-39  
(A) and (Y) Very amusing of kind (C) Dftl. int.
- Torchy Blane in Chinatown** (G. Farrell, B. MacLane) (Warner) Only excuse for title of this feeble murder mystery is that Chinese are suspected murderers of three men who prove to be very-much-alive extortioners. Again reporter-heroine outleuths dumb detective-hero. Usual pitiful comedy efforts by Tom Kennedy. 2-14-39  
(A) Poor (Y) Worthless (C) No
- While New York Sleeps** (Michael Whalen, Jean Rogers) (Fox) Routine Mystery melodrama in Roving Reporters series. Involves stolen bonds, several murders, night club action, and agreeable romance. Reporter-hero wrangles with police inspector and shows him up by cleverly solving crimes. Acting passable, direction weak. 3-7-39  
(A) Mediocre (Y) Not the best (C) No

# AMONG THE PRODUCERS *Where the commercial firms announce new products and developments of interest to the field.*

## 16mm. Projector Without Belts or Chains

March 1st, Bell & Howell replaced three former 16mm. projector models with one machine which is asserted to be the finest moderately-priced 16mm. motion picture projector ever offered by that company. The new projector, called the "Filmaster," is entirely gear-driven. It has no belts or chains inside or out. The gears, enclosed by rigid aluminum-alloy die castings, are said to be exceptionally silent.

Additional specifications of the Film-master indicate considerable versatility. The film rewinds quickly and quietly; either 300, 400, 500 or 750-watt line voltage lamp may be used; the lens—a 2-inch F 1.6, same as supplied with higher priced B&H machines—is interchangeable with eight different focal length lenses; standard lens and lamp illumination is increased; the lamp may be turned off during the film rewinding; a no-glare pilot-light illuminates the mechanism. The light is operative as soon as the projector current supply cord is connected with current source, and is turned on automatically, simply by pulling the pilot light cap out of its housing. The film can be run backward simply by throwing a lever. By disengaging the clutch any single film frame may be projected as a still picture, protected from heat by an automatic safety shutter. The price, within the United States is \$139.00.

## RCA New Educational Division and Products

Appointment of Paul C. Richardson as head of a newly formed Educational Sales Division of the RCA Manufacturing Company has been announced. It will be the function of this division to coordinate and expand the sale of the Company's products to schools and other educational institutions.

Mr. Richardson joined RCA Victor in 1936. His earliest business experience was in connection with the educational field. Since, he has had several years of experience in the radio field. The duties of Ellsworth C. Dent, RCA Victor Educational Director, will remain unchanged. He will continue to determine and coordinate the development of products needed for the school market, and to direct sales promotional activities among educational institutions.

Two instantaneous recording and playback instruments, one a deluxe console type which achieves fine quality of reproduction while maintaining simplicity of operation, and the other a handy low-cost portable, have been announced for school use by Mr. Dent. These versatile new instruments serve a multitude of school needs. They are valuable for

detecting and correcting speech defects, and in teaching speech, dramatics, music and related subjects. They can also be used to record unusual events affecting the school, such as plays, debates and prominent speakers.

Each of the recorders is a completely self-contained unit, having a reproducing pick-up, tone arm and loudspeaker in addition to microphone, recording head and amplifier. Of especial importance is the newly developed cutter head "Float Stabilizer," which counteracts "flutter."

The console instrument is housed in an attractive cabinet. It will record and reproduce at speeds of 78 or 33½ r.p.m., using 10-, 12-, or 16-inch records, and is equipped for recording either from the outside in or the inside out. The portable instrument is in a sturdy carrying case, and weighs only 37½ pounds, making it easy to move from one room to another, or from building to building. It records and reproduces 10- and 12-inch records at 78 r.p.m., using the outside-in method of recording. It is complete with amplifier, loudspeaker and Visual Indicator.

## S.O.S. Test Reel

A new 16mm precision test reel for projection in sound has been announced by the S.O.S. Cinema Supply Corporation of New York City, as the only projected test print of its kind combining visual and sound tests for all sound track adjustments both on one reel. This test reel is especially valuable to the Visual Education or Physics Department in schools and institutions and wherever 16mm sound-on-film pictures are projected and studied. It is of great help in maintaining a rigid mechanical check on the entire sound and picture reproducer.

Among the features included on the reel are: recordings of both male and female voices, piano and orchestra, recorded on Western Electric Microphonic Equipment; fixed frequencies for focusing sound optical systems and for determining reproducer characteristics, frequency range, flutter, and sound track adjustments; charts and visual targets for checking picture sharpness, lens aberration, travel ghost, picture jumps or side sway, screen brightness and general projector characteristics.

## Selectroslide Projection Equipment

The Selectroslide, an automatic slide changing device that takes the small 2x2 inch slides, has been introduced on the market by Spindler & Sauppe, 86 Third Street, San Francisco. The equip-

ment consists of an electric driven mechanism contained in a drum-shaped housing of cast aluminum, finished in black crystal lacquer. It carries an interchangeable magazine of Bakelite holding forty-eight slides in numbered slots. With each magazine forty-eight simple metal frames are furnished into which two glasses with the pictures are inserted. The glasses can be inserted with or without binding tape.

The Selectroslide can be operated by remote "push-button" control by the speaker from where he is standing in the room. For display purposes it may be operated to give continuous operation over long periods of time. The apparatus is approximately 8 inches in diameter, 9½ inches high and weighs thirty pounds complete. A bracket secures it to the Leitz VIII-S projector for which the Selectroslide was especially designed.

## Film Directories

The Seventh Edition (1939) of the universally-known Victor Directory of 16mm Film Sources is off the press. An important innovation is a new style of subject index that quickly identifies sources with certain general classifications of film subjects. Sources are divided into three classified groups, each source numbered. Listings of the indexed sources are consulted for specific information on what each source can supply.

Another noteworthy improvement is to be found in the nature of the editorial contents. In the new edition there is more in the nature of concrete material that serves as a guide to practical utilization of audio-visual aids. A bibliography is also included. This section touches on industrial, religious and miscellaneous uses of motion pictures as well as on the strictly educational.

Whereas previous editions of the directory were distributed free, there will be a charge of 50 cents per copy for the new book. Requests, accompanied by cash, should be addressed to Directory Editor, Victor Animatograph Corporation, Davenport, Iowa.

**Free Films for Schools** has just been published by the DeVry Corporation, 1111 Armitage Avenue, Chicago. It lists alphabetically 1400 free films from over 300 sources throughout the United States. Cross references under 60 different headings show at a glance what films are available for school projects. Physical data of each film is recorded, the number of reels, whether 16mm. or 35mm. and whether sound or silent. Addresses of sponsors or distributors of each film are also given.

The catalog is a well printed book of 64 pages, 6x9, that sells for 25 cents.

# HERE THEY ARE

A Trade Directory  
for the Visual Field

## FILMS

- Akin and Bagshaw, Inc.** (6)  
1425 Williams St., Denver, Colo.
- Audio-Film Libraries** (5)  
661 Bloomfield Ave., Bloomfield, N. J.  
(See advertisement on page 93)
- Bailey Film Service** (4)  
3405 University Ave., Los Angeles, Cal.  
(See advertisement on page 97)
- Bell & Howell Co.** (6)  
1815 Larchmont Ave., Chicago  
(See advertisement on inside back cover)
- Bray Pictures Corporation** (3, 6)  
729 Seventh Ave., New York City
- Cine Classic Library** (5)  
1041 Jefferson Ave., Brooklyn, N. Y.  
(See advertisement on page 96)
- Dudley Visual Education Service** (4)  
736 S. Wabash Ave., Chicago  
4th Fl., Coughlan Bldg.  
Mankato, Minn.
- Eastin 16 mm. Pictures** (6)  
707 Putnam Bldg., Davenport, Ia.  
Burns Bldg., Colorado Springs, Colo.
- Eastman Kodak Co.** (1, 4)  
Rochester, N. Y.  
(See advertisement on outside back cover)
- Eastman Kodak Stores, Inc.** (6)  
1020 Chestnut St., Philadelphia, Pa.  
606 Wood St., Pittsburgh, Pa.
- Eastman Kodak Co.** (4)  
Teaching Films Division, Rochester,  
N. Y.  
(See advertisement on page 99)
- Edited Pictures System, Inc.** (6)  
330 W. 42nd St., New York City
- Erpi Classroom Films, Inc.** (2, 5)  
35-11 35th Ave., Long Island City,  
N. Y.
- Films, Inc.** (6)  
330 W. 42nd St., New York City  
64 E. Lake St., Chicago  
925 N. W. 19th St., Portland, Ore.
- Garrison Films, Inc.** (3, 6)  
1600 Broadway, New York City  
(See advertisement on page 93)
- General Films, Ltd.** (3, 6)  
1924 Rose St., Regina, Sask.  
156 King St., W. Toronto
- Walter O. Gutlohn, Inc.** (6)  
35 W. 45th St., New York City  
(See advertisement on page 101)
- Harvard Film Service** (3, 6)  
Biological Laboratories,  
Harvard University, Cambridge, Mass.
- Guy D. Haselton, Travelettes** (1, 4, 5)  
7936 Santa Monica, Blvd.,  
Hollywood, Calif.
- J. H. Hoffberg Co., Inc.** (2, 5)  
729 Seventh Ave., New York City
- Ideal Pictures Corp.** (3, 6)  
28 E. Eighth St., Chicago, Ill.  
(See advertisement on page 103)
- Lewis Film Service** (6)  
105 E. 1st St., Wichita, Kan.  
(See advertisement on page 96)
- The Manse Library** (4, 5)  
2439 Auburn Ave., Cincinnati, O.  
(See advertisement on page 96)
- Pictorial Film Library, Inc.** (6)  
130 W. 46th St., New York City  
(See advertisement on page 101)
- UFA Educational Films** (3, 6)  
729 Seventh Ave., New York City  
(See advertisement on page 102)
- United Projector and Filma Corp.** (1, 4)  
228 Franklin St., Buffalo, N. Y.
- Universal Pictures Co., Inc.** (2)  
Rockefeller Center, New York City  
(See advertisement on page 105)
- Visual Education Service** (6)  
131 Clarendon St., Boston, Mass.
- Wholesome Films Service, Inc.** (3, 4)  
48 Melrose St., Boston, Mass.
- Williams, Brown and Earle, Inc.** (3, 6)  
918 Chestnut St., Philadelphia, Pa.
- Y.M.C.A. Motion Picture Bureau** (1, 6)  
347 Madison Ave., New York City  
19 S. LaSalle St., Chicago  
351 Turk St., San Francisco, Cal.

## MOTION PICTURE MACHINES and SUPPLIES

- The Ampro Corporation** (6)  
2839 N. Western Ave., Chicago  
(See advertisement on page 74)
- Bell & Howell Co.** (6)  
1815 Larchmont Ave., Chicago  
(See advertisement on inside back cover)
- Central Camera Co.** (6)  
230 S. Wabash Ave., Chicago  
(See advertisement on page 101)
- DeVry Corporation** (3, 6)  
1111 Armitage St., Chicago  
(See advertisement on page 73)
- Eastman Kodak Co.** (6)  
Rochester, N. Y.  
(See advertisement on outside back cover)
- Eastman Kodak Stores, Inc.** (6)  
1020 Chestnut St., Philadelphia, Pa.  
606 Wood St., Pittsburgh, Pa.
- General Films, Ltd.** (3, 6)  
1924 Rose St., Regina, Sask.  
156 King St., W. Toronto
- Hirsch & Kaye** (6)  
239 Grant Ave., San Francisco, Cal.
- Holmes Projector Co.** (3, 6)  
1813 Orchard St., Chicago  
(See advertisement on page 100)
- Ideal Pictures Corp.** (3, 6)  
28 E. Eighth St., Chicago  
(See advertisement on page 103)
- Jarrell-Ash Company** (6)  
165 Newbury St., Boston, Mass.
- RCA Manufacturing Co., Inc.** (5)  
Camden, N. J.  
(See advertisement on page 95)
- S. O. S. Corporation** (3, 6)  
636 Eleventh Ave., New York City
- Sunny Schick National Brokers** (3, 6)  
407 W. Wash. Blvd., Ft. Wayne, Ind.
- United Projector and Films Corp.** (1, 4)  
228 Franklin St., Buffalo, N. Y.
- Universal Sound Projector** (5)  
1921 Oxford St., Philadelphia, Pa.  
(See advertisement on page 103)
- Victor Animatograph Corp.** (6)  
Davenport, Iowa  
(See advertisement on page 105)
- Visual Education Service** (6)  
131 Clarendon St., Boston, Mass.
- Williams, Brown and Earle, Inc.** (3, 6)  
918 Chestnut St., Philadelphia, Pa.
- PICTURES and PRINTS**
- Colonial Art Co.**  
1336 N.W. 1st St., Oklahoma City, Okla.  
(See advertisement on page 98)

## SCREENS

- Da Lite Screen Co.**  
2717 N. Crawford Ave., Chicago  
(See advertisement on page 97)
- Eastman Kodak Stores, Inc.**  
1020 Chestnut St., Philadelphia, Pa.  
606 Wood St., Pittsburgh, Pa.
- Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.

## SLIDES and FILM SLIDES

- Eastman Educational Slides**  
Johnson Co. Bank Bldg.,  
Iowa City, Ia.
- Edited Pictures System, Inc.**  
330 W. 42nd St., New York City
- Ideal Pictures Corp.**  
28 E. Eighth St., Chicago, Ill.  
(See advertisement on page 103)
- Keystone View Co.**  
Meadville, Pa.  
(See advertisement on page 76)
- Radio-Mat Slide Co., Inc.**  
1819 Broadway, New York City  
(See advertisement on page 96)
- Society for Visual Education**  
327 S. LaSalle St., Chicago, Ill.  
(See advertisement on page 102)
- Visual Education Service**  
131 Clarendon St., Boston, Mass.
- Visual Screens**  
Suffern, New York  
(See advertisement on page 96)
- Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.

## STEREOGRAPHS and STEREOSCOPES

- Keystone View Co.**  
Meadville, Pa.  
(See advertisement on page 76)
- STEREOPTICONS and  
OPAQUE PROJECTORS**
- Bausch and Lomb Optical Co.**  
Rochester, N. Y.  
(See advertisement on inside front cover)
- Eastman Kodak Stores, Inc.**  
1020 Chestnut St., Philadelphia, Pa.  
606 Wood St., Pittsburgh, Pa.
- General Films Ltd.**  
1924 Rose St., Regina, Sask.  
156 King St., W. Toronto
- Hirsch & Kaye**  
239 Grant Ave., San Francisco, Cal.
- Jarrell-Ash Company**  
165 Newbury St., Boston, Mass.
- Keystone View Co.**  
Meadville, Pa.  
(See advertisement on page 76)
- Spencer Lens Co.**  
19 Doat St., Buffalo, N. Y.  
(See advertisement on page 93)
- 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.

# EDUCATIONAL SCREEN

The Magazine Devoted Exclusively  
to the Visual Idea in Education

VOLUME XVIII, NUMBER 4

T. L. G.  
WHOLE NUMBER 171

Public Library  
Kansas City, Mo.  
Teachers Library

## IN THIS ISSUE

*Adapting Visual  
Materials to Instruction*

*Audio-Visual Aids in  
Teaching American  
Literature*

*Evaluation of  
Still Pictures for  
Instructional Use*

*Using Visual Aids in  
Teacher Training*

*Motion Pictures—  
Not for Theatres*



Carpet of Allah

Painting by Sayre  
(Courtesy of Colonial Art Company)

**APRIL, 1939**

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- All Ampro 16 mm. Sound Projectors including Ampro-Arc
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ES539

# The EDUCATIONAL SCREEN

APRIL, 1939

VOLUME XVIII

NUMBER FOUR

## Contents

Adapting Visual Materials to Instruction Charles H. Lake.....	113
Audio-Visual Aids in Teaching American Literature Lulu Spilde .....	115
Evaluation of Still Pictures for Instructional Use Lelia Trolinger .....	116
Using Visual Aids in Teacher Training A. L. Heer.....	118
Summer Courses in Visual Instruction.....	119
Motion Pictures—Not for Theatres Arthur Edwin Krows.....	121
Editorial .....	125
Among Ourselves—Notes from and by The Department of Visual Instruction Conducted by The Editorial Committee.....	126
The Federal Film Conducted by Arch Mercey.....	128
In and For the Classroom Conducted by Wilber Emmert.....	130
News and Notes Conducted by Josephine Hoffman.....	132
The Next Step in Visual Education Donald P. Bean.....	134
Among the Magazines and Books Conducted by The Staff.....	136
Among the Producers .....	139
Current Film Releases.....	140
Film Estimates .....	142
Here They Are! A Trade Directory of the Visual Field....	144

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# Publications on the Visual Teaching Field

## EDUCATIONAL SCREEN

The only magazine in the field of visual and audio instruction. Official organ of the Department of Visual Instruction of the National Education Association. Discusses methods, procedures and results with various types of visual teaching aids to instruction, and provides up-to-date information on progress and developments generally. A clearing-house of thought, fact and experience on all phases of the field. Published monthly except during July and August.

Subscription: \$2.00 one year; \$3.00 two years.

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By C. F. Hoban, C. F. Hoban, Jr., and S. B. Zisman.

Presents in theory and in practice the basic methodology of visual instruction in relation to classroom procedure. Throughout the text the theory of visual aids is applied to textbook illustration. "Visualizing the Curriculum", itself a splendidly "visualized text", provides an abundance of technical guidance in the form of illustrative drawings of photographs, reports of school journeys, suggestions for mounting materials, for making slides, film strips, etc. It incorporates up-to-date material, provides a fine balance in the treatment of various teaching aids, evaluates various types of aids, and defines the functions and values of each in the learning process.

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By Ellsworth C. Dent.

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By Joseph J. Weber, Ph. D.

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"1000 and One"—the Blue Book of Non-Theatrical Films, published annually, is famous in the field of visual instruction as the standard film reference source indispensable to film users in the educational field. The current (14TH) edition, recently published, lists some 4500 films, carefully classified into 147 different subject groups (including large group of entertainment subjects). Shows whether 16 mm or 35 mm, silent or sound, title, number of reels, summary of contents, sources distributing the films, and range of prices charged.

104 pp. Price 75c (25c to subscribers of E. S.)

## THE EDUCATIONAL TALKING PICTURE.

By Frederick L. Devereux.

Presenting preliminary solutions of some of the more important problems encountered in adapting the talking picture to the service of education. The first six chapters deal with the development of fundamental bases of production, with the experimentation which has been conducted, and with suggested problems for future research. The remaining chapters are devoted to the practical problems involved in utilizing the film effectively in educational programs.

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## HOW TO USE THE EDUCATIONAL SOUND FILM.

By M. R. Brunstetter, Ph. D.

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# Adapting Visual Materials to Instruction

*A comprehensive well-balanced discussion of problems and materials, presented at the Cleveland meeting of the Department of Visual Instruction of the N.E.A.*

By CHARLES H. LAKE

Superintendent of Cleveland Public Schools, Ohio

OUR methods and materials of education have changed much since education began to be a matter of public concern in the United States. The advances in education will continue to be made through a better understanding of people, and through better methods and materials of instruction.

The educator always is in search of the most effective materials and methods to be used in the classrooms. Most of us believe that the modern visual materials stimulate and clarify many desirable concepts and ideas for pupils and that much attention should be given to the selection and adaptation of such materials for classroom use.

To solve this problem of the adaptation of visual materials to school activities requires the cooperation of the school principal, the classroom teacher, the director or supervisor of visual instruction, and the budget maker. As visual instruction directors, you will be called upon to furnish working plans for the program of visual instruction and the materials to make the program effective. Your first assignment is to ascertain what materials are desirable to supplement the existing program of studies; your next will be the selection of materials within the limits of the budget. As a director of visual instruction you must be skilled in the techniques of these new tools as they apply to classroom instruction. You must be constantly revising your material, rejecting that which proves to be relatively valueless, improving that which is "out of date" or inferior, and adding new material to keep abreast of the course of study.

You cannot be too much devoted to any single type of visual tool. The director should be able to give teachers a skillful technique in the use of all materials. He should prepare, organize, and deliver this material to the classroom at the proper time. He should be an expert in the analysis of courses of study and in the selection and purchase of suitable visual materials for them. Materials which contain a maximum of advertising and a minimum of instructional value should be avoided.

It is obvious that materials can be improved in their technical and educational qualities. This improvement will come only through a careful discrimination in selection which is based upon some established standards for use. Research in visual instruction has proved that visual materials are very important as an aid to learning, but there are, as yet, few standards for the selection and evaluation of visual education materials. There should be definite rating and scoring methods for the various qualities and uses of visual materials. Of course, some materials have an entertainment value, but for the classroom use we should

not use material—a movie, a picture, or a chart, unless it has a definite relation to the subject under discussion.

Motion pictures are excellent as an instructional device. They are expensive, of course, and there is still much room for the development of films which accurately supplement the work of the school room. I am not certain that the manufacturers of school films have been given as much help as they should have been given by educators who are interested in visual education. If the manufacturer knew what we wanted, I believe that it would be produced.

Then there is the question of the advertising film. Many of these films contain valuable instructional material, and I have no great worry about using a good film which is adapted to the regular course of study, even if it does contain some advertising. I do, however, object to the use of a film which contains but a small amount of material that amplifies or clarifies the course of study, just because the film is free.

Another field which deserves attention is the selection and grouping of still pictures according to subjects and levels of learning. Haphazard collections of pictures, chromes, magazine illustrations, and similar materials are difficult to use and are rarely worth the effort expended to collect them. All still pictures should be suitably mounted, properly labeled, documented, and arranged systematically in topical sets for quick reference and classroom use. The development of illustrative material for local community study has not received the attention that it deserves. Community material should sensitize the pupil to the local industries and governmental problems. Such material is within the reach of the ingenious director of visual education and should constitute a valuable aid for instruction leading to community understanding.

## Graphs, Slides, Charts

Let me direct your attention more closely to the lantern slide. The glass lantern slide is a visual tool, the serviceability of which can be much increased with a little ingenuity in adaptation. There is no reason why the lantern slide should not replace to a large extent mounted pictures, charts, graphs, wall maps, diagrams, and similar graphic material. In the place of wall maps and wall charts, a small box of lantern slide maps will give more service at less cost. The slide is easily used, can be easily stored, and is readily adapted to the usual uses made of charts, diagrams, graphs, and maps. Lantern slides make it possible for a teacher to work without loss of time and at small cost. The use of the lantern slide should increase rapidly because of its extreme flexibility and adapt-

ability to many different types of class exercises. The director of visual instruction should develop and make available graphs for the visual presentation of all sorts of social and economic statistics. Much valuable material of this pictorial statistical type in lantern slide form should be adjusted to various courses in community civics, modern problems, and social studies, and made readily available to teachers. The new lantern slides, litho-printed on transolene, are so cheap that they are supplied to Cleveland schools in quantity city-wide. I see many opportunities for the use of your imaginations with this new type of flexible low cost slide.

Lantern slides become static through their organization into large sets which hinder instead of help the busy classroom teacher. The breaking up of these large sets into small units that can be taken into the classroom will change the slide from a storehouse tool into one readily usable.

### Problems of Educational Films

Extensive experiments have proved that the motion picture is an aid to learning, but I suspect that comparatively few of these essential findings have been applied in the school use of films. Not enough discrimination is used in selecting the pictures and too frequently the real need of the teacher who is to use the film is ignored. There are three important problems in the adjustment of motion pictures in the school curriculum. They are:

1. The problem of relating the film content to the curriculum
2. The problem of the classroom technique used by the teacher
3. The problem of the cost of the equipment including the projector and films.

The solutions of these three problems are vital to real progress in the use of films for instruction purposes.

The film content is, of course, just as important as the content of a textbook. It is important that the content of the film shall stimulate thought concerning the unit of study before the class. At the present time there are many good films in the field of biological science which are adapted to the subject matter and which are a real aid to instruction in this subject. Other examples might be given, but the point I am emphasizing is that specific films for specific units of study should be a recognized standard to be followed. All films for all pupils in a building indicates poor use of otherwise good material and should never be permitted.

The educational standards of the director of visual education in a school system or in a building can be checked when you inspect the films which he recommends to teachers. The films, of course, should supplement the various units being taught. In the use of educational films, the director of visual instruction should exert a very important influence. He is both a supervisory and an administrative officer of the school system. He is administrative in so far as the management of his visual education library or museum is concerned. He should have control of the budget for the purchase of visual education materials. He administers the distribution of all such materials. His supervisory duties include the suggesting of suitable

materials for the use of teachers in the various fields of work.

An adequate budget for the purchase of visual materials is, of course, essential. In so far as possible, suitable materials should be purchased outright and become a part of the regular equipment of the school system. Rentals for short-time use generally are unsatisfactory, and rarely enable teachers to make satisfactory adjustments wholly suitable to instruction. Some states, like Ohio, have a central visual aid organization, which supplies films free to schools. This solves the expense problem for small schools and country school systems, and enables them to use some films that are educational rather than depend upon rentals or advertising films. A film that is purchased and used should not be considered expensive when over a period of time it costs twenty cents per showing.

Following the problem of film cost, come other problems when the film is placed in the hands of a teacher and pupils. If it is shown to passive pupils, it becomes a mild entertainment with small educational value. Each instructor using a film should follow at least this minimum routine:

1. Preview each film that he contemplates using
2. Adjust the film ideas to the purpose of the lesson
3. Prepare the class to receive the film
4. Allow time before and after the showing of the film for class activity
5. Make a "check up" of the ideas which the pupils got from the showing

This routine determines, in a large measure, the success or the failure of the film as an aid to instruction.

In this short summary, I have directed attention to the high value of the film when it is adapted to study units. Again, this is an opportunity for the director of visual instruction to aid teachers with suggestions for worth-while techniques.

### The Radio and Visual Materials

Recently we have been experimenting with the radio as a connecting link between the pupils, teachers, and the visual materials! In 1938 the Cleveland Public Schools constructed an ultra-high frequency broadcasting station (41.5 mc), WBOE. This station, located on the sixth floor of the Board of Education Building broadcasts many lessons daily to Cleveland schools. Each school has a receiving set and it is possible to reach all classes. The radio equipment has been supplemented by selected visual materials, mostly lantern slides. At the present time, 130,000 lantern slides are arranged into 3,000 small units, closely correlated with these radio lessons. Each unit consists of fifty slides which cover a series of broadcast lessons. The subjects of visual radio lessons are history, science, geography, health, safety, and art. Other fields will be added. These lessons, 15 minutes in length, are broadcast after they have been carefully prepared and tried out in classes in curriculum centers. The script is written by practical classroom teachers, and the visual material is provided by the Educational Museum. The radio lessons are part of the regular instruction prescribed by the curriculum and give

(Concluded on page 127)

# Audio-Visual Aids in Teaching American Literature

*A brief summary of specific visual activities proved advantageous in the teaching of this subject.*

By MISS LULU SPILDE

Director of Extension, Southern State  
Normal School, Springfield, S. D.

FOR a number of years the writer has conducted classes in American Literature and found that the colonial age was less interesting to students than were the other divisions of American Literature. This year a number of audio-visual aids were used and the results were quite different. Ten points, with brief and specific comments about each, are listed below:

1. *A pictorial map of American Literature*

This map was placed on the bulletin board at the beginning of the course. Frequent references were made to it. The students automatically associated names, places, and faces. The work was more interesting. (This map may be secured from The Palmer Company, 370 Atlantic Avenue, Boston, Mass. Price \$1.00).

2. *Frequent but brief dramatizations*

Students took a real delight in the dramatizations of Puritan and Colonial scenes. Such work was correlated with the Dramatic Art projects. These scenes were very realistic and educational. The Puritan kitchen scene is given as a concrete example.



Students Dramatize a Puritan Scene

3. *Correlation of class work with social life*

A certain amount of class work may well be correlated with social life. The Colonial tea scene is a concrete example. Teas are often given away in connection with school life. Why not a Colonial tea instead of a desultory one?

4. *The presentation of portions of plays indicative of the period under study*

It is well to keep in mind that plays need not always be presented in costume or in their entirety. For example "Lantern Light" (published by Samuel French) is very characteristic of witch-

craft. A few scenes read from it, letting students take the different parts, make the witchcraft period much more realistic. The little sketch "The Selectmen of Plymouth Meet" (found in Instructor") is very typical of the duties of Bradford, Winthrop, and other selectmen. Why should former days be studied in terms of abstract reviews in perfunctory assignments?

5. *Correlation with Music and Art*

The class of the writer was very much interested in attempting to sing a few of the old psalms as found in the old "Bay Psalm Book." Victor rec-



A Colonial Tea Scene Acted by Students

ords such as "Spinning Song" (V13153) "Merry Wives of Windsor," (V35764) and "Country Gardens," (V20642) are very characteristic of the period. Such pictures as "Departure of the Mayflower," "The Gleaners," etc., are typical of possible art correlations. It is not the intention of the writer to give a complete list but merely to suggest the plan.

6. *Picture recognition tests*

At regular intervals pictures can be used for identification. A student chairman or the teacher can easily make the selections, cover the names of the pictures, prepare a key, and give the tests to the class. The Perry Picture Company, Malden, Mass., has excellent pictures (2 cents) in the field of American Literature which could well be used for such a purpose. The plan is definitely educational and the class interest is more easily secured.

7. *The use of motion pictures*

Many motion pictures may be secured for such  
(Concluded on page 129)

# Evaluation of Still Pictures for Instructional Use – Part II

By LELIA TROLINGER

Secretary, Bureau of Visual Instruction  
University of Colorado, Boulder, Colo.

*This second article—in the series of three announced in March—presents the Score Card with analysis and description thereof. (Complete reprint of the study will be ready in June.)*

FROM the results of the questionnaires returned by the judges, the score card was constructed as an aid to teachers in judging pictures to be used in teaching situations. The score card as finally prepared is here given in complete form.

## Description of Technical Qualities

Brief explanatory questions are given on the check list to reduce misunderstanding to the minimum. However, more detailed description of the qualities or characteristics seems desirable

for a complete understanding of the study.

### Artistic

Throughout the school life of the child, teachers strive to give him a better conception of the beautiful things about him. Art is included in practically all curricula. It is true that many teachers know little of the fundamental principles of art but if attention is called to some of those principles, most teachers can develop a sense of proportion, perspective, balance, rhythm, and unity. It seems futile to spend time in art

classes trying to teach and develop this artistic sense if in other classes pictures are used with no consideration of these values. According to the opinions of workers in the field of visual instruction, this quality is of great importance and should be given specific attention.

### Clear and Definite

Most adults have had the experience of enduring, either in public addresses or in social contacts, the exhibition of photographs or lantern slides which were not clear, the focus so poor that many objects were merely blurs, or the printing so poor that nothing was gained from the pictures. Yet frequently teachers will use pictures, which have the same defects, in the classroom and then wonder why the children do not gain the expected information from those pictures. In many schools the children help collect pictures for projects under discussion. Generally when this is done it is necessary for a committee to select the best pictures from this group for the school collection. This criterion of clearness and definiteness, children can and will apply when making selections and rejections for the school collection. No picture at all is sometimes preferable to one which is dim or out of focus since such a picture may cause misunderstanding.

Related to the clearness of the picture itself is the finish of the picture. Some pictures which are themselves clear, have such a high gloss that even in a small group, the reflection may cause a distorted vision for part of the group. In such cases, it may be preferable to use the pictures for individual study rather than for the group. At any rate, it is a point which may well be considered in selecting pictures for use in the classroom.

### Free from Blemishes

This may refer either to flaws in printing, light streaks, dust spots, or other defects in printing; or it may refer to frayed, torn or bent pictures. There is a question as to the wisdom of using pictures which have these flaws. No one can be arbitrary about it. Conditions may warrant the use of even a poor picture at times. Also other qualities may overbalance mechanical defects; but at least it is well to keep the point in mind when a picture is being chosen.

### Of Practical Size

The use to which the teacher expects the picture to be put must determine

## THE RESULTANT SCORE CARD FOR CHECKING PICTURES FOR CLASSROOM USE

### TECHNICAL QUALITY—40 POINTS

Quality	Perfect Score	Explanation or Description of Term
A PICTURE SHOULD BE:		
<i>Artistic</i>	11	Is the picture attractive? Does it comply with fundamental principles of proportion, perspective, simplicity, balance, rhythm, and unity?
<i>Clear and Definite</i>	11	Are significant objects in sharp focus? Is the finish such that there will be no light reflections if it is used for a group?
<i>Free from Blemishes</i>	5	From a purely mechanical standpoint, is the picture free from flaws?
<i>Of Practical Use</i>	7	If the print is to be used in a group discussion, is it large enough to be seen by all? If for <i>individual</i> study, is it a convenient size for handling? Is it large enough to be studied without eyestrain?
<i>Properly Colored</i>	6	Is the color essential? If colored, is the coloring truthful and artistic?

### INSTRUCTIONAL QUALITY—60 POINTS

<i>Truthful</i>	15	Does the picture actually represent a true situation, or is it a copy of a fanciful drawing or painting? Does it convey a true impression? Is it typical or is it unusual? Is it natural—not posed?
<i>Authentic</i>	8	Are the facts or sources of the picture well enough vouched for to make possible the assumption that truthfulness is inherent?
<i>Relevant</i>	11	Is the picture pertinent to the subject under discussion? Is it appropriate to the age level of the children to whom it is to be shown? Is it within their level of appeal and understanding?
<i>Significant</i>	9	Does the picture portray a fact, events or objects of importance? Does it direct attention to significant facts or are they obscured by unimportant details?
<i>Stimulative</i>	11	Does the picture possess characteristics which may be utilized by a competent teacher to develop thought activity? Does it raise questions and problems? Does it picture procedure, life of a people, human contact, etc., rather than merely views?
<i>Suggestive of Size</i>	6	Does the picture include some known object by which an intelligent comparison of size is possible?

the choice of the size. Some teachers use pictures for the entire class discussion. There are few situations more productive of lack of interest and distraction than a group discussion directed to a picture which is so small that only a fraction of the class can see it clearly. It is surprising how large a picture must be to be clearly visible to an entire class. A teacher must check from every corner of the classroom if she is using a picture for the entire group. On the other hand, a picture large enough for the entire group would be awkward for individual study at the desks or on the library table. Some teachers use postcard size pictures advantageously for individual study; others will use nothing smaller than a five by seven inch picture, and prefer that the picture be larger than that. It depends somewhat upon the age of the children, but certainly no picture should be used which might cause eyestrain in the children using them.

#### *Properly Colored*

Whether color is essential in a particular picture is a controversial issue. Many teachers prefer colored pictures. Others have little preference. However, most teachers agree that if a picture is colored, it must be correctly and artistically done. An uncolored picture is better than one which is poorly colored. Experimentation is too limited at present in this field to warrant a statement as to the value of color in the learning process, or in any particular field; but if a colored picture is used, it should be artistically and truthfully done.

#### *Description of Instructional Qualities*

Most of the men and women replying to the questionnaire seemed to feel that while the technical quality of the picture is important, and that teachers should seek the best pictures available, yet, instruction qualities deserve the greater weight in the distribution of points. Several felt that there was considerable overlapping in qualities under the head of *Instructional Quality*. However, since the score card is meant to be a guide rather than an actual yardstick, it was felt necessary to include the several different characteristics, even if there was some overlapping.

#### *Truthful*

This quality was rated as the most important by the majority of the judges assigning values. If a picture does not represent a true situation, it has little place in most classroom discussions. Many children and adults as well would be surprised at the lack of wooden shoes in a modern Holland city. The picturesque costumes that are still retained for gala occasions in parts of Holland, Germany, and other countries of Europe are seen in pictures much more than the daily dress. These pictures have a place in the classroom, but teachers should recognize that they are not typical of the daily costume. Large numbers of pictures of Colorado mountains—rugged peaks, glaciers, timberline trees, lovely mountain lakes, wild

animals and wild flowers—are scattered over the United States each summer by enthusiastic tourists. Most of these are actual photographs and truly represent the particular spot shown. However, they do not tell the complete story of Colorado. They are typical of certain sections of Colorado, but they do not tell the story of the thousands of acres of semi-arid land in eastern Colorado, the vast orchards of the western slope, or the famous sand dunes of the San Luis Valley. It seems a human characteristic of photographers to pick out the most striking example of the thing they are photographing—if it is a harvest of fruit, the largest specimens are selected; if it is the havoc wrecked by a dust storm, the most desolate home is selected; and if a scenic road is portrayed, the most striking section of that road is shown. Most teachers have sufficient background in the subjects which they are teaching to recognize the divergence from the normal, but too often that difference is not in the foreground of their minds when the pictures are being selected for the classroom.

#### *Authentic*

Undoubtedly this quality of authenticity is closely allied with the one just preceding. However, there seems to be sufficient difference to justify a separate classification. The term "authentic" carries the idea of authority, and this classification in effect deals more specifically with the source of the picture than with the picture itself. For example, pictures which may have been truthful twenty years ago, may be exactly the reverse at the present time, for with a rapidly changing world, a picture becomes out-of-date and sometimes actually false in a few years. If the person or organization presenting this picture under consideration is a recognized authority on the subject and the approximate date of the picture is known, a teacher can be reasonably sure that she is giving her class an accurate representation of the subject being discussed. While the source of a picture is essential in order to fix the date, that is not the only contribution which a reliable source can authenticate. Accuracy in technical details which belong to the former classification of truthfulness are important and teachers should know whether or not the source of the picture is such that they can safely assume that the picture is truthful and representative. If the source is unknown, then it is necessary to check the facts of the picture with generally accepted knowledge of the subject; but an authentic source can be a valuable guide for a teacher.

#### *Relevant*

Many pictures which are excellent pictures judged by most standards, are worthless as they are used. Interesting as cotton picking may be, a picture of a cotton field and the laborers may be valueless or even detrimental if shown while the turpentine industry is being studied, even though both industries may be in the same state. Too many teach-

ers, when they are teaching a unit on a country or an industry, collect all the pictures they can find on the general subject, regardless of whether or not facts shown in the pictures are stressed in the unit. Just because a class may be studying Africa, is not reason to assume that any picture on Africa is worth using. A picture of animal or bird life in some remote section of Africa may be of tremendous interest to scientists but it may have no significance for a class studying the physical aspects of Africa.

Pictures detailed in content and far above the age-level of the children are frequently used. Such use of pictures is of little or no value—instead of clearing up difficulties, they may add new problems. Age-level, interest, understanding, and pertinence to the subject under discussion must be considered. As one expert suggested, the best picture in the world is worthless if it does not pertain to the subject being discussed.

#### *Significant*

The old adage that one cannot see the forest for the trees, is frequently a very true statement in picture study. Many children do not see the fact being illustrated because of the details of the picture. A valuable picture for classroom use portrays facts, events or objects of importance with unimportant details only as a background. Ideally, pictures used for classroom instruction and aid should be simple, with emphasis on just one or two important facts. Of course the ideal cannot usually be reached, but at least that criterion can be considered if there is a choice of pictures.

#### *Stimulative*

Perhaps no picture in itself is stimulative, but certainly some pictures possess characteristics which may be utilized by a good teacher to arouse interest and initiative, while others lack those qualities to an alarming degree. Pictures which show something of the life of a people, of human contact, of an activity, usually interest children and arouse thought. A picture of a vacant lot is not very inspiring to either children or adults, but add a group of boys playing baseball, and immediately that picture may acquire value in directing the attention of a group to means of keeping children off the streets, in a safety campaign. A home in a city in Switzerland may arouse only mild interest, but show a group of children a little mountain home with large rocks on the roof and most children will immediately have questions. Such examples could be multiplied indefinitely. This quality may be of less importance in some cases than in others. If a picture is being used to answer a question, it may be that the stimulative qualities are of less importance, but generally speaking, this characteristic deserves active consideration.

#### *Suggestive of Size*

Many funny stories told of children are based on the child's misunderstanding of

(Concluded on page 142)

# Using Visual Aids in Teacher Training

By A. L. HEER  
Kent State University, Kent, Ohio

*Urging more use of visual aids in teaching teachers to use visual aids, with special emphasis on materials equally valuable as motion pictures.*

THE subject for discussion by the panel has a two-fold implication—first, that college teachers in the various subject-matter fields can use visual aids to make subject-matter more meaningful and, second, that teachers should be taught how to use visual aids effectively in teaching. To a certain extent these two objectives can be achieved together. There is no doubt that visual aids used by college instructors in their teaching will give prospective teachers some appreciation of their value in teaching. However, this incidental instruction can hardly be considered sufficient to train teachers properly in the techniques for effective use of visual aids. Obviously, teachers should have some specific training in the use of visual aids which should result in a greater appreciation of the use of visual aids and the ability to choose, to make, and to use them effectively. A course should be provided for them which will secure these results.

Because so many persons think of visual aids primarily in terms of moving pictures, I would like to stress some of the other visual aids. Included in visual aids are, maps, charts, graphs, pictures, excursions, models, museums, dramatics, stereographs, lantern slides, filmstrips, etc. Let us note the possibilities of some of these aids.

As a general rule teachers do not make the most effective use of maps. All too often the use of maps is limited to locations. There is no attempt to belittle this use of maps, but rather to suggest that maps have many other uses which are being overlooked. Geography is concerned with a study of the earth as the home of man. It is concerned with the consideration of the effects of the geographic environment upon man. Maps are a graphic representation of geographic environment, and should be so read.

The cultural heritage of any people is an important factor in determining their activities. Their activities are very much influenced by surface, climate, and natural resources. These three factors of geographic environment are very frequently represented on maps in the text book. Teachers should be taught how to use these maps in teaching.

Let us take a specific illustration. Suppose that in the study of the United States as a whole there are available maps which depict rainfall, temperature, and density of population respectively. Beginning with the population map, it is possible to note its distribution and make comparisons with the other maps to note these phases of geographic environment which influence distribution of population. From these phases of the study there can be deduced

geographic principles which become tools for the further study of geography.

Again, most of us have inaccurate imagery of the geographic environment represented upon maps. When we think of the United States we visualize a map of the United States. Very few of us visualize an expanse of territory approximately 3000 miles from east to west and 1500 miles from north to south. We do not see the actual mountain ranges in the east and west; the great central plains; the desert in the south-west, etc. Our concepts of these are inaccurate. Too often the desert is merely a broad expanse of sand. We fail to visualize the mountains in the desert and all of the forms of plant and animal life found there.

A group of fourth grade children were taking an imaginary journey across the United States on one of its highways. They had an outline map sketched on paper and about three by five feet in size. The highway over which this imaginary journey was to be taken was sketched on the map. As they started across the United States they secured pictures depicting the various surface features and pasted them on the map. In addition to the surface features these pictures showed man's activities; they showed cities, factories, railroad and river transportation, coal mining, the productive farms of our great plains, the desert with its various surface features, etc. These were pasted upon the outline map until it was filled with pictures of typical regions and activities along this transcontinental highway. When this journey had been finished, the teacher placed a physical-political map along side of the map they had made. She led the children to discover how various colors and symbols were used on the maps to represent geographic factors. Such a procedure undoubtedly led to a much different type of visual imagery than most of us get from maps.

In the preceding illustration one of the types of visual aids used was pictures. Our text books are filled with pictures, yet so comparatively few of our teachers use them effectively. Pictures which are very valuable in teaching can be found in our daily press, in travel literature, in magazines, and in advertisements. Yet relatively few of our teachers appreciate their possibilities and still a lesser number preserve, classify, and file them as aids to more effective teaching.

As a single illustration, here is the use which one teacher made of pictures.

It is difficult for children to comprehend how much different our world is from that of a century or two ago. To lead the children to appreciate this difference and what brought it about was the ob-

jective of a history teacher in grade seven. They were to begin the study of the industrial revolution. She had collected numerous pictures showing the old and the new way of doing things. These pictures were mounted on a cardboard, each showing the old and the new. A picture of the shoemaker and of a shoe factory were mounted together; threshing grain by hand and a modern combine, etc. These pictures were passed out to the class and the pupils were instructed to look at a number of them and to discover in what way they were alike. They soon discovered the contrast of the old and the new. Some of the pupils inquired as to what brought about the changes; another asked when these changes were made; another wanted to know where these changes began; and many other questions were raised by various members of the class. It is very evident now, through the judicious use of pic-

tures, that teacher secured interest and purpose in her pupils. This led to purposing and planning by the pupils which resulted in genuinely valuable experiences in their study of the industrial revolution.

We, as educators, may insist upon the need for courses in the use of visual aids in teaching. Yet our subject-matter friends feel that there are already too many courses in "professional education." For seven years I have been attempting to teach a course in the use of visual aids. At the close of these courses many of the students would approach me and say that they had learned more history or geography or science in the course than they had in the regular courses in these subjects. I am not so naive as to accept the statements in toto. However, I do believe that the course did make a distinct contribution to the enrichment of student experiences in many fields.

## Summer Courses in Visual Instruction, 1939

Compiled in Co-operation with The Society for Visual Education

*The following courses have been reported to date.  
(Figures in parentheses show credit hours.)*

<b>Arizona</b>	
<i>State Teachers College, Flagstaff</i>	June 5-Aug. 11
Visual Education (3 quarter hrs.)	Herman Buckner
<i>University of Arizona, Tucson</i>	
	June 12-July 15 and July 17-Aug. 19
Visual and Auditory Aids in Teaching (2)	E. L. Larson
<b>California</b>	
<i>University of Southern California, Los Angeles</i>	
	June 17-July 28 and July 29-Sept. 1
Visual Education 184A and 184M (2 each)	Cline M. Koon
<b>Colorado</b>	
<i>Colorado Agricultural College, Fort Collins</i>	
	July 1-31
Visual Education (1½)	L. E. Aspinwall
<i>Colorado State College of Education, Greeley</i>	
	June 19-Aug. 11
Techniques and Materials of Visual Education (4)	James D. Finn
<i>University of Colorado, Boulder</i>	
	June 19-July 21
Education Through Motion Pictures (3 quarter hrs.) and Visual Aids (3 quarter hrs.)	Lelia Trolinger
<b>Connecticut</b>	
<i>Teachers College, New Britain</i>	
	July 5-Aug. 11
Visual Aids (2)	Ernest Whitworth
<b>Florida</b>	
<i>University of Florida, Gainesville</i>	
	June 12-July 21 and July 24-Aug. 25
Audio-Visual Education (2)	W. L. Goette
<b>Georgia</b>	
<i>State College for Women, Milledgeville</i>	
	June 14-July 22
Visual Education (3⅓)	Walter S. Bell
<b>Illinois</b>	
<i>State Normal University, Normal</i>	
	June 12-Aug. 4
Visual Education 240 (3)	Clarence L. Cross
<i>University of Chicago, Chicago</i>	
	June 19-July 21
Visual Instruction 390 (½ cr.)	Dr. Edgar Dale
<i>University of Illinois, Urbana</i>	
	June 19-Aug. 12
Visual and Auditory Instruction Aids (2)	Louis A. Astell
<i>Western State Teachers College, Macomb</i>	
	June 12-July 21
Visual Education 320 (4 quarters)—2 courses	Alvin B. Roberts
<b>Indiana</b>	
<i>Ball State Teachers College, Muncie</i>	
	June 12-July 14
Teaching Materials (2)	Miss Virginia Bell

*An additional list will appear in the May issue.  
(See Editorial note on page 125, this issue.)*

<b>Iowa</b>	
<i>State Teachers College, Cedar Falls</i>	
	June 5-Aug. 23
Visual Education (1)	Dr. H. A. Riebe
<i>State University, Iowa City</i>	
	June 12-Aug. 4
Demonstration lectures (no credit)	L. W. Cochran
<b>Kansas</b>	
<i>Municipal University, Wichita</i>	
	June 12-Aug. 4
Visual-Sensory Aids in Education (3)	W. A. Bonwell
<i>University of Kansas, Lawrence</i>	
	June 14-Aug. 9
Visual Education in Elementary and Secondary Schools (2)	Fred S. Montgomery
<b>Kentucky</b>	
<i>University of Kentucky, Lexington</i>	
	June 12-July 15
Visual Teaching (3)	Louis Clifton
Motion Pictures in Education (3)	W. Gayle Starnes
Visual Teaching (3) July 17-Aug. 19.	W. Gayle Starnes
<b>Louisiana</b>	
<i>State University, Baton Rouge</i>	
	June 5-Aug. 3
Visual Education 150 (3)	Roy Wenger
<b>Maine</b>	
<i>University of Maine, Orono</i>	
	July 5-Aug. 12
Visual Education (2)	Dr. Paul S. Miller
The Motion Picture in Education (2)	Dr. Paul S. Miller
<b>Maryland</b>	
<i>University of Maryland, College Park</i>	
	June 26-Aug. 4
Visual Education (2)	Dr. Henry Brechbill
<b>Massachusetts</b>	
<i>Boston University, Boston</i>	
	July 5-Aug. 12
Visual Methods in Nature Study (2)	Earle A. Brook-
<i>Harvard University, Cambridge</i>	
	July 5-Aug. 1
Audio-Visual Aids to Instruction (3)	James R. Brewster, Dr. Harold W. Griff
<b>Michigan</b>	
<i>Michigan State College, East Lansing</i>	
	June 19-July 27
Visualizing Instruction (3)	E. L. Austin
<i>University of Michigan, Ann Arbor</i>	
	June 26-Aug. 18
Visual Education B133s (2)	Dr. F. D. McClusky
<b>Minnesota</b>	
<i>State Teachers College, St. Cloud</i>	
	June 12-July 21
Visual Education (4)	Roland M. Torgerson
<i>State Teachers College, Winona</i>	
	July 22-Aug. 25
Audio-Visual Education (4)	Alice B. Grannis
<i>University of Minnesota, Minneapolis</i>	
	June 12-July 28 and July 21-Sept. 1
Visual Aids in Teaching (3)	Ella Callista Clark

<b>Missouri</b>			
<i>St. Louis University</i> , St. Louis	June 19-July 29	W. D. Shewman	
Visual and Auditory Aids (3)			
<i>Washington University</i> , St. Louis	June 19-July 28	Mrs. Alma B. Rogers	
Visual Instruction (3)			
<b>Montana</b>			
<i>Montana State Normal College</i> , Dillon	June 12-Aug. 11	Paul Anderson	
Visual Education (2 quarter hrs.)			
<b>New Hampshire</b>			
<i>University of New Hampshire</i> , Durham	June 26-Aug. 4	Austin L. Olney	
Sensory Aids in Teaching (2)			
<b>New Jersey</b>			
<i>Keene Normal School</i> , Keene	July 5	H. Dwight Carle	
Visual Education (3)			
<i>New Jersey State Normal School</i> , Newark	July 5-Aug. 10	F. Richmond	
Visual Instruction (2)			
<i>State Teachers College</i> , Glassboro	June 26-Aug. 5	George W. Wright	
Visual Education (2)			
<i>State Teachers College</i> , Montclair	July 5-Aug. 11	Miss E. W. Crawford	
Integration 408—Visual Education (2)			
<i>State Teachers College</i> , Trenton	June 29-Aug. 5	Lycia O. Martin	
Laboratory Course in Visual Aids (2)			
<b>New York</b>			
<i>Columbia University</i> , New York City	July 5-Aug. 11		
Visual Education 117-A (2)			
Dr. M. R. Brunstetter, Dr. V. C. Arnsperger			
<i>New York University</i> , New York City	July 6-Aug. 11	John H. Shaver	
Laboratory Course in Visual Aids (2)			
Practical Application of Visual Aids (2)		John H. Shaver	
<b>North Carolina</b>			
<i>Normal and Teachers College</i> , Asheville	June 6-July 15	Hazel Gibbony	
Visual Aids to Instruction (2)			
<b>North Dakota</b>			
<i>State Teachers College</i> , Minot	June 12-Aug. 4	Lester Hartnett	
Visual Education (2)			
<b>Ohio</b>			
<i>Kent State University</i> , Kent	June 19-July 24	Argra Ruffer	
Using Visual Aids (2)			
<i>Ohio State University</i> , Columbus	June 19-Sept. 1	(Instructor not selected)	
Visual Education 602 (3)			
<i>State University</i> , Bowling Green	June 12-Aug. 4		
Audio-Visual Aids in Education (3)			
Administration of Audio-Visual Aids in Education (3)		Dr. L. L. Ramseyer	
<i>University of Akron</i> , Akron	June 19-July 28	J. Ray Stine	
Visual Education (2)			
<b>Oklahoma</b>			
<i>Okla. Agri. &amp; Mechanical College</i> , Stillwater	May 31-July 31	Dr. J. C. Muerman, Dr. Haskell Pruett	
Visual Education 402, 302, 502 (3 each)			
<i>Southwestern State Teachers College</i> , Weatherford	May 29-July 23	J. G. Naimon	
Visual Education (1)			
<i>University of Oklahoma</i> , Norman	June 6-Aug. 26	Boyd Gunning	
Visual Education (2) grad. course			
<b>Oregon</b>			
<i>Oregon State College</i> , Corvallis	June 19-July 28 and July 31-Sept. 1	George Eby	
Construction and Use of Visual Aids (3)			
Educational Cinematography (3)		George Eby	
Organization and Supervision of Visual Instruction, (3) — Second Session		George Eby	
<i>University of Oregon</i> , Eugene	June 12-July 21	Dr. Lester F. Beck	
Audio-Visual Aids in Education (3)			
<b>Pennsylvania</b>			
<i>Duquesne University</i> , Pittsburgh	July 5-Aug. 14	H. J. Leahy	
Sensory Techniques in Education (2)			
<i>Juniata College</i> , Huntingdon	June 19-Aug. 18	Paul Rumel	
Visual Sensory Aids (3)			
<i>Pennsylvania State College</i> , State College	July 3-Aug. 11	Fred E. Kelly	
Visual and Other Sensory Aids in Education (3)			
<i>State Teachers College</i> , California	June 26-Aug. 5	Newton Kerstetter	
Visual Education (1)			
<i>State Teachers College</i> , Clarion	June 19-July 29	D. D. Peirce	
Visual Education (1)			
<i>State Teachers College</i> , Indiana	June 19-July 29	Wilber Emmert	
Visual Education (1)			
<i>State Teachers College</i> , Lock Haven	June 19-July 29	L. J. Ulmer	
Visual Education (1)			
<i>State Teachers College</i> , Mansfield	June 25-Aug. 6	Dr. Cyril Stout	
Visual Education (2)			
<i>State Teachers College</i> , Slippery Rock	June 19-July 28 and July 31-Aug. 19	Dr. R. A. Waldron	
Visual Education (1 or 2)			
<i>State Teachers College</i> , West Chester	June 19-July 29	Thomas J. Hein	
Visual Education (1)			
<i>Temple University Teachers College</i> , Philadelphia	June 26-Aug. 4	John T. Garman	
Projection Apparatus (2)			
Illustrative Materials (2)		John T. Garman	
<i>University of Pennsylvania</i> , Philadelphia	June 26-Aug. 8	Dr. J. H. Minnick	
Visual and Sensory Techniques (2)			
<i>University of Pittsburgh</i> , Pittsburgh	July 6-Aug. 11	Dr. Herbert T. Olander	
Visual Education (2)			
<i>Waynesburg College</i> , Waynesburg,	June 19-Aug. 18	C. O. Riggs	
Visual Educ. and Sensory Techniques (3)			
<b>Rhode Island</b>			
<i>Rhode Island State College</i> , Kingston	July 6-July 22	Dr. Bruce Fisher	
Dramatized Instruction (2)			
<b>South Carolina</b>			
<i>University of South Carolina</i> , Columbia	June 13-Aug. 4	D. Leon McCormac	
Visual Education S 155 (3)			
<b>South Dakota</b>			
<i>Southern State Normal School</i> , Springfield	May 31-July 7	Lulu Spilde	
Audio-Visual Aids (2)			
<i>State Normal College</i> , Spearfish	June 5-July 14 and July 17-Aug. 12	H. A. Henderson	
Visual Education 118s (4 term hrs.)			
Visual Education 119s (4 term hrs.)		H. A. Henderson	
<b>Tennessee</b>			
<i>George Peabody College for Teachers</i> , Nashville	June 12-Aug. 25	M. L. Shaue	
Nature and Use of Audio-Visual Aids (4)			
Audio-Visual Aids in Modern Language Teaching (4)		M. L. Shaue	
The Use of Audio-Visual Aids in Elementary Schools (4)		Geo. P. Mecham	
<b>Texas</b>			
<i>Hardin-Simmons College</i> , Abilene	June 2-Aug. 21	R. A. Collins	
Audio-Visual Education (3)			
<i>Texas Technological College</i> , Lubbock	June 5-July 14 and July 17-Aug. 24	Dr. L. B. Cooper	
Visual Education 3315 (3)			
<i>University of Texas, Austin</i>	June 6-July 17 and July 17-Aug. 28	B. F. Holland	
Use of Visual Aids in Teaching (3)			
<b>Utah</b>			
<i>University of Utah</i> , Salt Lake City	June 12-July 21	Arthur L. Marble	
Education 201 and 207 (2½ each)			
<b>Washington</b>			
<i>Central Washington College of Education</i> , Ellensburg	June 13-Aug. 16	E. L. Muzzall	
Visual Education (3)			
<i>East Washington College of Education</i> , Cheney	June 14-Aug. 16	Miss Margaret McGrath, Raymond Hawk	
Visual Education (5)			
<i>State College of Washington</i> , Pullman	June 19-July 28 and June 19-Aug. 11	Ford L. Lemler	
Visual Sensory Aids in Education (2 or 3)			
<b>West Virginia</b>			
<i>West Virginia University</i> , Morgantown	June 12-July 23	H. B. Allen	
Audio-Visual Aids (2)			
<b>Wisconsin</b>			
<i>Marquette University</i> , Milwaukee	June 26-Aug. 4	Sidney de Ranitz	
Visual Education (3)			
<i>State Teachers College</i> , Platteville	June 13-July 22	Dr. V. E. Nylin	
Visual Instruction (3)			

# Motion Pictures — Not For Theatres

By ARTHUR EDWIN KROWS  
Editor of "The Spur," New York City

OR was it the *third* May Irwin film that Carlyle Ellis produced for Universal? When Ellis read the allegation in the paragraph before this that he had done the second, he wrote me from Hollywood, where he lives today, to say that, according to his recollection the second was really produced by J. L. Bernard: "shot with portable lights in one of the Universal offices at 1600 Broadway," although he adds, "I did direct her in a bread-making reel for Fleischmann's Yeast. . . ."

"When I went to Universal," he continues, "it was first to work for Jack Cohn as title writer on the Universal Weekly. Levey borrowed me to dramatize canned shrimps or something, and then there was a laughable feud between him and Jack for possession of me. Levey, of course, won, much against my will; so my gratitude to Rufus Steele for dragging me away to war work was monumental."

In the same letter Ellis presents interesting sidelights on "The Yanks Are Coming," the Universal film which was halted by the Committee on Public Information: "It was a commercial for the Dayton-Wright Airplane Company (not the Wright-Dayton Company), and I went out to Dayton to direct it. There was one full reel of flying stuff and the rest was manufacturing. It was boiled down a lot and released after awhile; and much of the flying stuff was used."

"It might well be. I induced the surviving Wright brother to get out the *second* Wright plane, had the factory tune it up, and Mr. Wright flew it for us all about the place, making a landing right up to the camera, and a semi-closeup of him stepping down. We also sent it on a side-by-side takeoff with the first American DeHavilland, and showed how the warplane could out-climb it. Also, I had my cameraman and his camera strapped into a DeH. to shoot the first (I think) tailspin from the spinning plane ever photographed."

"But afterwards we found that the Marines were shooting some beautiful air stuff down in Florida at the same time, I think, with Roxy's supervision or something, so there are doubts about several 'firsts.' Seems to me this stuff was combined with ours in the final release, but it is all very vague now . . ."

Not so vague, though, as the torch race of recollection kindles from the circumstantial information of such an admirable start. For example, when I showed Ellis's interesting letter to Frank



One of America's most interesting pioneers in educational production, distribution and exhibition, Maurice Ricker's work has been all behind the scenes.

A. Tichenor, who in those days was the chief of the General Film Corporation, he remarked that he, himself, was the one who caused the banning of "The Yanks Are Coming." He saw a preview of the film in the office of Charles Hart, he explains, and, noticing that the manufacturing processes shown were all of English DeHavillands, advised that the subject would be found too discriminatory for American acceptance as helpful "preparedness" propaganda. Hart evidently agreed.

But our present point is the appropriateness of Ellis for his place with the Committee on Public Information; and enough has been told, I am sure, to show that when his name was suggested to Rufus Steele as that of a possible assistant, it indicated a man who had had a short but severe schooling in the very sort of knockabout, self-sufficient work which was needed. It was Ellis who edited and arranged the material in the two first feature-length pictures issued by the Government to promote the First Liberty Loan—"Pershing's Crusaders" and "America's Answer." "Under Four Flags" was the third long U. S. Government film in this series, released in November, 1918.

## NEW USES FOR OLD FILMS

BUT, as far as the non-theatrical field is concerned, the great service of the Government during the war period was to marshal the miscellaneous material produced outside the regular studios and to build up an organization to distribute it. There was almost no legitimately

*Comes Part Eight. The World War ends and non-theatricals begin their peacetime adjustments in many departments, with strenuous efforts made to salvage organizations originally formed for emergency service.*

made film which could not find place in Community Service and the International Y. M. C. A., reaching as they did, all recognized wartime welfare agencies throughout the world. The picture made long ago by the local factory owner, to soothe his own vanity, might now be used for broadening knowledge of trades; another, made for promotion of a new dentifrice, might become a feature on a health program presented to benighted people in the Far East. The list was long and the applications ingeniously many. The most inept subtitles on the screen could be used for teaching English to foreigners; casual views of prosperous American farms might become of high importance in impressing backward communities with the efficacy of modern agricultural machinery.

It was a notable service to the non-theatrical field because it laid a foundation upon which peacetime activities might arise. The original intent, to be sure, had been an emergency structure; but those concerned in it, as in all similar groups, were loath to let it go when the armistice was declared. Nor was their hope of a certain continuance in vain, for the world which dawned with peace was entirely new and entirely well disposed toward regenerative efforts.

No account of the period immediately following the World War can be complete without considering the changed economic and social background of the United States. Industry had learned much about giant organization; standardized products and fairly recent inventions—some the result of patents pooled in the late emergency by rival manufacturers intent upon helping their Government to win—had made life comparatively luxurious in even remote parts of the country; returning soldiers had acquired a cosmopolitan point of view—they had "seen the world"; there was an unprecedented development of women's clubs and Rotary Clubs and Chambers of Commerce.

Most of the last-named activity was due to the wartime responsibility when men had joined for Liberty Loan drives and women to roll bandages for the Red Cross. The women, especially, only a short time before admitted to nationwide suffrage, appreciated their earned place in a new freedom and did not intend to relinquish it. The various wartime groups were reluctant to lose their identity and, in this new time, they tried to find reasons for continuing.

To make their meetings attractive, common recourse was had to motion

pictures. Teachers, principals and district superintendents were fascinated by the prospect of having films in the schools similar to those which they had seen arousing enthusiasm in the theatres; religious leaders and settlement workers envied the social force of the neighborhood exhibitor and burned to arrogate it to themselves. They did not think deeply about the probable cost of these films, nor of the machinery necessary to project them.

#### THE NON-THEATRICAL FIELD QUICKENS

WE have had glimpses of the religious interest involving the George Kleine service of Chicago, the Presbyterian contract with the Edison Company, the various Catholic film enterprises and the interesting venture of the Mormons. In the autumn of 1910, churches in Detroit had experimented with film programs in their Sunday Schools; in 1911, the Rev. George Beeker had startled exclusive Montclair, New Jersey, by introducing Biblical films during his Sunday sermon at Grace Church; in 1913, at the Church of St. Jude and the Nativity, in the New York metropolitan area, penny motion picture shows were given every week. In 1916 was published *Motion Pictures in Religious Education Work*, which was a report prepared by Edward M. McConoughey for the commission on the church and social service of the Federal Council of Churches of Christ in America. In 1915 the dignitaries of the Methodist Episcopal Church had discussed, at their New York Conference, the value of films to increase churchgoing; in May 1919, they announced definitely that they would use the screen to spread the Gospel, with D. W. Griffith as advisor, and, about two months later, Griffith filmed for them their pageant, "The Wayfarer," at Columbus, Ohio.

The Methodists had made a fairly extended investigation. Their Centenary Committee, through its Department of Education, had circularized Methodist pastors with a questionnaire, receiving approximately 3,000 replies favoring films in the church. In consequence, there was established for the Methodists, a Division of Stereopticons, Motion Pictures and Lectures, through which pastors might rent films at cost. The first motion picture distributed by the new Division was a six reel subject showing the Methodist Exposition at Columbus, in 1919. In June, 1920, eighty-six Methodist missionaries left New York for their foreign stations, taking propaganda films along. Viewing American churches of all sorts, it was estimated by the *Literary Digest*, in May, 1920, that films were being used in approximately 2,000.

As to the formal educational interest, there were symptoms of that everywhere. Before 1913, films were used sporadically in grade schools of New York, Chicago, Cleveland, Detroit, Pasadena, Denver, Paducah, South Bend and Pueblo among other places. The State of Texas had purchased a large number of projectors to be used throughout its school system; the University of Wisconsin was employing films to cut down

truancy; the University of Minnesota had them for adult education as well as for juveniles, particularly to teach dairying throughout the extension division; Milton C. Cooper, district superintendent of Philadelphia, had requested a projector for every school in the city; Arthur G. Balcom, later to become prominent in visual education circles, was making similar recommendations to the School Board of Orange, New Jersey. The Mississippi Federation of Women's Clubs, in cooperation with the State Department of Health, was distributing health films, while the Vermont State Board of Health had purchased not only a portable projector but a generator with which to operate it in remote communities.

The School Board of Berkeley, California, began its September session in 1910 with favorable consideration of a



**Mrs. Elizabeth Richey Dessez, member of the War Work Council of the Y.M.C.A. film division, began her picture career by organizing movie matinées for children.**

plan to rent school films regularly; in Milwaukee, at about the same time, an experimental free showing of films in schools to the public was voted a great success and to be continued; December, 1912, commendation was given to a test school program at Elgin, Illinois, the pictures being, "The Lady of the Lake," "Climbing Mt. Ranier," "The Pineapple Industry" and the "first act" of Bernhard's "Queen Elizabeth." At the February, 1914, meeting of the State Superintendents of Illinois, a plan was presented and favored for placing projectors in all schools and distributing films by interchanging them over three circuits to be established in the State. At the close of 1914, the California State Commissioner of Secondary Schools had recommended supplemental instruction by films from the fifth to the eighth grades; and in the Badger State, about 150 schools had actually been equipped with projectors and films on approval of the University of Wisconsin.

But of course, too, the schools of other nations were awakening to the advantages of the new teaching instrument.

Charles Urban had agitated the matter in England as early as 1902. The French Government is said to have weighed the possibility even before 1900. In 1912, schools in France and Germany were using films for geography, history and civics, while educators in the latter country were issuing testimonials to their worth for the benefit of those interested elsewhere. The school films of Japan in 1914, already have been mentioned.

The thought of children to be served reminds one that there was another important stimulus to development of the non-theatrical field which has not been named as such. That was the reform movement, which declared the unsuitability of the average theatrical film program to children, the implication being that, if the theatre could not be restrained, the children should see their motion pictures in more controllable circumstances. Extreme positions in this matter, evinced before the turn of the century, at the very start of the industry, were reconciled by the National Board of Censorship, organized in 1909, one compromise being the presentation of films for children Saturday mornings when there was no school.

About 1914 this children's Saturday Morning Matinée idea was promulgated and put energetically into practice in New York City by Mrs. Elizabeth Richey Dessez, a Southern newspaperwoman, whose work has been mentioned earlier, in cooperation with a Virginia woman friend and a local theatrical manager. Her success caused her to be noticed by George Kleine, who was preparing with Thomas A. Edison to attack the problem in another way by releasing to the theatre—under the name Conquest Pictures—a prearranged, circumspect family film program; and he engaged Mrs. Dessez, first in charge of his Community Service Department to open the non-theatrical market and then, in 1917, to tour the country in promotion of the Conquest plan. During the World War Mrs. Dessez served, as I have told you, with the committee which helped select films for the War Work Council of the International Y. M. C. A.

#### THE FOSTERS SEE A WAY OUT

ANYWAY, here was a great, enthusiastic demand for non-theatrical subjects. Here, also, as the Fosters observed of their lately whirring machine, called "the C.M.P.B.," was a great non-theatrical distributing system at their own hand, with thousands of "purified" reels in stock and with representatives everywhere suddenly to be thrown out of employment. The Government, thinking of the setup as a mere wartime expedient, felt that it had no further serious use for any of it. The properties would be sold out for a song, perhaps given for the asking. Of course, the war work of the Community Service had been free to the users. The Government defrayed the cost of operation. But now that the users had learned to value the system, long and consistently identified with the Fosters, no doubt they might be persuaded to pay something for it. And, in the meantime, probably, the outlying representatives could be

persuaded to gamble on the future with the established leaders.

The Government might possibly have made constructive use of its film supply there for awhile at least. The way had been opened in 1920, for then Community had distributed some films on housing problems, which were considerations belonging distinctly to "reconstruction." But the larger opportunity was overlooked. High officials opined that the war was over. They were mistaken. They were thinking just of the military phase. War continues everlastingly in this world. There is just an alternation of kinds—military and economic. And now that the uniformed soldiers rested, the fight for trade resumed where it had been interrupted for the soldiers in mufti; and the film became a potent instrument for the expansion of markets.

Those in the Government service whose duty it was to realize this, namely, members of the U. S. Department of Commerce, sought an appropriation to meet the new situation, hoping to produce films on American industries for foreign exhibition. They reminded those who held the keys to the Treasury that England already was using such films for her own aggrandizement in a movement called "British Industrial Expansion." Under that name, and with the auspices of the British Chamber of Commerce, exhibitions had been given, during the preceding year, in South America, Canada, India, Africa, Egypt, Australia, New Zealand and the chief cities of Western Europe. But the appeal for that particular solution in America was in vain. The public here probably was just sick at that moment of international rivalries.

The Fosters really had ample time to consider their changed situation, for although the armistice, following the collapse of Turkey, Bulgaria and Austria-Hungary, came to an overjoyed world in November, 1918, all the months until the following June 28, when the treaty of peace was signed, had to go by, and after that there was still work for Community Service in the camps pending the slow demobilization of the troops. And, in the face of some opposition, they did acquire the contract to serve the American Army of Occupation at Coblenz. The official end of the wartime Community Service in the camps did not come, therefore, until 1921. The Fosters were still actually producing films for the work in 1920, six reels of popular science ranging from astronomy to geography, made for them under the direction of young William Park, being previewed that summer at the American Museum of Natural History.

But, beyond the attenuated Government contract, the scheme of continuing Community Service was worth trying, not only for the Fosters, but, as has been suggested, for some of their direct associates and for a chosen few of their regional agents. Some of these last-named persons had never been in motion picture work before and now saw especial opportunities of their own. Many a non-theatrical specialist of later

years owed his real start to Community.

Thus it came about that Community Service returned to peacetime activity, its wartime contract fulfilled, and with Warren Foster and his mother still in command. There was a large stock of films. The Government didn't want them—had no place now to keep them—and the original owners, with the exception of a few such as the disintegrating General Film Corporation, which demanded its property back, had unconditionally surrendered their rights in the footage. Warren Foster retained the New York office for awhile, and the one in Paris through which he sought to negotiate various foreign enterprises other than Community Service. But the great, unifying spirit was gone. The prevailing common purpose of winning the war had been achieved; and one private project was as good as another. As a sheer psychological release, it was now every man for himself. As a great institution Community dwindled.

But playing a lone hand was an old experience for Warren Foster. He merely retired at last for reflection and quiet into office space in the Masonic Temple Building rented to him by his friend the Rev. James K. Shields, Anti-Saloon League Superintendent of New Jersey. He did not lose. So you will meet him later in these pages as, at his own convenience, he steps again upon the scene, once more master of the situation.

In disposing of its war paraphernalia which seemed to have salvage value, the U. S. Government unloaded it on the market with but one idea—to be rid of it promptly. An incident in this process is of particular interest here. The motion picture exhibition equipment returned from abroad was received at New York. There it was placed on sale for whatever it would bring, in a loft building which had once been a well known 14th Street department store—Siegel & Cooper's. Many readers will recall this store with the rotunda in which stood for many years, to encourage the saying "Meet me at the fountain," the great symbolical statue of "Agriculture" from the Buffalo World's Fair. Now that it was a mere storage loft, many good projectors were to be had there at a few dollars apiece; and out of this collection, which had cost the Government top prices in the beginning, more than one daring church pastor obtained his first film equipment. Why most of these projectors should have gone to churchmen rather than to teachers, is explainable, probably, by the fact that near the old store was a neighborhood, northward along Fourth Avenue, where large Protestant groups maintained their headquarters.

If the users of non-theatrical films had not counted the cost of obtaining programs, other shrewd observers had studied conditions for their own profit, and had hit upon a way out. Almost from the start of the making of non-theatrical films, the owners were willing to lend prints at no charge provided that they could be assured of audiences and, when propaganda pictures were



Miss Anita Maris Boggs, co-founder in 1913 of the Bureau of Commercial Economics, became its efficient director after the death of Dr. Francis Holley in 1923.

made for social service organizations they, too, were anxious to cooperate in the same way. In fact, both groups were even willing to pay within reason for the sake of having their pictures shown. The conclusion was irresistible that some middleman would some day find it worth his while to join the propagandists and the audiences eager to see but unwilling to pay, and earn a living by distributing films for nothing.

#### THE BUREAU OF COMMERCIAL ECONOMICS

As far as I am able to determine, the first considerable distribution of this sort was set up in Washington, D. C. in 1913, at the instance of Dr. Francis Holley. To be sure, the Y. M. C. A. Bureau had been started almost as early; but its scope at first had been limited to Association centers. Dr. Holley, then a man of about fifty years of age, had arisen, virtually self-educated, through the engineering corps of the Northern Pacific and Canadian Pacific Railways, to become a successful civil engineer in independent practise. When he was about twenty-two, his more ambitious plans had been halted suddenly by blindness. For nine years he travelled through Europe and the Orient seeking restoration of his sight and vowing that, should that seeming miracle be wrought, he would devote his remaining years to the betterment of mankind. At last a Paris surgeon brought about the result for which he had prayed. And then, true to his vow, he sought a vehicle for his great work—and chose the motion picture.

It probably is not surprising that a man who had been blind would think of the eye as the best avenue for education, although its superiority is amply acknowledged also by those who see. Anyway, after careful investigation such as would characterize the start of any prudent business man in a new line, and with sympathy and support of his close friend, the celebrated blind senator from Oklahoma, Thomas P. Gore, Holley or-

ganized at Washington the Bureau of Commercial Economics, "an association of leading institutions, manufacturers, producers and transportation lines in this country and abroad, to engage in disseminating industrial and vocational information by the graphic method of motion pictures, upon the recommendation of the leading educators of the country." The films were loaned to schools and other responsible institutions upon the sole condition that the public would be admitted to see them without charge. The corporation had no capital stock and was declared to be "not for profit."

An unfortunate feature was that the name, associated with the address, implied that it was a department of the national Government with which the Bureau had no official connection. The service of the Bureau, supported by endowment and by subscription, was to conduct a lending library of free films, "to advance through motion pictures education and pride in America's institutions." The early, specimen subjects were on Cattle-Raising, Corn, Cotton and its products, and Aluminum—largely industrials originally made, I believe, for the International Harvester Company. The work thrived and, in a few years, the Bureau boasted of affiliations with more than 125 universities and colleges.

A co-founder with Holley was Miss Anita M. Boggs, an A. B. from Bryn Mawr and an A. M. from the University of Pennsylvania. At the outset she became dean of the Bureau and, in 1922 when Holley's health began to fail, she became co-director. In December, 1923, Holley died and then Miss Boggs succeeded him as director. During her career thus far, she has served at various times as especial collaborator in visual instruction for the U. S. Department of Education and as an American educational representative of several foreign governments. A letter addressed to her at the Bureau, after being forwarded to several places, returned to me marked "out of business."

In the spring of 1921 Holley offered 10,000 posts of the American Legion 1,000 films on education and travel. At that time the service reached, it was said, around the world. Among remoter places, Bureau films were being exhibited in China, India, Siberia and Arabia. In many localities the Bureau provided not only the programs but the projection as well. This was true in Alaska, Northern Canada and Newfoundland and in mining communities in Chili and Peru. It was operating in the United States six especially equipped automobile trucks, complete even to the extent of lighting plants, touring the factory and mining towns and the farm districts. Two Bureau trucks were touring England and ten more were on order.

It will be remembered that the situation of the Community Service headquarters in New York was at the Masonic Temple Building, 71 West 23rd Street—and thereby also hangs a tale. Tightening regulations of the National Board of Fire Underwriters were concentrating the film business in several fireproof buildings about the city. My

### Next Month

The first non-theatrical history moves on. In May comes Part Nine. In it Henry Ford tries his hand at producing films for education, Walter Yorke founds Edited Pictures System and Ilsley Boone contracts to supply the New York City schools. More and more the scene fills with persons you know, and some thirty more installments, each as rich in detail as this, are scheduled for publication. Subscribe now.

recollection is that at this time the number was five. In addition to the Masonic Temple Building there were designated the Candler Building at 220 West 42nd Street, the Mecca Building at 1600 Broadway—where Universal maintained its headquarters—the Leavitt Building, 130 West 46th Street, and the Exchange Building, at 145 West 45th Street. The Godfrey Building, 729 Seventh Avenue, came later. The Brokaw Building, 1482 Broadway, had also been designed for film tenants, the upper floors having been occupied by Triangle Films; but Triangle had stipulated in its lease that no other film concern should be permitted to occupy space in the premises during its tenancy and, when Triangle departed, the place was abandoned for film purposes. Any history of the motion picture business in America necessarily must deal heavily with firms located at these addresses.

The Masonic Temple Building, however, was for a long time the broad shelter for a fertile portion of the non-theatrical field. On the two uppermost floors were the offices, tanks, vaults and other equipment of the Kineto Company. Here presided that colorful, friendly personality, Charles Urban, now a man of middle age, but still active and receptive to new ideas. His name has recurred here over and over again. We found him producing and encouraging the production of almost the first educational films and issuing the first educational films catalogue; we saw him taking over the Scala Theatre in London for his remarkable Kinemacolor pictures; he brought the sensational coronation and Durbar films to America; he imported also the official British war films. And there was much more. But it was Urban's fate to be a disappointed man. His Kinemacolor Company died out in America.

Nevertheless, he now had remaining his Kineto Company, the once relatively unimportant side enterprise which handled black and white subjects, and which now had some color objects, too. Moreover, in this foreign land he had many friends. He knew America well enough—had known it for years. In the mid-nineties he had been a salesman in London for an American invention, the Edison Kinetoscope. In 1897, in New York, he had installed one of the first

projectors for Richard G. Hollaman at the Eden Musée. And now, at the close of the war, here he was operating a commercial film laboratory at 71 West 23rd Street. In 1917 he had taken over the studios and laboratories at Bayonne, New Jersey, left by Dave Horsley when that worthy had moved to California; and it was said, even at that time, that Urban was releasing 800,000 feet of film per week and needed the new facilities for the purpose of doubling his output. Let us consider the nature of the increased business.

### SWORDS INTO PLOWSHARES

WHEN America joined the Allies it became practical to combine the official pictures sent by all nations from the battle areas; so, as already stated, there came into being a regular theatrical number called the "Allied War Review," released through Pathé exchanges. Urban, with his highly creditable experience in handling British propaganda films previously, did much constructive work with this new offering.

The release, however, being frankly intended to influence opinion, was necessarily biased and, after its novelty had worn off, it could not successfully compete, in terms of popular interest, with the war scenes appearing in the regular newsreels. One of the most successful of the latter enterprises was the "Mutual Weekly." But problems of another sort, arising out of the war situation, now threatened that. It may have been that the Gaumont Company which produced it, was rather too closely involved with the distressed fortunes of England and France for the proper expansion of the native Mutual Film Corporation which was steadily gaining strength. In all events, in January 1918, Mutual—from its headquarters in the Masonic Temple Building—authorized its alert and exceedingly able advertising and publicity director, Terry Ramsaye, to supplant the "Mutual Weekly" with a new newsreel called the "Screen Telegram," issued twice as often. And in February, Gaumont saved its face by announcing its own substitute, the "Gaumont News Service." The "Screen Telegram" proved very successful. Ramsaye summoned, to edit and develop it, Ray L. Hall, late of the Hearst newsreels, and later still of Creel's Division of Films. Hall remained there after Ramsaye left, in December 1918, to assume charge of the publicity department of S. L. Rothafel ("Roxy") for the Rialto and Rivoli Theatres.

But, when the war was over, many previously sustained successes became mere loose ends, and complete reorganization, with entirely new purposes, was required to supply a continuity into peacetime. The "Allied War Review" ceased, and the "Pathé Review" was begun as a substitute in the Pathé exchanges which had distributed it. The Mutual Film Corporation, itself, then was replaced, in a manner speaking, and the "Screen Telegram" ceased, leaving an apparent gap for some competent observer to fill for his own profit.

(To be continued)

# DIVERSITORIALS

## The "Annual" Forum of the Mid-West

**H**ERE is another promising sign of life in the visual field. Under its dynamic Chairman, Donald P. Bean of the University of Chicago Press, a Committee has completed arrangements for a vigorous visual instruction program to be held on May 12 and 13 at the Morrison Hotel in Chicago. Outstanding speakers, expert demonstrations, planned discussions, three simultaneous clinics specifically designed for teachers in Elementary School, High School, and College respectively, select exhibits of expressly educational interest,—and all housed for ideal comfort and convenience in the famous "Casino" and nearby rooms—are features of the session. Superintendents, Principals, Teachers within the widest possible radius around Chicago should do their utmost to attend. Only two little days—but they should give rich returns to those who come, Response to the plan is already wide and enthusiastic. The program in full, with a write-up by Mr. Bean, appears on pages 134-5. If "evidence" is a thing to be trusted, this meeting will be but the first of a continuous annual series, growing steadily in importance. *Be in at the beginning of something important—everybody!*

## The Coming Summer Courses

**W**E ARE a month ahead of last year in presenting the list of summer courses in visual instruction, prepared as before with the efficient and invaluable co-operation of the Society for Visual Education. Eighty courses appear on pages 119 and 120 of this April issue—the same number as appeared in the May issue of 1938—and of the eighty courses about thirty are new over last year's list! Additional entries, will be given in the May issue and will represent the increase of 1939 courses over 1938. *Our readers can help. Send us a line regarding any course, not listed in this issue, that has come to your attention.*

## Another Legislative Threat

**T**HERE is now under way in New York State another attempt to throttle the state-wide educational use of films and fatten the pay envelopes of union operators. The Crews Bill (Assembly No. 1915) has passed the Rules Committee and is pending before the New York State Assembly at Albany. It declares it unlawful for *anyone*, in cities of one million or over, to operate *any movie projector in any building*, public or private, "unless he shall have been duly licensed" under the following terms: He must be over 21, must have served six months apprenticeship to a licensed operator, must pass an examination, and must pay a \$15.00 fee the first year and \$10.00 a year thereafter.

This outrageous legislation, if passed, will ban sub-standard film showings in schools, churches, clubs, laboratories and homes—exclude projector operation by teachers or students, for the fees will be prohibitive

in most cases—and thus force employment of licensed operators at rates impossible for most non-theatrical interests. It would mean the deliberate killing of most of the present-day school activity with films. The proposed law is based on the specious pretext of "safety," yet all 16mm film (the standard size used in schools) is on acetate stock and therefore as safe as the film in our cameras.

Our valued contemporary, *Movie Makers*, magazine of the Amateur Cinema League, is making a heroic fight against this insolent threat to our scholastic welfare. New York schools are in danger. Once this law passes for the large cities, the next steps will be to hamstring the whole State, then invade other States. At the moment, other States can do little to help the fight. But every New York State teacher should send at once to his Assemblyman his own opinion of the Crews Bill in unmistakable, even blazing terms.

## Still Following Hollywood

**T**RADITION, analogy and convention are powerful factors in human thought and action. Early Greek architecture fashioned its marble architraves and triglyphs to resemble wooden beams, rather than to inaugurate a new and epochal development in the building art. Early American horseless carriages showed whip-sockets on the dash. And American educational film production runs true to form.

Hollywood starts most of its productions with more or less deafening music behind the leader to whet audience attention. The din excites to emotional eagerness for what is to come. It is a fairly logical device, for the theatrical movie seeks emotional appeal and musical blare is definitely emotional stimulus. Educational producers naively follow the theatrical lead and frequently open a little one-reeler with an orchestral crash thoroughly bewildering to ears and minds. The classroom aims at the intellect rather than the emotions. Let educational films begin with soft music, rising steadily to a level of pleasing but not startling volume, and thus agreeably induce a pupil state of mind that is thoughtful and eagerly receptive, not stunned or aimlessly excited. In time we shall learn to leave to the theatre, and spare the classroom, that nerve-wracking opening blast.

## The Film Evaluation Project

**S**PRING vacations naturally slowed up somewhat the influx of evaluation cards, but the project still shows definite progress over the status reported in March. Instead of 400 teachers evaluating in 32 States, we have over 500 teachers in 34 States. The number of different films covered has risen from 300 to over 600, with from one to seven cards on each.

NELSON L. GREENE

# AMONG OURSELVES

Notes from and by the Department of Visual Instruction, N.E.A.

Conducted by the Editorial Committee  
Etta Schneider, Chairman

## After Cleveland-What?

### TO THE MEMBERS:

The shouting and the tumult have died. We are now about a month older than we were in Cleveland. We have about three months before San Francisco. As your President I am wondering how far we have real achievement to our credit, and how we may most constructively utilize for the advancement of the cause of visual instruction in our schools the interval before our next meeting. Obviously, our meetings are our public appearance, but the real work of any group is the day to day endeavor. How can we work effectively during these months? Here are a few suggestions.

Our committees must be energetic and effective. It is not enough to say that we are all busy on our own jobs, and in this way evade the responsibility of committee work. Other departments of the N.E.A. have active committees with concrete results to their credit. This has not been sufficiently true of our committees. We need help. We need concrete specific suggestions of tasks on which the Department can properly assist. Above all, we need the readiness to dig into problems without the glamour of public meetings or reports. We need that quiet persistence which sees a job through, and finally we need an appreciation of each other's achievements and a cordial recognition of each other's fine purposes. In other words, a high professional attitude toward each other, an absence of malice and back-biting, a devotion to the cause, and a readiness to push forward whatever project or undertaking may be possible to the end that progress in this field may ensue.

This we attempted to do at Cleveland. We brought into the meeting of the Visual Instruction Department representatives of various visual instruction projects which touch our work. We welcome the assistance of each one of these representatives. We had from the President of the N.E.A. a heartening challenge to help at San Francisco to make clear to the educational world the possibilities of visual aids, particularly the motion picture. We had from the Chief of the Division of Cultural Relations of the Department of State at Washington, D. C., a proffer of opportunities to make our contribution toward international understanding through visual aids. Small committees at present are at work on these problems. We need to know across the country what all of us are thinking and doing in all these fields. We need many hands push-

ing, straining forward so that our children may reap the benefit of our united efforts. Valid criticism to our attempts are welcome; but the carping critic should not deter us from the performance of our solemn duty in the interest of democracy and the future of America.

Now, what shall we do next? I shall give you a few of the ideas I have for what they may be worth. First, I would like this constant duplication of effort to cease. A film in geography or science which is a good film is now seen by each one of us in the field, and we all arrive at about the same conclusion. And, unlike a similar process of book reviewing and book selection, each time the print is shown lessens its value. I would like to see a seal of approval comparable to the stamps placed on theatrical films devised and kept meaningful. Perhaps the Film Evaluation Project now going on is the beginning of such a movement.

Then, visual instruction equipment shall be a recognized standard for all new school buildings in all parts of the country. We need to push for this.

Thirdly, the old problem of teacher training in visual instruction is still with us. How near solution is it? We are not very far along in my part of the country. What are we doing about it? How are we doing it?

Here are a few problems. Their solution requires cooperative endeavor, "a united front." Can we secure it?  
RITA HOCHHEIMER, *President*

## High Points of the Business Meetings of the Department of Visual Instruction

(Cleveland Convention February 27 - March 1, 1939)

The report of the Committee on the amended Constitution was accepted and referred to the Executive Committee for report back to the Department at the San Francisco meeting.

A report was made of the grant made by the Alfred P. Sloan Foundation to the Department for a try-out of the experimental film, *The Challenge*, which had been made by the Foundation, and of the progress to date on the try-out. The film is a three-reel production on the subject of technological unemployment made on an experimental basis by the Foundation to prompt interest and discussion on economic subjects. Experimental showings of the film were made under the direction of a committee appointed by the President for this purpose. Under its direction the film was shown to schools and adult groups in New York City, Westchester

County and Long Island, New York, and in Ohio, and the response to the experiments noted and tabulated. The experiment was to be completed in March and a report prepared on the findings. *The Challenge* was shown to the Department.

A report was made by the Metropolitan-New York Branch of the Department that the Committee on Scientific Aids to Learning had made a grant to that Branch for the production of a series of talking slide films for the purpose of determining the suitability of this medium for school use, and that the Branch was engaged in the production of several film slides under this grant in the areas of story-telling, vocational guidance, nature study, human relations, and graphs. The first of the series, that on story-telling in the form of a film slide on *The Country Mouse and the City Mouse*, was shown at the meeting.

Following the suggestions made by Dr. Reuben T. Shaw, President of the N.E.A. in his talk at the dinner meeting of the Department, the President appointed the following committees:

- 1) A committee of cooperation with the World Federation of Educational Associations, consisting of: Mr. Chester A. Lindstrom, Chairman; Mr. Eric H. Haight, Dr. James G. Sigman.
- 2) A committee to recommend to Warner Brothers ten historical subjects for production in the form of theatrical shorts consisting of: Dr. William Gregory, Chairman, Miss Carrie B. Francis, Mr. Alvin B. Roberts. A special showing for the Department of the historical shorts already released by Warner Brothers was made on the evening of February 28.

At the meeting of the Department on the day following, the following resolutions were adopted:

"Whereas, Warner Brothers Pictures, Inc., has recently produced a series of historical shorts which are of high educational and inspirational value and

Whereas, other producers have also produced films of conspicuous educational character and

Whereas, such films are greatly needed for visual instruction in the schools.

Therefore, Be it Resolved, that we commend and express our sincere appreciation for the contribution to education and patriotism made by these productions and be it further,

Resolved that we urge that such films of outstanding instructional merit be made available also in sixteen millimeter size so that they may be of use for instruction in schools."

DON CARLOS ELLIS, *Secretary*

### Meeting of New England Branch

Notice of the Annual Visual Education Conference of the New England Section of the Department of Visual Instruction at Boston University, April 8, appeared in this department last month. The program as printed was incomplete, lacking the names of Miss Rita Hochheimer, Director of Visual Education, New York City Schools, who spoke on "Trends in the Use of Teaching Aids,"

and Mr. Chester Lindstrom, Division of Motion Pictures, U. S. Department of Agriculture, who presented for the first time "U. S. Government Films Re-edited for School Use."

### Our Members in Action

*Dr. James E. Mendenhall*, editor of *Building America*, addressed the American Educational Research Association in Cleveland on a "Critique of Visual Education."

*Dr. Edgar Dale* led an interesting discussion before a General Session of the American Association of School Administrators on the role of the movies, the radio, and the press as new educational tools.

*Dr. W. Gayle Starnes*, assistant professor of Education, at the Extension Division of the University of Kentucky, announces that visual instruction is now a major course for graduate work at that institution.

*Dr. Lloyd L. Ramseyer*, secretary-treasurer of the Department of Visual Instruction during the presidency of Edgar Dale, 1937-8, has been appointed President of Bluffton College, Bluffton, Ohio.

*Mr. E. H. Herrington* of Denver, Colorado is chairman of the Visual Aids Committee, Department of Elementary Principals of the N.E.A. His school system is cooperating with the Motion Picture Project of the American Council on Education in the production of school-made films interpreting the community to the schools.

## Adapting Visual Materials to Instruction

(Concluded from page 114)

pupils, as well as teachers, the benefit of expertly prepared lessons.

Education by radio is still in the experimental stage and it is hoped through our experimentation to test the feasibility and effectiveness of radio communication on an ultra-high frequency as it applies

1. To direct teaching on the several grade-levels
2. To the supervision of instruction in any or all branches
3. To the problems of administration in a large school system
4. To the promotion of special types of education such as the safety-education program
5. To the stimulation and the unification of the work of parent-teacher groups and other co-operating organizations
6. To information for groups of patrons and interested citizens with respect to the policies, program, and needs of the school system
7. To the presentation of the "news of the day" to pupils of the junior and senior high schools
8. To the presentation of special feature programs, such as those of school musical organizations, successful dramatizations, and short talks on subjects of special interest to pupils

Our station is a cooperative project in the interests of better educational methods and results, and we shall probably find many uses for visual materials to accompany the regular lesson broadcasts.

# THE FEDERAL FILM

A page edited by Arch A. Mercey

Assistant Director, United States Film Service,  
Washington, D. C.

## Soil Conservation Filmstrips

**F**ILMSTRIPS—or slide films—are being developed extensively by the Soil Conservation Service as material for educating the general public as well as farmers in the problems of soil erosion, and the methods of conserving this basic national resource. Covering both localized and nation-wide subject matter, these films are purchasable at low cost, and can frequently be borrowed from the Service for use by educational groups.

Typical of the general presentation of this subject is film No. 244—"Soil Erosion—A National Menace," containing 96 frames. Based on H. H. Bennett's published bulletin by the same name, the film depicts the destructive effects of soil erosion on lands of different types throughout the United States, and describes the efforts being made both in this country and in foreign lands to stabilize the soil and to conserve its productive capacities. Accompanying the film come lecture notes by H. H. Bennett, which before describing each frame of the film point out briefly the magnitude of the problem of soil erosion which has virtually destroyed 100,000,000 acres of once productive land, and robs American farm lands of \$200,000,000 worth of plant nutrients every year.

In addition to other generalized soil conservation films, many of those prepared by this branch of the Department of Agriculture discuss the problem of conserving farm lands as it applies to a specific State or region. Sample releases include "Erosion Control in the Southeast," "Keeping Illinois Soil At Home," and "Soil Conservation in California." Of special interest to farm groups are a series of films describing in greater detail the methods used to control gulches, sheet erosion and dust storms. "Farming Practices That Conserve Soil and Water" is typical of these.

Filmstrips prepared by the Soil Conservation Service have been widely used in many localities by school groups, and the Service follows a positive policy of co-operating with educational institutions from elementary to college levels. Lists of films may be obtained by writing to the Section of Information, Soil Conservation Service, U. S. Department of Agriculture, Washington, D. C. This office will also provide the names and addresses of regional and project representatives in the various States from whom films may be obtained on loan if available. Sale of the film strips is handled through the Division of Cooperative Extension, Extension Service, U. S. Department of Agriculture, Washington, D. C. All films are accompanied by lecture notes.

With its recently expanded program of land conservation, the Soil Conservation Service is planning additional films on such subjects as submarginal lands, farm forestry, water facilities, and flood control which

are closely related to the central theme of conserving the nation's farm lands.

Additional information on filmstrips prepared by other Government departments will appear on this page next month.

### *Be Specific — Be Complete*

When borrowing films from the various Government agencies which have them available, educators should be specific in their requests and complete in their explanation of the film's use. Certain responsibilities rest on the school ordering films to provide complete information. Although it may seem elementary to stress these simple provisions, careful attention paid thereto will save the school and the film library time and extra correspondence.

1. Please specify the size of film (16- or 35 mm.) and type (sound or silent).
2. Return the film to the film library *promptly*. Holding a print causes inconvenience to others for whom the film is booked. Be sure to return the film to the proper office.
3. Give the film library adequate advance notice. A film user on the West Coast, for example, cannot air mail a letter on Monday and expect to receive a film print on the following Friday or Saturday. Allow sufficient time for booking and shipping.
4. Give three optional dates in order of preference. If the school is planning a special celebration in which the film forms part of the program and you feel that special effort should be made to fill the request, please so indicate.
5. Please see that the films are handled with care since the user is responsible for any damage resulting from use while in his custody.

These simple rules if followed will save the time and effort of bookers and correspondents and enable the school to receive more efficient service.

### Questions and Answers

1. A number of inquiries have resulted from the March *Educational Screen* article on Pan-American films. The chief question: is the Government employing personnel now on the proposed program?

The Pan-American film program is included in a series of recommendations made to the President by the Inter-departmental Committee on Cooperation with the American Republics. The institution of production and distribution of films as recommended in the Report is subject to affirmative action by Congress. Unless Congress authorizes such a program and appropriates money therefor, definite plans cannot be made for the film program and no personnel can be employed.

2. What are the principal types of films requested which are *not* readily available from the Government?

Answer: From a careful check of several thousand letters received from all types of school users of films, the following can be said to represent the composite requests: housing, the social sciences, health, vocational guidance, commercial education, and safety.

3. Does the Government furnish operators and projectors for showing films?

Answer: Government departments are not in a position to furnish operators or projectors for educational showings. The only exception to this is the Navy Department. Navy films are available to educational organizations under restricted distribution, but are shown only in charge of Service operators.

## Audio Visual Aids in Teaching American Literature

(Concluded from page 115)

purposes, such as the familiar Yale Chronicles of America illustrating the Jamestown Colony, witchcraft days, etc. It should be kept in mind that motion pictures must relate specifically to the topics under study, not used as an irrelevant entertainment. Preparation of topics should be made in advance of the picture showing, and discussion should follow.

8. *The student collection of significant pictures*  
Many pictures are available to illustrate this period. These pictures, which often are to be found in magazines, newspapers, etc., are very economical. Free pictures in quantity can be had for the asking and collecting. Student project books are interesting. The writer's class found about 700 free pictures, which would otherwise have reached the waste paper basket in due time. Pictures of furniture, musical instruments, social life, etc., etc., make the age much more realistic. In order to understand the literature of a people it is essential to understand their intimate surroundings which help to picture life itself.
9. *The preparation of an exhibit*  
The final collection of prepared booklets, pictures, etc., may well be prepared as an exhibit. This feature creates interest and automatically rewards the class for their voluntary projects. The writer's class prepared such an exhibit and it was taken to a state teacher's meeting. Schools are more and more exchanging exhibits. This may easily be done in the field of literature.
10. *Local photographs of projects*  
Students develop interest in the local photography of their individual projects as well as their joint exhibits. The arrangement of materials for such photography automatically calls for a more intimate study of the age. The results of their own work make the period more significant for them.
- As a result of the above ten points having been carried out, the students manifested: (1) additional interest, (2) a greater understanding and appreciation of the period than otherwise would have been possible, (3) continued interest after the course closed, and (4) initiative in going before clubs to discuss and illustrate the colonial period of literature. This last activity was in connection with the student speakers' bureau.



**DA-LITE MODEL B SCREEN** This spring-operated model is housed in a protective metal case and may be hung against the wall or from the ceiling or from a pair of Da-Lite super tripods. 12 sizes from 22" x 30" to 63" x 84" inclusive. From \$8.00 up.

**There Are 28 Standard Sizes of**



(Reg. U. S. Pat. Off.)

## HANGING SCREENS

The Da-Lite line of projection screens offers a broad selection of surfaces, sizes and mountings to meet every projection requirement.

Da-Lite Hanging Screens are available in 28 standard sizes ranging from 22" x 30" to 20' x 20'. There are square sizes for showing glass slides as well as rectangular sizes for showing motion pictures and standard single frame film strips. Sizes up to 12' x 12' inclusive permit a choice of White, Silver or Glass Beaded surfaces. Sizes larger than 12' x 12' have either White or Glass-Beaded surfaces.

### Spring-Operated or Electrically Controlled

Sizes up to 6' x 8' are spring-operated. Screens 6' x 8' and larger may be either spring-operated or electrically controlled. The former, known as Model C, are furnished with or without covers. The latter, known as the Electric, can be lowered, raised or stopped at any position by a remote control, placed anywhere in the room.

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# IN AND FOR THE CLASSROOM

Conducted by Wilber Emmert

Director Visual Education, State Teachers College, Indiana, Pa.

## Inexpensive Lettering Aids For Teachers

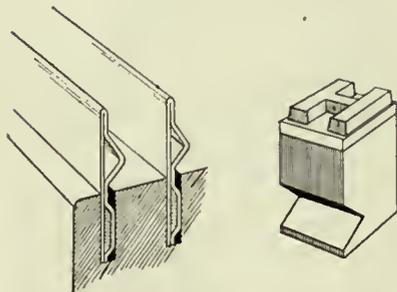
(Concluded from March issue)

By BRYAN EMMERT

Western State Teachers College, Paw Paw, Michigan

THE user of inks and paints should remember that there are no all-purpose materials in these fields. Inks which are commonly classified as to use are manufactured in many forms of vehicular matter. In selecting the proper ink to use, it is important to consider whether the surface to be lettered is absorbent or non-absorbent, as inks depend either upon absorption or evaporation, or both, to produce a suitable effect. Obviously, hektograph ink would be unsatisfactory for stencil work, and stencil ink would be undesirable for rubber stamp lettering. Stencil ink, rubber stamp ink, and India ink can be obtained in a number of standard colors, thus giving the user a wide latitude of choice of colors for his work.

One of the handiest devices on the market for lettering graphs and charts and labeling museum exhibit materials is the inexpensive rubber stamp with changeable type. Practically all rubber stamp works make this article, but two manufacturers have recently put on the market an entirely new product which greatly simplifies printing with rubber type. These amazing new sets sell from \$2.00 to \$3.00 complete, depending on the point of body, size of font, total type pieces, and number of lines of type holder. In both the "Swiftset" and the "Nick" sets the type is grooved so that it can be easily slid into special ribbed type holders. There is no longer the need to study letters from top to bottom, since they slide into the type line in only one way—the right way—which automatically sets them in their proper printing position. The type does not have to be forced into place by compression, as in the old sets, but is held correctly by the tiny notch or nick.



Swiftset Rubber Type

With both of these new sets the type can be slid quickly and easily into place with the letters in perfect alignment, and with printing faces on exactly the same level. The result, obviously, is a neat, orderly set-up

which gives a perfect imprint. A handy and invaluable bakelite type tray, with alphabetical compartments for sorting and storing type, is included

with the outfit at no extra charge. Simple directions for setting the rubber type accompanies each set. Type in various styles, range in height from one-sixteenth to three-quarters of an inch.

Another rubber type hand printing outfit, very useful in preparing graphical material, is the alphabet band stamp. These stamps are similar in operation to the changeable single line daters obtainable in all ten cent stores. The "Justrite" alphabet stamp is available in five type sizes from one-eighth to three-eighths of an inch, and from two to sixteen bands (each band containing a complete alphabet.)<sup>8</sup> A word of sixteen letters, or two or three words of not more than this number, including spaces, can be made with one impression by the sixteen band stamp. This single line, changeable band, stamp is not as versatile a hand printing outfit as the Swiftset or the Nick changeable type sets, and is more expensive. A single line number stamp to use with the alphabet stamp is essential for use in preparing tables and all statistical work. The alphabet stamp ranges in price from \$1.90 to \$8.90, depending on the size of type and number of bands. The line numberer costs from 50c in the small size to \$3.10 for a ten band stamp with three-eighths inch numerals. Both these devices are constructed with solid steel bridges, which make possible bright clear impressions. The chief advantages of these stamps are their compactness and the speed with which the type can be changed. No cumbersome type case is necessary and there will be no lost or misplaced type as it is all attached to the bands.

As cut-out letters and numerals can be obtained at little cost it is no longer necessary for teachers to waste time in the drudgery of clipping these from calendars, newspaper headlines and advertisements. Die-cut letters can be purchased in a variety of styles, colors, and sizes in gummed paper, poster board, and felt. The well known Willson's<sup>9</sup> gummed paper letters and figures are made up in several styles from one-eighth to three-quarters inches in height, and can be obtained in black, white, and colors. The letters are put up in envelopes of 10 or boxes of 100 in one style, color, and character size to the package. A balanced assortment of one size, containing letters, numerals, and punctuation marks is also put up in a handy wood box with compartments. As these letters are as easy to use as postage stamps, and since they can be applied to almost any surface by merely moistening them, they have found wide acceptance where one or two copies of a visual display message is demanded.

The gummed paper letter can be used only once, but the die cut poster board letter may be used repeatedly and can serve also as a pattern in case hand

lettering is desired. The poster board cut-outs can be quickly fastened to the desired background with a special re-usable, stainless adhesive, creating a very pleasing effect. These letters can be obtained in a number of colors and attractive styles from one inch to nine inches in height, with a cost of approximately one cent for each inch of height.<sup>10</sup> An unusual effect in high lights and shadows in poster work can be created by using die-cut corrugated paper letters obtainable in color from the same source. The poster board letters are really inexpensive as they are made of heavy six to twelve ply stock and will last almost indefinitely.

Die-cut felt letters have recently found wide acceptance in the commercial world as an effective display medium. There is no reason why teachers should not adapt this inexpensive material to their own particular lettering problems, for it has been found that of all the different materials, letters cut from felt top the list as being the most economical and easiest to use. The letters will cling to any rough surfaced material such as felt, duvetyne, crash, canvas, velvet, etc. Just put the letters in place, line them up with a straight edge, and press them flat. They will stay in place, yet are easily removed and rearranged into a new message or title. The same letters can be used over and over again. No tacks, pins, or adhesive are necessary. Duvetyne which resembles felt in outward appearance is an ideal background medium to use for large poster work as it is inexpensive and can be purchased in a number of pleasing colors.<sup>11</sup>

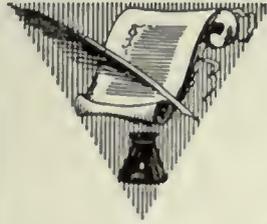
**MODERN  
CONDENSED  
STYLE FELT  
LETTERS**

Felt Letters on Duvetyne newspapers and old posters. Silhouettes placed on contrasting backgrounds are especially effective for attracting attention to posters and signs. Felt strips and circles used with cut-out letters are handy in making up bar, pie, or circle graphs, and attention compelling visual cards. The die-cut letters and numbers are available in a variety of colors and styles from one to nine inches in height. The user of felt materials is always agreeably surprised at the speed and ease with which quickly legible and artistic work can be turned out with this newest of display materials. The price of the felt letters varies considerably, but they can be purchased from one firm for as little as one cent per piece for each inch in height of letters.<sup>12</sup> They can be cut out quickly from stencil board or poster board patterns at considerably less expense, especially in larger sizes, if one buys the felt material by the yard.

Persons interested in this problem will find detailed instructions and valuable suggestions in the

Suede - faced cardboard is commonly used for small poster and display cards.<sup>12</sup> Felt silhouettes are available in a number of colors in small and large sizes, and can be easily cut from patterns clipped from magazines,

- catalogues supplied by the companies listed below.
6. Superior Type Co., 3940 N. Ravenswood Ave., Chicago.
  7. Sacord Stamp Works, 205 W. Madison Street, Chicago.
  8. Louis Melind Co., 362 W. Chicago Avenue, Chicago.
  9. Tablet and Ticket Co., 1021 West Adams Street, Chicago, Illinois.
  10. Felt Letter Studios, 538 South Wells Street, Chicago.
  11. Maharam Fabric Corp., 6 East Lake Street, Chicago
  12. Display Creations, Inc., 1322 Broadway, Detroit.
  13. Hertz and Tubell, 753 Broadway, New York City, N. Y.



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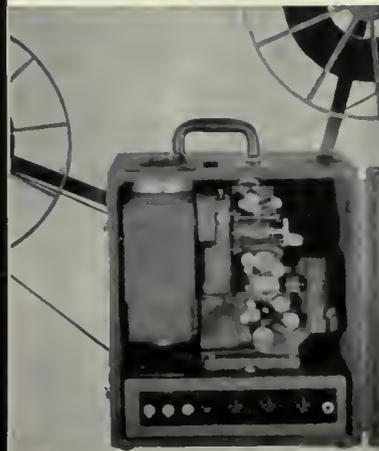
Portraying the history of Writing from ancient times followed by a detailed study of the inspiration, writing, editing, publishing and printing of a novel. Brief talks with practical advice are given by Somerset Maugham, Julian Huxley and Rebecca West, eminent English authors.  
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# NEWS AND NOTES

*Being brief notations on significant doings and events in the visual field.*

Conducted by Josephine Hoffman

## The American Film Center

A report on the work of The American Film Center, 30 Rockefeller Plaza, New York City, was given by Donald Slesinger, Executive Director, at the recent meeting of the Department of Visual Instruction in Cleveland. The purpose of this organization is to promote the production and use of films of educational value for the school and theatrical screens. In order to accomplish its objectives, it is prepared to offer research, consultation, administrative and planning services to organizations who wish to use films for public purposes. The following is a partial list of the Center's present activities.

1.) A study of the interchange of films among the three Americas. 2.) A cooperative program with the Department of Agriculture in which we are assisting the Department in editing its films for school use. 3.) A municipal reporting film, in cooperation with the city of Schenectady. 4.) The assembling of material from all over the world on the financing, production, and exhibition of documentary films. 5.) A series of in-service training films in cooperation with the National Association of Housing Officials. The general subject is housing management. The first topic, selected by the Association, is termite control. 6.) A series of three health films in cooperation with the New York Department of Health. The first of these will be on

the common cold 7.) Planning of a dramatic health film in cooperation with the New York Department of Health and a theatrical producer. 8.) A film on progressive education, working with the Progressive Education Association and a documentary producer.

The basic budget of the American Film Center is being met until January, 1941, by a grant of \$60,000 from the Rockefeller Foundation. The services of the Center are available on a fee basis. The grant of the Foundation makes it possible for the American Film Center to render as complete a service to an educational project with a small budget as to one with a large one.

## Courses on Motion Pictures

A course entitled "The Motion Picture Today" began in January at the Rand School of Social Science in New York City. It is being conducted by Dr. Richard R. Plant, University of Basle, Switzerland. Topics covered by the course include the history of the motion picture, its commercial aspects—production and distribution, the European film, the American entertainment film, newsreel and cartoon films, the film and literature.

"The Motion Picture: Its Artistic, Educational and Social Aspects" is being offered again this term at New York University by Professor Frederic Thrasher and others. Among those who will lecture in this course are Dr. A. A. Brill, famous psychiatrist, Dr. Raymond Ditmars, Curator at New York Zoological Park, Mary Brady, of the Harmon Foundation, V. C. Arnsperger of Erpi Picture Consultants, Grace Fisher Ramsey, American Museum of Natural History, William Lewin, Motion Picture Chairman, Department of Secondary Education, N. E. A., and Fanning Hearson, Director, Association of School Film Libraries.

## Dr. Otto Neurath Visits U. S.

Dr. Otto Neurath, Director of the International Foundation for Visual Education in The Hague, Holland, recently arrived for a brief visit in New York and Chicago. Dr. Neurath is best known today for his development of isotypes as a sort of international picture-language. Isotypes, as first worked out by Dr. Neurath some fifteen years ago and since brought to perfection by him and his staff, are in essence exact and simplified representations of men and things, reduced to the barest essentials and with all irrelevant detail omitted, and used as a means of transmitting ideas graphically. Isotypes have been used, and have demonstrated their value, in various schools abroad; in America they have become increasingly familiar during the past several years. Later this year they will be introduced to additional thousands of people; for a display of isotype charts, prepared by Dr. Neurath for the Department of Social Affairs of the Dutch Gov-

## Educational Attractions

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An unusual presentation of wild life in the Australian wilderness. Featuring the taming and training of kangaroo, in an absorbing dramatic setting.—In 6 reels, S.O.F. Running time: 63 minutes.

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**VISUAL SCIENCES, Suffern, New York**

ernment, will be shown at the Netherlands Pavillion at the forthcoming New York World's Fair. Dr. Neurath's book, "Modern Man in the Making," a study of man in his relation to the modern world told largely by means of isotypes, is to be published this year by Alfred A. Knopf, Inc.

### Foreign Film Showings at New York Fair

Great Britain will show films pertaining to the United Kingdom, its life, scenery and activities, for 26 weeks at the British Pavilion at the New York World's Fair. Already more than 200 documentaries and short subjects have been listed from which to select those films deemed appropriate. Difficulty is being experienced, however, in obtaining feature pictures for the Fair and all British producers have been asked to select features on their schedules which they deem typical of British life and suitable for showing at the Fair.

The schedule of French documentary films for showing at the French Pavilion at the New York World's Fair is now definitely set. Contracts have been signed and production started under supervision of some of France's best known directors.

In Brussels, The Ministry of Colonies has voted 1,000,000 francs for the production of four short subjects dealing with progress in the Congo. At least two of the shorts, it is stated, will be shown at the New York World's Fair. Versions will be made in English, French and Flemish.

### National Conference on Visual Education

The Ninth Session of The National Conference on Visual Education and Film Exhibition, sponsored by DeVry Corporation, is announced for June 19-22 inclusive at the Francis W. Parker School, Chicago. Among those who will appear on the program are:

Professor L. W. Cochran of Iowa University, who will exhibit and explain Professor Barnes' motion studies which have excited intense interest in engineering and industrial circles; Mr. A. P. Heflin of the Lane Technical High School, Chicago; Dr. James E. Bliss of Western Reserve University; Dr. I. E. Deer, of the MPPDA; Mrs. Richard M. McClure, President of the Better Films Council of Chicagoland; Wm. G. Hart, Director of Visual Education in the Harvey W. Lowrey School, Dearborn, Michigan; Mrs. Charles Joe Moore, Director of Visual Instruction Bureau, University of Texas, Austin; Mr. Alvin B. Roberts of the Gilson, Illinois Schools, who will give the Conference the results of his research study on the status of Visual Education in Illinois; Mr. B. A. Anghinbaugh, producer of the famous Ohio Travelogues, and Director of the State Department of Visual Education, Columbus; Miss Kathryn Troy with her unique films on marionettes; William L. Zeller, cinematographer of wild birds in color; and E. W. Cooley, Director of Cinematography, Wauwatosa, Wisconsin, will show his Indian pictures.

There will be almost continuous showings of industrial and educational films, and various Government Departments will be well represented. George T. Van der Hoef will exhibit the new FHA films; Mrs. Rebecca Hourwich Reyher, the WPA, and A. A. Mercey the latest Government documentaries.



## Like a Giant Magnifying Glass

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The Spencer VA has many points of superiority. Its optical quality, second to none, assures bright, clear pictures, definitely improving opaque projection. Its open back construction permits of the use of unusually large books or periodicals. A special elevating device permits quick, easy adjustment of the picture of the screen. It has a most effective cooling system.

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## The Next Step in Visual Education

By DONALD P. BEAN  
University of Chicago Press

VISUAL Education in the judgment of the writer is ready for new and important developments. The steps which have been taken so far are the faltering and playful steps of infancy and early childhood. We have been elated with each new toy as it was invented and presented to a room already full of useful and beautiful playthings. The stereopticon, the stereoscope, the phonograph, the silent movie, the film slide, the radio, and now the sound films, in natural color if desired, have followed one another in rapid succession. The school world is somewhat in the situation of the over-indulged child on Christmas morning. Each development has been heralded as the most beautiful, the most interesting, and the most useful, and for a time has eclipsed the others.

The situation, in fact, is not very different from the adult world surfeited with the inventions, machines, and gadgets produced by a scientific age. Many people contend that the supply should be stopped to give mankind a breathing space which would permit society to learn how to use wisely the resources which have already been developed. There is no doubt of the need to subordinate machines and science to the interest of man's well-being, but those of us who are so close to the artist, the scientist, and the scholar are amused and dismayed by the thought that anyone would wish to stop the creation of more and more useful tools for society, or that any amount of discouragement could dissuade the discoverer from his search.

It is not even certain that a breathing spell would accomplish the desired results. The fault is not the inventors', but the laziness and inertia of society which refuses to study these inventions and to take the steps necessary to adapt them wisely to its own needs. Toys they may be when they are first invented, but it requires only imagination and experience to subordinate and convert them into useful tools for man's quest for the better life.

Is there a parallel between society and the school world in this respect? Do classroom teachers in any large numbers know about these tools which have been developed in such swift succession? Have they tried to adapt them to their own problems? Have they sat down together to compare notes about their experiences, to show one another their results, and to return to their own classroom to experiment still further in specific teaching situations? The answer cannot be an unqualified affirmative.

The signs, however, are now more hopeful that teachers are ready for the next step. They are asking for more teacher training courses, and most forward looking training institutions are answering that need. They are asking for more first-hand information about these tools and about the methods which other teachers are employing in their use.

So much so that a group of educators in the Midwest have sensed the need for a Forum to facilitate that exchange of ideas between classroom teachers. They resort to the old gag of "another meeting," but they do resolve that it shall not be one for those who expect to go to meetings and to sleep. For this one hopes to stimulate small groups of people who are interested in the same problems from the point of view here expressed. The program will be devoted entirely to the schoolroom and the teacher's problems in the use of visual tools along with the textbook, the blackboard, and the desks which are already there.

If you don't believe that the Committee really means business, note the program's provision for classroom clinics for elementary teachers, high school teachers, and college teachers, and the subjects suggested for them. Demonstration and discussion, not lectures and reports, are the order of the day.

All sessions will include showings of slides or film-slides especially selected for the groups concerned. Another practical feature of the Forum will be the exhibits, which will include the latest developments in all visual materials produced for the classroom. There will be some lectures, to be sure, and a banquet, and after dinner speeches, but they will all be specifically directed to these same practical problems. The Committee hopes that those who are interested will volunteer suggestions for the program of the clinics, will register early (preferably by mail), attend all of the sessions, but above all that they will make it their meeting and participate actively in the discussions. The main question, of course, is whether the teachers of the Midwest Region—Illinois, Indiana, Ohio, Michigan, Wisconsin, Minnesota, Iowa, Nebraska, Missouri, Kentucky, and Tennessee—are ready for the next step in Visual Education.

### Preliminary Program

#### The First Mid-Western Forum on Visual Teaching Aids

Hotel Morrison, Chicago, May 12-13, 1939

Friday, May 12

#### 9:00 A. M.—First General Session

Registration—Terrace Casino

*How to Get the Most Out of This Forum*—Donald P. Bean, Chairman of Forum Committee.

*New Film Sources and How to Get Information About Them*—Fanning Hearon, Executive Director, Ass'n of School Film Libraries, Inc.

*Evaluating Visual Materials for Specific Teaching Problems*—Charles F. Hoban, Jr., American Council on Educational Film Projects.

#### 11:00 A. M.—Organization Meeting of Classroom Clinics

*Elementary School Clinic* (Roosevelt Room)

Frank N. Freeman, University of Chicago, Chairman;  
E. C. Waggoner, Elgin Public Schools, Secretary.

*High School Clinic* (Parlor B)

G. L. Freeman, Northwestern University, Chairman;  
James P. Fitzwater, Lake View High School, Secretary.

*College Clinic* (Parlor C)

Harvey B. Lemon, University of Chicago, Chairman;  
Erwin William Strom, Northwestern University, Secretary.

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12:30—Clinic Luncheons

12:30 P. M.—Luncheon and Round Table for Directors of Visual Education—Room I, Boston Oyster House  
J. E. Hansen, Chairman; Samuel N. Stevens, Secretary.  
A Special Program for the Afternoon is Being Arranged on the Financial, Distribution, and Production Problems of the Administration of School Visual Education Programs.

2:00 P. M.—Second Session of Clinics

The following people have been asked to arrange classroom demonstrations:

*Elementary School Clinic*

Social Science Demonstration—"The Mexican People"—Arranged by Dr. V. C. Arnsperger, Erpi Classroom Films, Inc.

Discussion leaders: Lyle F. Stewart, Oak Park and River Forest Township High School; J. S. McIntosh, Nichols School, Evanston.

*High School Clinic*

Physics Demonstration—"The Molecular Theory of Matter"—Arranged by Carl Benz, Hammond High School.

Discussion leaders: John C. Mayfield, University High School; P. S. Godwin, Thornton Township High School.

*College Clinic*

Movies in College Science—A Symposium by College Teachers of the Chicago Area: Andrew Stauffer, James B. Parsons, Jesse F. Schuett, Herluf H. Strandkov, William C. Krumbein.

4:30 P. M.—Inspection of Equipment and Exhibits

6:30 P. M.—First Annual Banquet—Terrace Casino

*How Can We Use Motion Pictures to Humanize Knowledge*—Edgar Dale, Ohio State University.

*Hollywood and Educational Pictures*—Ralph Jester, President, American Pictures, Inc., formerly of Paramount Pictures, Inc.

*How Erpi Plans Pictures*—V. C. Arnsperger, Erpi Classroom Films, Inc.

*The Classroom of the Future*—Ralph W. Tyler, University of Chicago.

Saturday, May 13

9:30 A. M.—Final Session of Classroom Clinics

*Elementary School Clinic*

Continuation of Classroom Demonstrations.

Special Showing and Discussion—"The Harvard Reading Films"—Harry O. Gillet, Principal, University Elementary School.

*High School Clinic*

Continuation of Classroom Demonstrations.

Discussion of Yale Report—"Motion Pictures in American History"—Robert B. Weaver, University High School.

*College Clinic*

Continuation of Classroom Demonstrations

Demonstration Laboratories in Science General Courses—Selby S. Skinner, University of Chicago.

"Microscopic Movies In College Biology"—Ralph Buchsbaum, University of Chicago; R. H. Unseld, Bell and Howell Company.

11:00 A. M.—Final General Session

What this Forum has Accomplished.

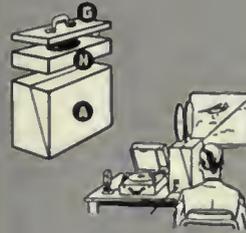
Reports from Classroom Clinics

Should the Forum be repeated in 1940?

Discussion and Business Session

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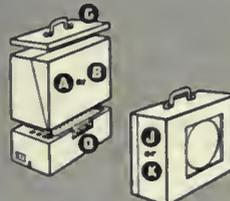
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# AMONG THE MAGAZINES AND BOOKS

Conducted by The Staff

**Social Education** (3:122-4, February, '39) "Making Slides in Elementary School," by Della M. Angell, LaPorte, Indiana.

Slide-making by pupils is advocated in this concise little account, which states that such pupil activity develops creative ability and provides the thrill of accomplishment. Among other advantages of slides which are cited are: they enrich vocabularies, increase comprehension of a subject, stimulate interest in safety, health and other projects. Instructions for making slides are clearly given, together with a suggested outline of a typical lesson procedure. After the completion of a unit, the slides can be shown at an assembly, accompanied by various forms of dramatization.

**The High School Journal** (22:12-20, January '39) "A Teacher Considers Visual Aids," by Helen MacManus, Central High School, Charlotte, N. C.

This article fervently recommends the use of visual aids, with particular reference to films and slides. In discussing the different procedures followed by individual teachers, the interesting fact is brought out that, when questioned, 87% of the students stated they preferred to see the slide at

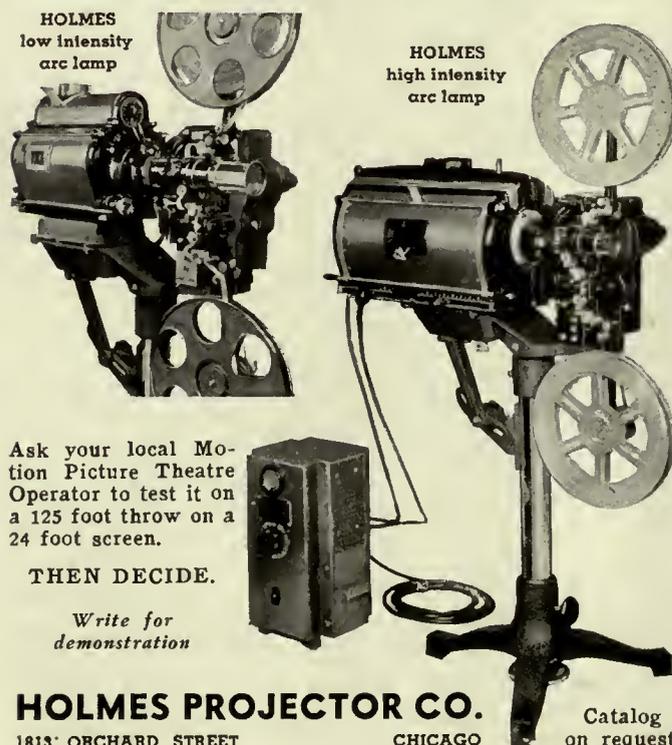
the beginning of the unit. How these teaching tools increase learning, develop critical attitudes, and build up a strong social consciousness, are illustrated. A student-developed project, in which they make their own pictures, shows one of the potentialities of visual aids in a program of integration. Recognizing the need for proper educational films, the author asserts that teachers should cooperate with producers to make their objectives clear and speed up the lag in production of instructional material.

**School Activities** (10:197-99, January '39) "Movie Making Moves In—To Stay," by Roy F. Scott, Educational Division, Bell and Howell Company.

A short account on the school movie club, an extra-curricular activity that contributes to the effectiveness of class work, school entertainment, parent-teacher programs, athletic and musical training, and school publicity. Some are merely projection clubs, confining their activity to the study and operation of equipment, thereby becoming acquainted with the requirements necessary for good projection, as set forth by the writer. For those which acquire a camera and make their own movies, a few hints are also given.

## Welcomes Comparisons

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## Book Reviews

■ONE REEL SCENARIOS — FOR AMATEUR MOVIE MAKERS, edited by Margaret Mayorga. Published by Samuel French, New York City, 1938. 232 pages, illustrated, cloth. \$2.50

The subtitle, "A Handbook for those who wish to make their own films," is an accurate description of this attractive volume. It offers some sixteen working scripts of varied one-reel subjects ready for shooting, with a generous copyright announcement that "these scripts are royalty-free to amateurs, and films made from them may be shown at public performances and meetings where admission is charged" with the sole provision that "a line of credit-acknowledgment must appear on the screen."

The foreword makes clear how easily a project for school-made silent movies may be started with "less than \$100" for camera, films, light meter, and lighting equipment for inside pictures. More can of course be advantageously spent as the activity broadens. It emphasizes the importance of a correct working script (which this book supplies in perfect form) as well as the camera technique, and concludes with a full description of procedure for production from first steps to final projection of the finished picture.

Part I presents eight miniature scenarios, supplying action depictable in 100-foot lengths of films, for family and local newsreels. Limitless modification in script is of course possible to adapt the scripts for local purposes. Football Game, Scout Hike, Lake Picnic, Swimming Meet, Hallow'e'n Weirdness, Sledding Party, Glorious Fourth, Morning on the Links are the subjects. Their "The Big Game Hunt" is given in two complete forms, scenario and shooting-script.

Part II offers photoplays for 400-foot pictures (16mm) in script form for immediate production. They include slapstick comedy, vacation story, old-fashioned sentiment, domestic comedy, camera stunt picture, and a western. Again a

complete one-act stage play is presented complete in two forms, stage version and shooting-script.

Part III illustrates documentary films with two actual scripts from *March of Time* and an English produced story of a social experiment.

Extensive bibliographies of reference reading, a dated list of outstanding world productions from 1889 to 1938 for study purposes, and a Glossary of terms complete a hand-book that cannot fail to be of value to schools contemplating film-production activities. N. L. G.

■ **THE DOCUMENTARY FILM, HISTORY AND PRINCIPLES**, by Edward H. Schustack. Published by Film and Sprockets Society of City College, New York City, 1938. 32 pages, paper. Available from the Society.

This publication, Number 2 by the Society, is stated to be the first in this country on The Documentary Film—a genre which unquestionably has a tremendous future awaiting it—and the second in the world, only Rotha's book published in England (1936) having preceded it.

It is a brief and meaty discussion of all aspects of the "documentary" from Flaherty's "Nanook of the North" to Lorentz' "The River," the developments achieved between these productions being illustrated by scores of examples intervening. Beginning with America's pioneer in the genre, Flaherty, with his three documentaries, and the epic documents by James Cruze, and John Ford, the author ranges over the foreign field. The "Avant Garde" movement, with Cavalcanti, Epstein, Deslav, Ruttmann, is treated; the Newsreel's part in the development is analyzed; next, the "Kino-Eye" school under Vertov, seeking new methods for achieving undistorted actuality; the great Russians, Eisenstein, Pudovkin, Turin, Kaufman, Schneiderov, and the propaganda film; and the notable productions of Joris Ivens, the great Dutch documentalist. Chapter seven is devoted to the British documentary, giving detailed study to the work and influence of Grierson, Elton, Legg, Watt, Anstey, and Paul Rotha, perhaps the outstanding figure of them all.

Chapter eight is devoted to the "Rising American Documentary" and the last three summarize new tendencies, the present norm of the "modern documentary," and the probable future of the genre. N. L. G.

■ **INDIAN CHILDREN OF THE EASTERN WOODLANDS**, by Cornelia H. Dam of the University of Pennsylvania Museum, and edited by Arthur C. Parker of the Rochester Museum of Arts and Sciences. Published by Orthovis Publishing Company, Chicago. 40 pages, cloth. School Edition, \$1.20.

This attractive book, in the well-known Orthovis series, visualizes a bit of Anthropology for the young. The life and ways of famous eastern tribes at work and play—their homes both "summer" and "winter," food, clothing, weapons, music, and household arts—are vividly described and pictured. The four chapters present tribal stories current among the Eastern Indians, which involve a wealth of interesting details of activities, thoughts and imaginings of the Red Man, but all well within the mental reach of young students.

Wide margins around each text page carry elementary drawings to illumine and vivify the large-print written matter. Eight full pages of color pictures, seen in three dimensions through the orthoscope accompanying each book, with full captions integrating picture with chapter content, are distinctive features. Original Indian art motifs and native songs complete a comprehensive survey of Eastern Indian life which should prove absorbing to young students anywhere. N. L. G.

■ **ACTUALITY IN SCHOOL**, by G. J. Cons and Catherine Fletcher. London: Methuen & Co., Ltd. 1938.

A very interesting and detailed account of a project designed to bring actuality into a classroom of Kender Street Junior Mixed School in London, England, is described by two lecturers in the training department of Goldsmiths' College. The educational experiment was based on the exploration of the neighborhood in which the school is located. In addition to the excursions taken by the students, a number of the workmen of the community who were engaged in ordinary everyday pursuits were brought into the classroom in the uniforms and with the tools which they use in their work, and questioned by the

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pupils. A stenographic report of the questions asked by the pupils and the answers given by the workmen form the most interesting part of the book. These people were asked not to lecture to the pupils but merely to answer the questions which would be asked of them. The success of the venture in bringing meaningful experiences to the pupils is attested by the account of the classroom activity.

Two excellent chapters are included on how the radio and the motion picture were tied into the project. Recommendations on how these instruments of communication could have been produced so that they would have been more valuable are added.

The book is brief and very readable. Teachers desiring to discover additional techniques for presenting classroom material in a vital manner will find the volume very valuable.

ROY WENGER.

### Proceedings of Conference on School-Made Films

A 120-page document, mimeographed and durably covered, dealing with the *Proceedings of a Conference on Educational Production of Motion Pictures*, is now available for \$1.25 from the Publications Office, Ohio State University, Columbus. The chapter headings are as follows:

School-Made Films for General Education; Critical Problems in the Production, Use, and Distribution of School and College Films; A Film on Indian Life; Films for General Psychology; Making the Motion Picture "The Lady of the Lake"; Demonstration and Discussion of Films in Commercial Subjects; A Production Formula for 16mm Silent Motion Pictures; Some Problems Faced in the Production of University Films; The Status and Future of Educationally Produced Films; Reaching English Objectives through School-Made Films; The School-Made Film in a Program of Public Relations; Community Group Activities; Discovering Content for Films in Highway Safety; Production of Educational Sound Films with 16mm Apparatus; Sound Accompaniment for Silent Films; A Teaching Film for Photography.

### A Visual Education Monograph

*Organizing a Visual Education Service in a Large City High School*, a 27-page monograph, has been prepared by James P. Fitzwater, Lake View High School, Chicago, in answer to a number of requests for information concerning the functioning of the visual program in this school. Problems connected with handling films and slides in the schools, projecting them, and making arrangements for their delivery in a way most convenient to the teachers, are considered. The setting up of an effective visual service involves ordering, scheduling, and administering operator service. The plan developed by Mr. Fitzwater to meet these problems, is thoroughly described. The brochure includes reproductions of order forms, verification blanks, teacher's program forms, personnel application blanks for student operators, assignment blanks, and other miscellaneous forms used.

A measure of the effectiveness of this service can be found in the fact that before there was such organization only two or three teachers used visual material, whereas fifty teachers now have signified their desire for such material. The monograph should be of definite help to others who face similar problems. A copy may be secured for 50c by writing to James P. Fitzwater, 715 Mulford Street, Evanston, Ill.

# Among The Producers

## New Da-Lite Catalog

The Da-Lite Screen Company has just published a new catalog that is more than just a listing of Da-Lite Screens. This book contains technical information on the brightness characteristics of various types of screen surfaces, charts of picture sizes which facilitate the selection of the right size of screen for use with various kinds of still and motion picture projectors, practical suggestions regarding the selection of the right type of mounting for each user's requirements and recommendations on the care of screens to obtain maximum service from them. The data should be helpful to anyone considering the selection of a screen regardless of the make.

One chart is particularly interesting to those who have given consideration to ways of minimizing distortion. Many claims have been made for projection screens to the effect that certain types of surfaces aid in reducing distortion. The chart and explanation of it in the Da-Lite catalog indicate that it is not the function of the screen to eliminate distortion and that distortion is a phenomena of perspective—that the screen cannot cause it, and cannot control it. It shows that regardless of the type of screen surface people seated far to either side of it will always see a picture which is distorted by perspective, in which the objects appear narrower and taller than normal. The solution is through seating the audience within viewing angles which will minimize this effect of perspective.

The New Da-Lite catalog has a page size  $8\frac{1}{2} \times 11$ —convenient for filing—and a heavy red cover with titles in gold ink. Included in its 48 pages is a list of the new low prices now in effect on Da-Lite Screens.

Da-Lite makes all types of surfaces but recommends the glass-beaded as the most efficient for average projection requirements. The Da-Lite glass-beaded surface reflects the maximum of light yet it is so constructed that there is no glare or sparkling. Its greater brilliance is especially appreciated in color pictures because the density of color film cuts down the light from the projector. The Da-Lite line includes hanging screens, table models, tripod models and other popular mountings in a very complete selection of sizes.

## Kodaslide Ready-Mount Changer

A new magazine-feed device for the Kodaslide Projector, Model 2, is announced from Rochester by the Eastman Kodak Company. This modestly-priced accessory, known as the Kodaslide Ready-Mount Changer, is intended for showing groups of Kodachrome still transparencies or black-and-white film positives in the new Kodak Ready-Mounts. In combination with the Projector, it provides a convenient, smooth-working projection means, as the operator can show a sequence of slides without once removing his eyes from the screen. Another advantage is that the operator may sit comfortably at a moderate distance from the projector, and somewhat ahead of it, so that he is not disturbed by stray light or a stooped position.

Up to fifty slides may be placed in the supply magazine of the Kodaslide Ready-Mount Changer at one time. Slides are arranged in the order in which they are to be projected, and then are set in the magazine as in a carrier, with thumb-spot in the upper right-hand corner. The slide-shifting mechanism is operated by a flexible 30-inch plunger, resembling a cable release of the type used on a camera, but larger. This plunger can be operated by the first fingers and thumb of one hand, leaving the other hand free for holding notes. When all the slides of a group have been shown, they are found in the receiving magazine in the same order as when placed in the supply magazine—so that no rearrangement is necessary for the next showing.

Precise and sturdy in construction, the Kodaslide Ready-Mount Changer is made of handsomely-finished aluminum, with small parts in bright metal. It is easily placed in the carrier slot of the projector, and easily removed. Retail price of the Kodaslide Ready-Mount Changer is \$12.

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# Current Film Releases

## New Release on China

The 400,000,000, six-reel documentary film of the struggle in China, is announced by Garrison Film Distributors, Inc., 1600 Broadway, New York City. The picture was produced by Joris Ivens and John Ferno, who also made *The Spanish Earth*, document of the war in Spain. *The 400,000,000* is a thorough historical record of the background of the events in China, showing the birth of New China under the leadership of Dr. Sun Yat Sen, the first beginnings of industrial civilization and the attempted throttling by Japan. The real basis of Chinese resistance is shown and its extent is demonstrated by sequences taken in the most remote provinces.

The English commentary was written by Dudley Nichols, author of *Stagecoach*, and Fredric March is the narrator.

## Special Programs Offered by Gutlohn

In an endeavor to increase the efficiency of the use of their films, Walter Gutlohn, Inc., New York City, have created a series of groupings of correlated subjects available at unusually low rental rates. These programs are especially prepared for recess periods and for classroom discussions. The material selected has been well chosen and embraces the following groups, each containing from three to five films: The American Scene, Current Events, Musical Instruments, Music Appreciation, Science, Colonial History, and Hand Crafts. All are 16mm sound films with the exception of the Hand Crafts subjects, which are silent. The average running time of each program is forty minutes.

## News Films

Two new film releases by Castle Films, Inc., Rockefeller Center, New York, are *Coronation of Pope Pius XII* and *San Francisco World's Fair*, latest in the News Parade series, featuring events of world-wide importance. Both films were produced in 8mm and 16mm widths in both sound and silent versions.

*Coronation of Pope Pius XII*, goes behind the scenes of the actual coronation. Introductory scenes of Vatican City, the Swiss guards, the late Pope Pius XI, his death and funeral, arrival of the American Cardinals and election of the new Pope, all help to create a feeling of expectation for the great event to come. Continuing further the film gives a background of Cardinal Pacelli, showing his visits to France, Hungary and America. The second half of the subject is devoted entirely to the great and impressive coronation itself, the pageantry of the throngs assembled to witness the spectacle, the coronation procession, the ceremony in St. Peter's Cathedral, and finally the crowning of Pope Pius XII on the world famous basilica, held there for the first time since 1870.

*San Francisco World's Fair* illustrates the theme of the great exposition—man's achievements and progress through peace. With transportation used to illustrate the point, introductory scenes contrast the world of yesterday with that of today. The Golden Gate and Bay Bridges are seen, with man-made Treasure Island, site of the San Francisco fair, in between them. Following scenes give a comprehensive picture of the buildings and exhibits of the fair itself. Pictured are reminiscences of early Spain which influenced the colonization of the coast; the lofty Tower of the Sun in the center of the fair; the Gay Way, amusement center, and the Cavalcade of the West, which brings to life chapters of the early West on a gigantic stage. Continuing its theme of progress, the film shows exhibits from the Far East. Japan, China, Indo-China and Australia are among those countries represented.

## March of Time Subjects

Arrangements with *The March of Time* for the release of 16mm sound prints of a selected series of their subjects for educational use in schools and colleges has been announced by Fanning Hearon, executive director of the Association of School Film Libraries. The thirty subjects which will be made available were selected according to a preference vote among the recognized authorities on the educational value of motion pictures. Prints will be sold only to members of the Association of School Film Libraries, 9 Rockefeller Plaza, New York City and can be purchased through that organization. The thirty films are classified into the following groups: Youth Problems, Conservation Problems, Civic Problems, Safety, Health, Labor Problems, War and Peace. A complete list of these subjects may be obtained upon request to the Association.

## Foreign Productions

The International Film Bureau, Inc., 59 East Van Buren Street, Chicago, has acquired the exclusive 16mm rights to *Mayerling*. They will not sell prints but will handle all rental business for the country. International Film Bureau has acquired also several 12-reel prints of *Pearls of the Crown*, produced by Sacha Guitry, the famous French dramatist. Arrangement has been made for demonstration showing of *Pearls of the Crown* as a regular part of the program of the Modern Language Association of the Middle West meeting in annual convention at the Drake Hotel, April 22nd and 23rd.

The College Film Center, also located at 59 East Van Buren Street, Chicago, announces the availability of *Medieval Village*, *Expansion of Germany and Expansion of the United States*.

The first of these films was produced by British historians with the technical assistance of Gaumont British Instruc-

tional Pictures. The College Film Center, which is a non-profit library concentrating in the college and adult education field, is now importing a series of documentary films of value for social science teaching.

## Animated Sound Cartoons

The 16mm rights on the well-known, humorous *Flip the Frog* series of cartoons, produced for Metro-Goldwyn-Mayer Pictures, are controlled exclusively by Post Pictures Corporation, 723 Seventh Avenue, New York City. The fourteen subjects which they have for sale are "The Music Lesson," "The Circus," "The Pony Express," "The Goal Rush," "Nurse Maid," "School Days," "Flying Fists," "Soup Song," "Fire Fire," "What a Life," "The Bully," "Room Runners," "Funny Face" and "Coo Coo the Magician."

## Bailey Produces Two

Bailey Film Service, 3405 University Avenue, Los Angeles, have completed another film in their National Park Series. It is an educational one-reel silent subject in color, on *Yellowstone Park*. This picture is also available as *Geysers of the Yellowstone* in a one-half reel edition. If demand warrants, it will be offered as a sound release as well.

They are also announcing a new film for entertainment, *Hollywood Highlights*, showing the intimate side of Hollywood—stars at work and at play, famous sports places and nightclubs, homes of the stars and studios. It can be secured in both 16mm silent and sound.

## Addition To Audio Library

Audio Film Libraries, Bloomfield, New Jersey has added to its library the 16mm sound film *Cover to Cover*, a two-reel subject. The film opens with a history of writing from ancient times and then shows clearly the inspiration, writing, editing, publishing, and printing of a novel. Brief inspirational talks and advice are given by Somerset Maugham, Julian Huxley, and Rebecca West, eminent English authors.

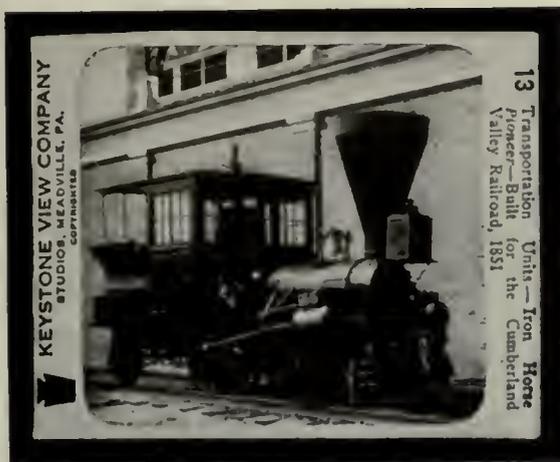
## Films Inc. Catalogue

A new 96-page film catalogue for 1939-40 has been issued by Films Incorporated, 330 West 42nd Street, New York City, distributors of 16mm sound motion pictures. It is an attractive, profusely illustrated directory and has been planned for the greatest convenience of film users, titles of the feature programs being listed both in a Topical Index and an Alphabetical Index. The catalog is devoted mainly to a description of these feature pictures, the short subjects being listed by title only. Of particular interest is the School List of some fifty-odd features which have been carefully selected from major productions for school use. The famous Popular Science series of short subjects, and the unique Paramount series, *Unusual Occupations*, both in color, are announced as now available on 16mm for school rental. The price of the catalogue is 25c.

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# THE FILM ESTIMATES

**Abused Confidence** (Danielle Darrieux) French, Eng. titles) (Colum.) Finely acted, realistic, very continental story of orphaned heroine driven to deception to win law degree. In notable court scene, her heartfelt eloquence successfully defends girl guilty of same offense and wins pardon for herself. Darrieux splendid. 3-28-39 (A) Very good (Y) No (C) No

**Alexander Nevsky** (Russian, Eng. titles) (Amkino) Notable historical film of artistry and power, written and directed by Eisenstein, of Russia in 1242 threatened by Tartars and Teutons. Striking scenes of grim, primitive warfare when Prince Nevsky rallies motley hordes to beat Germans on Lake Peipus ice. 4-4-39 (A) Very good of kind (Y) Dbfl. int. (C) No

**Ambush** (Lloyd Nolan, Ernest Trnax, Gladys Swarthout) (Para) Genial, poetic, but ruthless old man heads bank gang trying getaway in truck driven by hero and heroine at pistol point. Old "chase" motif adorned with hair-raising threats, thrills, sluggings, killings — and Swarthout doesn't even sing! Well acted. 4-4-39 (A) Hardly (Y) No value (C) No

**Boy Slaves** (Ann Shirley, Roger Daniel, and Boys) (RKO) Fine little hero is beaten into joining "Dead End" gang, and all are shanghaied to Georgia turpentine camp. Harrowing cruelties, escape, guns, bloodhounds, hero killed, boy threatens to shoot heroine, judge's speech supposedly redeems all. Outrageous film. 4-11-39 (A) See it and think (Y) (C) By no means

**Boy Trouble** (Ruggles, Boland, Billy Lee) (Para) Usual Ruggles-Boland twittering farce with rather more human appeal. Endless trials dog poor, crotchety salesman, still his wife adopts two orphans. He fights hard, but sentimental pressure wins out and sudden, improbable, happy ending comes. 3-21-39 (A) Good of kind (Y) Prob. amus. (C) Doubtful

**Charlie Chan in Honolulu** (Sidney Toler) (Fox) Toler's first role as Chan quite worthy of the late Warner Oland. Suave, clever solution of two murders on board Hawaiian freighter is pleasantly puzzling. Two of his thirteen children help. Wild animal comedy absurdly out of place. 3-21-39 (A) Good of kind (Y) Good (C) If not too exciting

**Code of the Streets** (Harry Carey, Frankie Thomas) (Univ.) Tough, cop-hating slum kids seek vengeance for pal wrongly convicted. A fine cop and his son save the situation and the tough kids see the light. Well knit, human little tale of real heroism, despite underworld tone. 3-28-39 (A) Hardly (Y) Good of kind (C) Perhaps

**Concentration Camp** (Russian, Eng. titles) (Amkino) Dreary expose of rank injustice and outrageous brutality of Nazi regime toward Jews, Communists and even Germans for chance remark or trivial offense. Continuous talk, rancorous sound, monotonous action make it a stupid film. Violently anti-Hitler. 3-28-39 (A) Dull (Y) No (C) No

**Fast and Loose** (R. Montgomery, R. Russell) (MGM) Another direct descendant of "The Thin Man." Murder-mystery-comedy concerned with rare-book collectors, ably written, breezily played by fine cast. Montgomery and Russell do outstanding roles as married hero and heroine who solve the problem. 4-4-39 (A) (Y) Very good of kind (C) Doubtful

**Forged Passport** (Paul Kelly, L. Talbot, June Lang) (Republic) Cheaply sensational stuff about immigrant-smuggling racket across Mexican border. Customs officer, dismissed for quick temper, pretends to join racketeers to trick them into self-betrayal. Fists, guns, crude romance, and Gilbert's sneezes. 4-4-39 (A) Crude (Y) No value (C) No

**Four Girls in White** (Florence Rice, Kent Taylor) (MGM) Nurse-training in hospital shown vividly, and at length. Then story turns "melo". Heroine, whose cheap ideals and tactics at first succeed, is supposedly reformed by preposterous flood climax. Some good realism ruined by absurd melodrama. 3-28-39 (A) Hardly (Y) Better not (C) No

**Grand Illusion** (French-English titles) (World) Masterful portrayal of life in German prison camp during great war. Stern realism, with tense interest in varied characters thrown together by fortune of war, lightened by humor, notable acting and expert technique. Strong argument for peace. 4-11-39 (A) Notable (Y) Mature (C) No

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

(A) Discriminating Adults (Y) Youth (C) Children

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

**Ice Follies of 1939** (Stewart, Crawford, Ayres, and famous skaters) (MGM) Impecunious hero and heroine marry, separate, win sudden stardom on ice and screen respectively, and she resigns to rejoin husband! Gorgeously beautiful ice carnival in Technicolor makes the film notable despite artificial plot. 4-4-39 (A) (Y) Fine of kind (C) Little interest

**Last Warning, The** (Preston Foster, Joyce Compton) (Univ.) Ineffectual murder mystery in flippant comedy vein, pair of detectives mixing sleuthing with pleasure at estate of wealthy young man and sister, threatened by many "last warning" notes. Two murders and kidnapping occur before killer is uncovered. 3-21-39 (A) Mediocre (Y) No value (C) No

**Little Princess** (Shirley Temple) (Fox) Shirley's best to date, an emotional, strongly human story of child-father devotion, superlatively acted. Father's reported death in Boer War brings sufferings for heroine in exclusive English school, but with genuinely happy ending. Fine technicolor. 3-28-39 (A) Delightful (Y) (C) Excellent

**Love Affair** (Chas. Boyer, Irene Dunne) (RKO) A masterpiece of cinema, in character, drama, settings, sound, photography, acting and direction. Mature romance between European playboy and American business girl, both with checkered pasts. Simple plot and perfect technique combined in exquisitely artistic film. 3-28-39 (A) Very good (Y) No (C) No

**Made for Each Other** (Jas. Stewart, C. Lombard) (UA) Realistic domestic comedy of husband, job, wife, baby, slim income, and mother-in-law. Very well done, but realism suffers by bits more funny than true (only greatest acting can keep balance) and jarring melodramatic finish. 3-21-39 (A) Very good of kind (Y) Mature (C) No

**Midnight** (Colbert, Ameche, J. Barrymore, Lederer) (Para) Gay, smartly set, farce comedy, built round fortune-seeking American heroine stranded in Paris. Very amusing in dialog and sophisticated comedy situations, but obvious absurdities and prolonged exaggerations in latter half, serious flaws. Deft role by Barrymore. 3-21-39 (A) Very good of kind (Y) Sophisticated (C) No

**Mr. Moto's Last Warning** (B. Lorre, R. Cortez) (Fox) Deep villainy plans to blow up French fleet in Mediterranean and throw blame on England. But diminutive, grotesque Moto again does impossible feats, fells huge men right and left, and saves all. Usual thrills and grewsome killings. 3-21-39 (A) Hardly (Y) Grim thriller (C) No

**Nancy Drew, Reporter** (Bonita Granville) (Warner) Second in series. Bonita good as irrepressible high school girl who jauntily goes sleuthing, enlists reluctant boy friend and even her fine lawyer-father. Gets poison-killer amid lively gun-play, increasing "thrills" and lessening human interest will spoil series. 3-21-39 (A) Depends on taste (Y) Mature (C) No interest

**Oklahoma Kid** (Cagney, Bogart, Crisp) (Warner) Glorified "Western" melodrama at its wildest and stalest, using every old thrill-device, mixing history and hokum, all skillfully done. Very cocky outlaw hero wreaks vengeance on gambler villains by ridiculously impossible feats of gun and fist. 3-28-39 (A) Depends on taste (Y) Thrilling hokum (C) No

**Peg of Old Drury** (Neagle, Hardingwicke) (Tri-Nat'l) Fine English production, telling absorbing tale of rise to fame of the Irish actress, Peg Woffington, and her romance with David Garrick. Unconventional situations handled with dignity and restraint. Delightful characterizations, interesting 18th century settings and costumes. 3-21-39 (A) Excellent (Y) Mature (C) No interest

**Star Reporter** (Warren Hull, Marsha Hunt) (Monogram) Another complex crime mess. Repellent old killer, supposedly dead, is father of reporter-hero and husband of old lady who welters in worry over situation. Even District Attorney is implicated. Mediocre on all counts. 4-4-39 (A) Worthless (Y) No (C) No

**Story of Vernon and Irene Castle** (Astaire, Rogers) (RKO) Simple human story, quite true to Castles' careers, fine in sets, costumes, acting and historical background. Notable dancing to old tunes, a bit modernized. Pleasing pictorial narrative, rather than drama, leading to pathetically tragic end. 4-11-39 (A) Good (Y) Very Good (C) Good

**Strange Faces** (Frank Jenks, Dorothea Kent) (Univ) Another cheap crime-news-hawk concoction. Hunted criminal coolly has his "double" killed and takes his place. Engaged hero and heroine, reporters on rival papers, trick and scoop each other until villain's death ends their feud. Just a potboiler. 4-4-39 (A) Poor (Y) No (C) No

**Wife, Husband and Friend** (Baxter, L. Young, Binnie Barnes) (Fox) Lightsome, amusing mixture of character comedy, nonsense farce, and satire of singing ambition without voice, well done by fine cast. Inoffensive sophisticated triangle. Elaborate drunken scenes by hero and heroine are gratuitous flaws. 4-4-39 (A) Very good of kind (Y) Better not (C) No

**Wings of the Navy** (Brent, de Havilland, John Payne) (Warner) Navy aviation's high ideals and serious activities at Pensacola and San Diego splendidly shown in experiences of three enlisted men. Mild romance included, with hero nobly giving up his fiancée to younger rival. Reasonable thrills. 3-14-39 (A) (Y) Very good of kind (C) Probably good

**Woman Doctor** (Frieda Inescort, H. Wilcoxon) (Republic) Trite theme, smoothly done and avoiding cheapness. Doctor-wife's professional duties lead to estrangement and near divorce from husband, till accident to child brings reconciliation. Convincing acting, save for Sybil Jason's too hysterical child role. 3-28-39 (A) Perhaps (Y) Mature (C) No

**Yes, My Darling Daughter** (Priscilla Lane, Roland Young, Lynn, Bainter, Robson) (Warner) Finely acted, very "modern", highly amusing film from stage play, of daughter adopting trail marriage despite family opposition. All comes out well and "family sees the light." Notable character roles by all save hero. 3-14-39 (A) Very good of kind (Y) By no means (C) No

**You Can't Cheat an Honest Man** (Fields, Bergen, McCarthy) (Univ) Fields, with all old tricks and few new, is crooked head of traveling circus, sheriff at his heels. Bergen and McCarthy are chief sideshow attraction. Rowdy slapstick, crazy adventures, and much Fields submerge flimsy plot. 3-14-39 (A) Depends on taste (Y) (C) Prob. quite amusing

## Evaluation of Still Pictures

(Concluded from page 117)

commonly known facts. Some of these misconceptions have their foundation in the child's interpretation of the pictures in his picture book, or on his blocks. If the picture of the monkey on his block is the same size as the picture of the horse, what is more natural than for him to assume that the animals are the same size. The same type of thing is frequently found with older children, or even with adults. Show a picture of a coffee plant to a group of teachers. If no person is shown in the picture, the guesses as to the size of the plant will vary from two to fifteen feet. A picture unless it is shown in connection with other pictures which may give a comparison of relative size, should have something by which the child may make a reasonable guess as to the size of the object being studied. It may be a man; it may be a child; it may be a well-known animal or object; but something which will serve as a "measuring stick" is valuable to give a correct concept of the object which is being studied.



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for the Visual Field

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1425 Williams St., Denver, Colo.
- Audio-Film Libraries** (5)  
661 Bloomfield Ave., Bloomfield, N. J.  
(See advertisement on page 131)
- Bailey Film Service** (4)  
3405 University Ave., Los Angeles, Cal.  
(See advertisement on page 135)
- Bell & Howell Co.** (6)  
1815 Larchmont Ave., Chicago  
(See advertisement on inside back cover)
- Bray Pictures Corporation** (3, 6)  
729 Seventh Ave., New York City
- Cine Classic Library** (5)  
1041 Jefferson Ave., Brooklyn, N. Y.  
(See advertisement on page 138)
- Dudley Visual Education Service** (4)  
736 S. Wabash Ave., Chicago  
4th Fl., Coughlan Bldg.  
Mankato, Minn.
- Eastin 16 mm. Pictures** (6)  
707 Putnam Bldg., Davenport, Ia.  
Burns Bldg., Colorado Springs, Colo.
- Eastman Kodak Co.** (1, 4)  
Rochester, N. Y.  
(See advertisement on outside back cover)
- Eastman Kodak Stores, Inc.** (6)  
Kodascope Libraries  
3 6 Madison Ave., New York City
- Eastman Kodak Stores, Inc.** (6)  
1020 Chestnut St., Philadelphia, Pa.  
606 Wood St., Pittsburgh, Pa.
- Edited Pictures System, Inc.** (6)  
330 W. 42nd St., New York City
- Erpi Classroom Films, Inc.** (2, 5)  
35-11 35th Ave., Long Island City,  
N. Y.
- Films, Inc.** (6)  
330 W. 42nd St., New York City  
64 E. Lake St., Chicago  
925 N. W. 19th St., Portland, Ore.
- Garrison Films, Inc.** (3, 6)  
1600 Broadway, New York City  
(See advertisement on page 138)
- General Films, Ltd.** (3, 6)  
1924 Rose St., Regina, Sask.  
156 King St., W. Toronto
- Walter O. Gutlohn, Inc.** (6)  
35 W. 45th St., New York City  
(See advertisement on page 137)
- Harvard Film Service** (3, 6)  
Biological Laboratories,  
Harvard University, Cambridge, Mass.
- Guy D. Hazelton, Travelettes** (1, 4, 5)  
7936 Santa Monica, Blvd.,  
Hollywood, Calif.
- J. H. Hoffberg Co., Inc.** (2, 5)  
729 Seventh Ave., New York City
- Ideal Pictures Corp.** (3, 6)  
28 E. Eighth St., Chicago, Ill.  
(See advertisement on page 138)
- Lewis Film Service** (6)  
105 E. 1st St., Wichita, Kan.  
(See advertisement on page 131)
- The Manse Library** (4, 5)  
2439 Auburn Ave., Cincinnati, O.  
(See advertisement on page 138)
- Pictorial Film Library, Inc.** (6)  
130 W. 46th St., New York City  
(See advertisement on page 132)
- Post Pictures Corp.** (6)  
723 Seventh Ave., New York City  
(See advertisement on page 132)
- United Projector and Films Corp.** (1, 4)  
228 Franklin St., Buffalo, N. Y.
- Universal Pictures Co., Inc.** (2)  
Rockefeller Center, New York City  
(See advertisement on page 139)
- Visual Education Service** (6)  
131 Clarendon St., Boston, Mass.
- Wholesome Films Service, Inc.** (3, 4)  
48 Melrose St., Boston, Mass.
- Williams, Brown and Earle, Inc.** (3, 6)  
918 Chestnut St., Philadelphia, Pa.
- Y.M.C.A. Motion Picture Bureau** (1, 6)  
347 Madison Ave., New York City  
19 S. LaSalle St., Chicago  
351 Turk St., San Francisco, Cal.

## MOTION PICTURE

### MACHINES and SUPPLIES

- The Ampro Corporation** (6)  
2839 N. Western Ave., Chicago  
(See advertisement on inside front cover)
- Bell & Howell Co.** (6)  
1815 Larchmont Ave., Chicago  
(See advertisement on inside back cover)
- DeVry Corporation** (3, 6)  
1111 Armitage St., Chicago  
(See advertisement on page 110)
- Eastman Kodak Co.** (6)  
Rochester, N. Y.  
(See advertisement on outside back cover)
- Eastman Kodak Stores, Inc.** (6)  
Kodascope Libraries  
356 Madison Ave., New York City
- Eastman Kodak Stores, Inc.** (6)  
1020 Chestnut St., Philadelphia, Pa.  
606 Wood St., Pittsburgh, Pa.
- General Films, Ltd.** (3, 6)  
1924 Rose St., Regina, Sask.  
156 King St., W. Toronto
- Hirsch & Kaye** (6)  
239 Grant Ave., San Francisco, Cal.
- Holmes Projector Co.** (3, 6)  
1813 Orchard St., Chicago  
(See advertisement on page 136)
- Ideal Pictures Corp.** (3, 6)  
28 E. Eighth St., Chicago  
(See advertisement on page 138)
- Jarrell-Ash Company** (6)  
165 Newbury St., Boston, Mass.
- RCA Manufacturing Co., Inc.** (5)  
Camden, N. J.  
(See advertisement on page 143)
- S. O. S. Corporation** (3, 6)  
636 Eleventh Ave., New York City
- Sunny Schick National Brokers** (3, 6)  
407 W. Wash. Blvd., Ft. Wayne, Ind.
- United Projector and Films Corp.** (1, 4)  
228 Franklin St., Buffalo, N. Y.
- Universal Sound Projector** (5)  
1921 Oxford St., Philadelphia, Pa.  
(See advertisement on page 131)
- Victor Animatograph Corp.** (6)  
Davenport, Iowa  
(See advertisement on page 135)
- Visual Education Service** (6)  
131 Clarendon St., Boston, Mass.
- Williams, Brown and Earle, Inc.** (3, 6)  
918 Chestnut St., Philadelphia, Pa.

## PICTURES and PRINTS

- Colonial Art Co.**  
1336 N.W. 1st St., Oklahoma City, Okla.
- SCREENS**
- Da Lite Screen Co.**  
2717 N. Crawford Ave., Chicago  
(See advertisement on page 129)

- Eastman Kodak Stores, Inc.**  
1020 Chestnut St., Philadelphia, Pa.  
606 Wood St., Pittsburgh, Pa.
- Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.

## SLIDES and FILM SLIDES

- Eastman Educational Slides**  
Johnson Co. Bank Bldg.,  
Iowa City, Ia.
- Edited Pictures System, Inc.**  
330 W. 42nd St., New York City
- Ideal Pictures Corp.**  
28 E. Eighth St., Chicago, Ill.  
(See advertisement on page 138)
- Keystone View Co.**  
Meadville, Pa.  
(See advertisement on page 141)
- Radio-Mat Slide Co., Inc.**  
1819 Broadway, New York City  
(See advertisement on page 138)
- Society for Visual Education**  
327 S. LaSalle St., Chicago, Ill.  
(See advertisement on page 137)
- Visual Education Service**  
131 Clarendon St., Boston, Mass.
- Visual Sciences**  
Suffern, New York  
(See advertisement on page 132)
- Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.

## STEREOGRAPHS and STEREOSCOPES

- Keystone View Co.**  
Meadville, Pa.  
(See advertisement on page 141)

## STEREOPTICONS and OPAQUE PROJECTORS

- Bausch and Lomb Optical Co.**  
Rochester, N. Y.  
(See advertisement on page 109)
- Eastman Kodak Stores, Inc.**  
Kodascope Libraries  
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- Spencer Lens Co.**  
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# EDUCATIONAL SCREEN

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to the Visual Idea in Education

MAY, 1939

VOLUME XVIII, NUMBER 5  
WHOLE NUMBER 172

Public Library  
Kansas City, Mo.  
Teachers Library

## IN THIS ISSUE

*Electrifying English*

*Interpreting the Public  
Schools through  
Motion Pictures*

*Evaluation of  
Still Pictures for  
Instructional Use*

*Motion Pictures—  
Not for Theatres*

*What Are We Teaching  
in Our Audio-Visual  
Aids Courses this  
Summer*



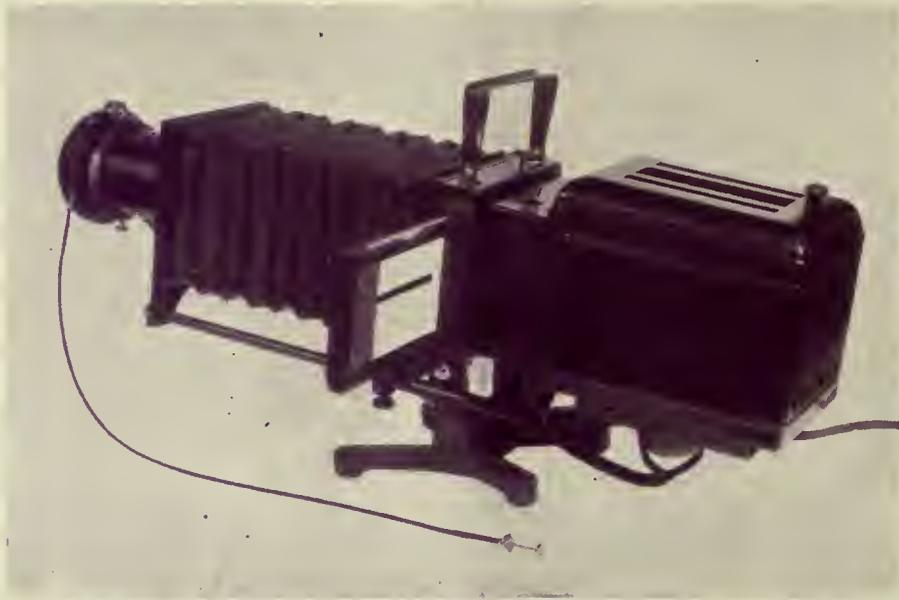
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MAY, 1939

VOLUME XVIII

NUMBER FIVE

## Contents

Electrifying English Walter Ginsburg .....	149
Interpreting the Public Schools through Motion Pictures Norval L. Martin.....	151
Motion Pictures—Not for Theatres Arthur Edwin Krows.....	153
Evaluation of Still Pictures for Instructional Use Lelia Trolinger .....	157
Among Ourselves—Notes from and by The Department of Visual Instruction Conducted by The Editorial Committee.....	160
A Farm Program — Presented in Hand-Made Lantern Slides. By Ann Gale.....	163
The Federal Film Conducted by Arch Mercey.....	164
News and Notes Conducted by Josephine Hoffman.....	166
In and For the Classroom Conducted by Wilber Emmert.....	171
Among the Magazines and Books Conducted by the Staff.....	173
Film Estimates .....	176
Here They Are! A Trade Directory of the Visual Field....	180

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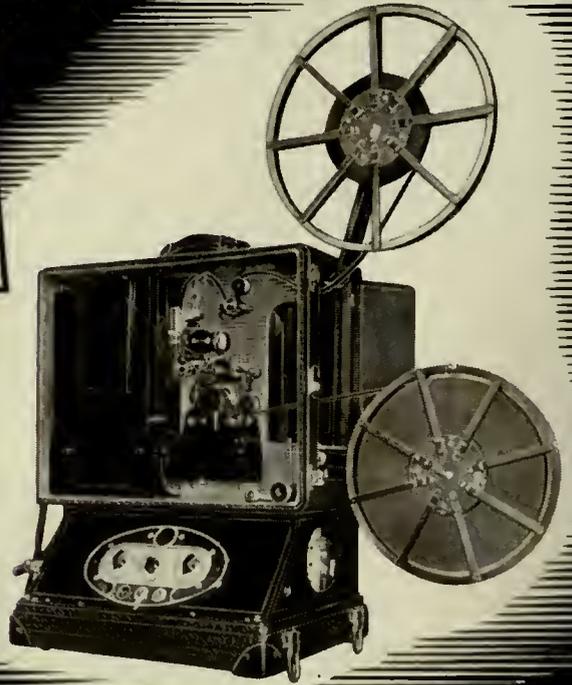
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# Electrifying English

*This article (Part I) discusses educational derivatives obtainable from theatrical productions. Part II (June) will present values of the microfilm in the teaching of English.*

By WALTER GINSBURG  
English Department, Teachers College  
Columbia University, New York City

**I**N CONNECTION with the annual convention of the National Council of Teachers of English at St. Louis, a Committee on the Applications of Technical Advances to English held a meeting listed in the program as "Teaching English by Electricity." So now it's electricity and the application of technical advances! The tireless company of restless English teachers marches along; but here, surely, it comes to the culmination of its explorations. For now are we not in the outermost edge of program development? Surely this is the end of the road. Is it? If you and I know anything, we know this: the only permanent thing is change. And with the changes, vital English teaching evolves and modifies to the new demands and values in life. As life grows more complicated and—we hope—richer, so must our program, professedly based on life, become more complicated and—we are again hoping—richer. Right now we are far from the end; indeed, we are only beginning. We stand but on the threshold of the new scientific advances.

The striking recency and rapidity of scientific advances may be realized if we use the illustration given by Dr. Rancy<sup>1</sup>, distinguished director of the University of Chicago libraries, that, although we are about half a million years removed from our simian progenitors, the beasts of the trees—hard as this long span may be to grasp in the light, or rather the darkness, of the bestial barbarism observable in a certain part of Europe today—the record of man's culture does not exceed four figures in years. To visualize the short span of our recorded culture, compress the 500,000 years to 50. On this scale the printing press is just a few weeks old, Darwin's *Origin of Species* appeared this morning, and the motion picture, the radio, the photo-electric cell are matters of the last few seconds. Indeed, the scientific developments subsequent to the discovery of the electric impulse are still in their early dawn.

Only the dawn—but we are excitedly aware of technological advances already affecting the great expressional and interpretational areas of life with which our English teaching is concerned. And here we recognize that science provides us not only with the background materials so needed in the service



Characters from Dickens' "A Tale of Two Cities" come to life for the student when he sees this filming of the famous novel (Metro-Goldwyn-Mayer).

of the present program's contents; what is far more significant, it opens completely new spheres of experiences. The motion picture and the radio give us new forms of art, providing new provinces in expression and interpretation. The great goal of all our work in English is to enable the student, through abilities in expression and comprehension, to develop the power to meet his present and future life's problems successfully, in terms of his own happiness, the happiness of his society, and in terms of the preservation of the democracy so essential to this kind of individual growth. In this light, we must attend to the development of abilities as demanded by the new media of expression and comprehension—these new instruments of scientific advance. The *New York Times*, commenting editorially on one of the most significant and comprehensive examinations of an entire system of education, the New York State Regents' Inquiry into the Character and Cost of Education, infers from the study that "we need a new education for a new kind of civilization; education to keep pace with modern technology, education to make democracy a living fact<sup>2</sup>."

Ask about scientific advances as an aid in teaching English, and usually the first thing mentioned is the motion picture. No wonder! With sight and sound, this most familiar of all the scientific infants comes as close to reality as any artificial presentation of life can. Special groups of experts within such bodies as the National Council of Teachers of English devote themselves entirely to the study of motion pictures in English teaching. Without presuming even to begin to cover the field, I wish merely to make a few observations here:

First, that the richest aspect of the motion picture development as it applies to our English program remains the photoplay in the theater outside the school. Until the effective techniques of expert Hollywood production are applied to material suggested by curriculum, this must continue to be the case. Here we

<sup>1</sup>In a paper read before the Catholic Library Association, Kansas City, June 16, 1938, and published in *The Journal of Documentary Reproduction*, Washington, D. C., Summer, 1938, titled, "Through the Eye of a Needle."

<sup>2</sup>*New York Times*, November 18, 1938, editorial titled, "School for Citizenship."

may find the photoplay as an experience in its own right, conveying to audiences interpretations of life—a veritable literature of its own. Here, also, we have the kinds of material most sought by English teachers—the material that makes books spring to life for the first time in the students' experience. *Tale of Two Cities*, *David Copperfield*, *Little Women*, *Captains Courageous*, *Elephant Boy*, *Romeo and Juliet* form but a short part of the long list of photoplays that give vitality to the characters of the books read in class<sup>3</sup>. Helping us to make fuller use of the theatrical film outside the school are the agencies such as the Motion Picture Committee of the National Education Association's Department of Secondary Education, the Educational and Recreational Guides, Inc., and the offices of the Motion Picture Producers and Distributors of America, Inc. The last organization has valuable material for distribution to a representative, preferably the librarian, of each school. These include free broadsides giving stimulating visualizations prepared by the research staffs of the production companies' authenticated feature pictures, and sets of large, clear stills selected from the feature productions likely to be of most use as background in your classroom work. The stills are provided at cost, one dollar for a set of ten to fifteen selections. Some of the sets now available include *Robin Hood*, *Boys Town*, *David Copperfield*, *The Good Earth*, *Victoria The Great*, *Gunga Din*, *Heidi*, *Lloyds of London*, *Treasure Island*, *Kidnapped*, *Maid of Salem*, *Prince and the Pauper*, *Midsummer Night's Dream*, *Tom Sawyer*, and *Dead End*.

Second, that vivid, meaningful literary and historical backgrounds may soon be made available for classroom use as a result of the growing interest of certain large producers in what they call "the research clippings." These materials culled from the feature productions based on historical or literary interpretation, and composed into short, effective units on 16mm film, would have the appealing quality of the best pictures exhibited in the theater outside the school.

Third, that in this development of editing and processing the feature films into effective shorts for use in the classroom, we have an aspect of the motion picture in relation to the English class that transcends subject matter boundaries and enters into the dynamics of character foundation and attitude growth. Here I need only refer to the work of the Progressive Education Association's Commission on Human Relations Motion Picture Project, under the direction of Alice Keliher. This committee edits shorts from the feature productions, choosing sequences illustrating various significant phases of human conflicts in contemporary life. These shorts are being tried experimentally in several cooperating schools. If their use is successful, they will be placed at the disposal of all schools<sup>4</sup>. For this academic year, the list of films includes excerpts from *The Good Earth*, to show

the status of peasant women in China; from *Arrowsmith*, to show medical science vs. humanity; from *Dead End*, to show social conditions leading to crime; from *Cavalcade*, to show mother's reaction to two generations of war; from *The Informer*, to show betrayal of friend for financial gain; and from many other films, showing other aspects of conflicts. Doesn't this come as close to English in its objectives as anything we ever talk about concerning "the enrichment of experience" and "the enlargement of one's understanding of life"?

Fourth, and last, that very recently announcement was made in the press of a new group formulated among educators in cooperation with producers to make motion pictures in the direct service of promoting democracy. Through the screen techniques of dramatization and emotional appeal, the human values of the democratic way of life will be made more vivid. As the end of all subjects in the American school, democracy is the end of English; and we shall



"Barkis is Willin'" in this scene from the M-G-M production of Dickens' masterpiece, "David Copperfield."

have to explore this, too, as a significant application of the motion picture to the translation of a great concept into functioning meanings.

The work of applying science progresses. Not only in motion pictures, but on other fronts as well new mechanisms and techniques constantly are being explored and applied. In passing we may note:

1. The apparatus used in diagnosis and correction of reading disabilities. Stella Center and Gladys Persons thoroughly discuss the applications of these instruments to an actual reading improvement program, in a 1937 National Council of Teachers of English publication<sup>5</sup>.
2. The radio—modern wonder in the school and in the home. The significance of the radio for English teaching is undergoing a patient and illuminating study by the Ohio State University Com-

<sup>3</sup>Motion Picture Producers and Distributors of America, Inc., 28 West 44th Street, New York City, supplies a mimeographed list of about ninety recent films made from books which would interest high school students.

<sup>4</sup>When the films are ready for school use, they will be released through the Associated School Film Libraries, 9 Rockefeller Plaza, New York City.

<sup>5</sup>Center, S. and Persons, G. *Teaching High School Students to Read* The National Council of Teachers of English, Monograph 6. D. Appleton-Century Co., New York, 1937.

# Interpreting the Public Schools Through Motion Pictures

*Concrete suggestions as to how a school may visualize itself before the eyes of the community*

By NORVAL L. MARTIN

Director of Visual Education  
Shields High School, Seymour, Ind.

**E**DUCATION is the biggest single business in which most communities engage. In fact, orthodox courses and textbooks in school administration make analogies to corporate business in describing the ideal organization of a public school system. A parallelism can be drawn in which the general public is compared with the stockholders of a corporation and the school board with the directors of the corporation.

Whether or not this parallelism is accepted as sound, nearly every one must agree that this business of public education is a cooperative concern in which everyone is interested. Every taxpayer has an investment and should be eagerly anticipating and expecting dividends. These investors must be shown, not spasmodically, but continuously—the real worth of the schools as measured by their products. Frontier thinkers in education are meeting this challenge by providing an intelligent, continuous and honest program of publicity and interpretation.

One of the most efficient devices for an interpretation program is that of movies of the school activities during the year. These pictures are not so costly but that almost any school with a visual education program could very conveniently afford it. Some of the following activities might be photographed with a moving picture camera:

1. The first faculty meeting of the year when plans for the opening of the school year are made and discussed.
2. The students as they arrive at the school building in busses.
3. Formal registration of the students. A picture of each home room where the students register.
4. First convocation of the year.
5. Each department of the school as it actually operates during the year.
6. Each club in session.
7. The annual homecoming football game with its cheering section.
8. A fire drill when it is given by local and state fire officials.
9. The school lunch room or cafeteria during lunch hour.
10. The recreational activities for those pupils who remain at school during the lunch hour.
11. Outstanding programs at the school after school hours such as, receptions for new students, teas for new faculty members, teas for mothers of pupils enrolled.
12. Hi-Y father and son banquet.
13. Various phases of the guidance program.
14. Convocations composed of student talent.
15. The visiting teacher and her work.
16. School clinics (Health, Dental, Eyes).
17. Charity drives prior to the Christmas vacation.
18. The school paper staff at work, editing an edition of the paper.
19. The library with students and teachers at work.
20. Various bulletin boards for students.

21. Musical and dramatic productions during the year.
22. Pageants.
23. All phases of athletics including varsity and intra-mural participation of football, basketball, baseball, track, tennis, golf, swimming.
24. The Visual Instruction department at work.
25. The work of the director of safety with its safety patrol and its safety club.
26. Various contests during the year and the winners of each such as, Latin, Mathematics, Typing, Music, Oratory, Spelling.
27. The debate team in action.
28. Parent teacher programs during the year.
29. School exhibits, open house.
30. Celebration of National Education Week.
31. Honor Day activities.
32. The academic honor rolls (six weeks and semester).
33. Pupils with perfect attendance during the year.
34. May Day activities.
35. Freshman introductory day in the Spring for next year's prospective freshmen.
36. Parent-teacher forums.
37. Local Teachers' Federation in session.
38. Observance of special days as, Thanksgiving, Armistice Day, Easter, Mother's day, World Peace Day, Poppy Day, Constitution day.
39. Observance of Special weeks as, Book Week, Boy and Girl Scout Week, Good English Week, Music Week, Courtesy Week, Good Teeth Week, Good Manners Week, Fire Prevention Week.
40. Evening extension classes for teachers.
41. Excursions to local industries, places of historical and geographical interest.
42. Teacher's hobbies during vacations.
43. New building and new equipment.
44. Teacher's as they leave for the annual State Teachers Association Convention.
45. Pep meeting prior to athletic events.
46. Members of the speech classes as they talk before city PTA groups, service clubs, tuberculosis meetings.
47. Mile of pennies for annual T. B. Drive.
48. Toys which are collected, repaired and redecorated for needy children at Christmas.
49. Junior-Senior Reception.
50. Agricultural and Industrial exhibit in which the school cooperates.
51. Distribution of yearbooks with students autographing same.
52. Commencement activities and graduation exercises, including Baccalaureate, senior breakfast and picnics.
53. Superintendent and Principal signing diplomas.
54. Scholarships and special awards among the graduating class.

These and many other activities of the school could be photographed during the school year. Such a program should be continuous during the whole year; it must be inclusive, honest and understandable. It should be dignified but aggressive, an attempt must be made to reach every student of the school and thus reach every home represented in the school.

Footage devoted to the various topics would vary endlessly, of course. Combination of these sequences into reels of suitable length and content calls for careful selection, cutting, editing, titling, etc. Completed reels of this type can then be used very appropriately as a part of the program of Parent-Teacher meetings and other meetings of a similar nature. They could be used occasionally as a part of the program of such meetings as service clubs, civic association, dedication of new buildings and other special occasions, meetings of business and professional clubs and organizations, and meetings of other organizations which are organized for charitable and social purposes.

When a program of interpretation of this type is developed it can be used very effectively in creating, developing and maintaining a high type of good-will among the stockholders in this business called Public Education. When the paying public is correctly informed as to the activities and functions of the local school system, the chances will be greatly reduced that the local tax adjustment board will remonstrate to the supposedly high tax rate in the budget for school purposes.

## Electrifying English

(Concluded from page 150)

- mittee on the Evaluation of School Broadcasts, with the aid of a General Education Board grant<sup>6</sup>.
3. The transcriptions of valuable broadcasts, overcoming time-schedule difficulties through availability of the programs as recorded on phonograph records. The Radio Corporation of America, through a subsidiary, is developing transcriptions of educational radio programs<sup>7</sup>.
  4. The recordings of the Shakespeare plays by Orson Welles and his Mercury Theater Group. The series of recordings calls itself "The Mercury Theater of the Classroom," and is being made available through the Columbia Phonograph Co.<sup>8</sup> A Carnegie Corporation Committee under Dr. Irvin Stewart is subsidizing the experimental use of these materials in a group of representative American high schools.<sup>9</sup>
  5. The recordings of students' speech, used as stimulation, aid in diagnosis and correction, and as a measure of improvement. "Hear yourself as others hear you," one enthusiastic teacher I know tells her students as they come in to have their speech recorded.
  6. The latest advance in the new mechanisms of communication—facsimile broadcasting. What is it? Through facsimile broadcasting picture and text materials are faithfully reproduced over the air. For example, when you roll out of bed in the morning, you can find at your feet

the wirelessly newspaper, just rolled out of your radio! Whatever is placed before the broadcasting scanner travels through the ether and comes out of the receiver. And this is already here! On December 8 Station KSD, operated experimentally by the St. Louis Post-Dispatch, began a regular broadcast of a specially prepared facsimile newspaper. Leading news of the day, sports, cartoons, radio programs, and financial quotations made up the Volume One, Number One copy of the radio newspaper, using the Post-Dispatch's regular 7-point type. It is not necessary for the reader to be present when the newspaper comes over the radio. A clock automatically starts the receiver at the beginning of the facsimile broadcast, and stops it at the conclusion.

7. The proximity of television. The facsimile broadcasting already here is but the shadow of wonderful things soon to come! Reports of successful television broadcasts in realistic non-laboratory situations appear frequently in the press. "Television By Springtime" read one news story telling of the statement from the offices of the Radio Corporation of America, that television would be available for home use by the opening of the New York World's Fair in April, 1939. And "Movies by Wireless" is the headline over the news that a large motion picture company plans to place on the market soon a television set for reception of films specially edited down to telecasting. The motion picture in the classroom simply by snapping the button of the television receiver!

Thus in this dawn of scientific advancements are we English teachers aware of great applications already made, and soon to be made, to our teaching. Particularly to the radio and the motion picture, the National Council of Teachers of English has maintained a searching alertness attested by several of its publications.<sup>10</sup> But there is a certain practicable technological development already here, to which we are not as alert as we should be. Because its potentialities seem so great, and because its applications remain almost unknown to our work, I should like to discuss microphotography with all the emphasis I can command.

<sup>10</sup>Max J. Herzberg, editor, *Radio and the Teacher of English*; William Lewis, *Photoplay Appreciation in American High Schools*; Rand, H. and Lewis, R. B., *Film and School*; and numerous other articles in *The English Journal*.

### Editor's Note:

In March we ran the first of what was to be a consecutive series of four articles on Visual Instruction in Connecticut, by John S. Carroll, of Yale University. Due to present changes and adjustment in the Connecticut Plan, the remaining articles in the series could be presented better at a later date. It is the author's contention, and ours, that the series be continued when complete data are available on the interesting developments in the State program.

<sup>6</sup>Committee on Evaluation of School Broadcasts, Ohio State University, Columbus, Ohio. Dr. Alton O'Steen, chairman of section on English.

<sup>7</sup>RCA Manufacturing Company, Inc., Camden, New Jersey. Ellsworth C. Dent, Director of Educational Department.

<sup>8</sup>Columbia Phonograph Company, 1775 Broadway, New York City.

<sup>9</sup>Committee on Scientific Aids to Learning, 41 East 42nd Street, New York City.

# Motion Pictures — Not For Theatres

By ARTHUR EDWIN KROWS  
Editor of "The Spur," New York City

**T**HIS opportunity, after the armistice, to salvage the property represented in the "Screen Telegram," was realized especially by several persons: Charles Urban, who had a laboratory to keep occupied; Terry Ramsaye, who had started the "Screen Telegram," and Ray Hall who had edited it. There was also another important figure who, in Urban's competent opinion, was an excellent person to care for the business organization of a new venture of the contemplated sort. This individual was George McLeod Baynes, a very tall, slender Englishman, aged under forty, who had arrived in New York toward the end of 1915 as chief salesman for the Hepworth Manufacturing Company, Ltd., a London film concern. He was called "Captain," his military service said to have been with His Majesty's Forces in India, where he possibly had met Urban at the time of the Durbar.

Accordingly, early in 1919, there was organized at the Kineto offices—in the Masonic Temple Building—a new, independent newsreel called "Kinograms." The name recalled somewhat forcibly that of the Edison Company's house organ in 1910, the *Kinetogram*. Baynes was made president, and for editor was chosen Terry Ramsaye. But, in 1920, Ramsaye, who now had other interests largely in editing and cutting important expedition films and in planning his monumental history of motion pictures entitled *A Million and One Nights*, retired. Ray Hall succeeded him as editor. As assistant editor Forrest Izard was taken over from the disintegrating Community Service, and Hazel E. Flynn, a former theatrical press agent, became a title writer for the release. Urban was content to be merely "of the company," possibly because he didn't want the British Government to think he had trafficked in spoils of war.

In the meantime, and not too unexpectedly, there was another film organization awaiting a successor to carry on—no less than the American Gaumont Company, now fallen to extreme difficulties. Among its remaining assets were a renowned newsreel and a fine laboratory, the latter, situated conveniently in the New York metropolitan area at Flushing, Long Island; and those properties seemed highly attractive to the Canadian Pacific Railway which had decided that motion pictures would be a most profitable form of publicity. So the C. P. R. quietly bought the American Gaumont for a sum said to have been approximately half a million dollars—the now traditional mark of success in non-theatricals, although it remained to be



McLaughlin-Aero Digest photo.

Henry Ford's idea of educational motion pictures was to use them to interpret modern America. He spent thousands of dollars trying to prove it.

seen in this case to whom the success belonged, the buyer or the seller. For the C. P. R. to appear too prominently in the management of this new undertaking—especially of the newsreel—would, of course, be prejudicial to public acceptance of it; so the C. P. R. arranged with Captain Baynes not only to manage the newsreel, but to move his entire outfit to the Gaumont Laboratories in Flushing.

To make the Bayne *ménage* still more complete, he was called upon to supervise also the newsreel included in the ambitious plan of the Selznicks, father and son, who had suddenly arisen as powers in regular motion picture theatricals. For the proper functioning of the three weekly releases, "Kinograms," "The Gaumont News" and "The Selznick News" (not to forget the inevitable magazine release which cares for the human interest overflow). Baynes organized a holding corporation called "The Associated Screen News"—a large business, conjured, one may say, out of thin air. And, for the present, we may leave Baynes, satisfied that he has plenty to keep him busy for awhile without seeking further complications. We will meet him later, again.

## "THE FORD EDUCATIONAL WEEKLY"

At this juncture, believe it or not, there is still another newsreel to be considered, and one which was to leave a strong impression on non-theatricals. It was issued by that dynamic person-

*Part Nine: recalling the "Ford Educational Weekly" of 1916, the first practical organizations begun to reclaim theatrical films for non-theatrical use, and the remarkable distributing machinery awaiting New York schools in 1920*

age, Henry Ford. In June, 1916, came the news that the newly-formed Atlas Motion Pictures Corporation in Detroit, with its large laboratory and extensive equipment, was backed by the automobile manufacturer named; and soon thereafter appeared "The Ford Educational Weekly."

For something over two years he distributed it through independent exchanges to about 3,000 theatres; then, in January, 1919, the Goldwyn Corporation, which already was issuing the "Goldwyn-Bray Pictograph," undertook to distribute it to a larger audience at cost. I don't know what the cost was to them; but previously it was estimated to have been approximately \$750,000 per year. Of this sum not one cent came back to the sponsor or to the treasurer of the Ford Motor Company and the weekly quantity of film ran to between 400,000 and half a million feet.

Ford, a warm friend and hearty admirer of Thomas A. Edison, had been greatly impressed with the advantages of the screen in public education, but he felt that many genuine opportunities were being missed by the newsreels then in circulation. He wanted citizens of the United States to see what their Government was doing, to understand how public money was being spent, and to know the constructive work of Big Business. Something of his aim may be appreciated by noting titles from the first Goldwyn release. One was, "What Uncle Sam Will Do for Two Cents," the story of the Post Office Department; a second, "The Truth About the Liberty Motor," a pictorial description of the Government's wartime airplane engines; a third, "Hang It All," or the making of wallpaper; fourth, "Carrying Old Glory to the Seven Seas," showing the work of the great Hog Island shipyards; fifth, "Canada's Mountain of Tears," a scenic of Mt. Edith Cavell; sixth, "Where the Spirit That Won' was Born," a Washington's Birthday release showing historic Philadelphia, Valley Forge, and Mt. Vernon; and seventh, "Rough Stuff," a review of the carborundum industry.

The unusual attention given to numbers such as these undoubtedly stimulated manufacturers and business men generally to propaganda uses of films; but at the same time it probably made exhibitors suspect that their theatres were being used for "cuckoo" advertising, in the profits of which they were not permitted to share. They were never quite satisfied that so shrewd a business man as Henry Ford was getting nothing out of it. But even exhibitors who did not raise that question did not want too many newsreels

on their programs. They gave precedence, of course, to the regularly established theatrical ones, and required space, too, for comedies and novelties. So, in its theatrical aspects, "The Ford Educational Weekly" died away.

In the summer of 1919, William H. Dudley, educator at the University of Wisconsin, was invited to head a committee, selected by himself, which was to come to the Ford plant at Detroit and edit the Ford films for school use. He responded promptly with a group including Charles Roach, of the State College of Iowa Department of Visual Education; W. M. Gregory, an expert geographer, of Cleveland; and J. V. Ankeney, of the University of Minnesota. The work was done speedily and, in 1920, Fitzpatrick & Elroy were advertising the library, with themselves as sole representatives. As to what became of some of the unused industrial subjects, I have reason to believe that they were given, possibly at cost, to the manufacturers whose plants and operations were shown. Which must have made it difficult, for a time, for the small local producers of films to persuade those favored manufacturers to make news subjects for themselves.

Before me as I write is a leaflet entitled *The Ford Educational Library*, copyrighted 1922 by the Ford Motor Company, which no doubt represents the early work of the Dudley committee. The films are described as having been produced and as being distributed by the Ford Motion Picture Laboratories of Detroit. There are fifty-one subjects, classified as: Agriculture, Nature Study, Recreation, History, Sanitation and Health, Safety, Industrial Geography, Regional Geography, Cities, Cities and Citizenship, and Technical—the last-named subdivided into Surgery, Mechanical, Chemical and Electrical.

"Each film," the reader is told, "has a complete synopsis or syllabus containing: the title and subtitles, the educational aim, data suitable to aid the teacher, definite questions for presenting the lesson, problems, questions and a list of references. The film lesson is arranged in accord with modern methods, and the photography is the finest artistry of the laboratory." One is informed, moreover, that "many new classroom films are now in preparation. The technical series—surgical, mechanical, electrical and chemical—will receive addition of specialized subjects for trade schools, technical institutions and colleges."

The Ford Laboratories still carry on this work, serving the entire United States through Ford dealers. Films are rented at low rates, some offered "free" (plus transportation charges), and most of them are available for purchase—five cents per foot for nitrate prints and ten for non-flam in 35-millimeter width. Purchase is urged as the best method and, to those schools which cannot afford themselves to buy, it is suggested by the sponsors that they form a "Ford Educational Library Association" with other schools for the purpose of acquiring the material.

#### THE PATRON SAINT OF 23RD STREET

COMMUNITY SERVICE used the Kinetograph Laboratory for virtually all its output, and in the train of the Fosters came many other non-theatrical workers who had offices in the building. In fact, deliberately or not, Urban made a minor specialty of non-theatrical developing and printing. It probably was Community Service which first attracted the struggling little non-theatrical producer tenants because of the market it afforded to their product; but they found the Kinetograph Laboratory a convenience, too, with the genial Urban lending a sympathetic ear to their tales of woe—possibly because, compared with his own handsome difficulties, these were too small to be disturbing. Certainly, with the efforts of Kinemacolor to save itself by making educational and industrial, and the contacts of old Urbanora House with the once struggling pioneers such as F. Percy Smith, who had almost starved while he made amazing novelties, Urban knew supremely well what hard scratching it was to make a living in non-theatricals.

The Masonic Temple Building sheltered not only small producers attracted



Walter Yorke's careful preliminary survey of non-theatricals made him one of the least disillusioned men in it. He never expected too much.

there, but offshoots of Community Service itself—or, rather, one ought to say, perhaps, offshoots of the Community wartime system. The Y.M.C.A. Motion Picture Bureau now was here; and George Zehrung was carrying on with a much reduced, peacetime appropriation. Zehrung was director, of course, with a very capable young assistant, A. L. Frederick, as secretary, and Walter Yorke supervising the actual physical handling of the films going in and out.

But by this time Walter Yorke, in his patient, thorough way, had satisfied himself that he knew the general working of this curious new trade, while he also had arrived at certain opinions about how the machinery might be bettered. Of one thing he was especially certain—that the money to be made there was not along the lines of the Y.M.C.A. work in supplying free films. It might be proper enough for its Association purposes, but in other circumstances he felt

that non-theatrical users should pay for the service.

"Free" films, as listed in non-theatrical catalogues, are usually so designated in quotation-marks, which is a little puzzling to the uninitiated until one explains that it means that the films are free save that the user pays transportation charges both ways—or, in a new instances, just for return. That the subjects are otherwise free means usually also that, with the exception of a few endowed sets here and there, they are dripping with propaganda. Walter concluded that there were clients who would be willing to pay a nominal sum for relief from these embarrassments and, on this concept, he determined to found his own business.

Of course, there seemed to be only one substantial source of material for such a project, and that was the theatrical exchange with its outworn pictures. There was, however, another, lesser source which never has been sufficiently appreciated; and that comprised the entertainment films made for theatres but which the theatrical booking offices, for one reason or another, had never accepted. And then, also, he concluded, when one refers to "used" theatrical material, it need not necessarily mean cracked, torn, dirty prints. As long as the non-theatrical rights are legitimately obtained, the buyer commonly has the right to have new prints made at a laboratory designated by the owner of the negative.

#### THE RECLAMATION IDEA

WHILE it is clear from much going before in these pages that salvage of theatrical films for non-theatrical exhibition was not, at this late date, a new idea—Lyman Howe having profited from it in the Nineties—there apparently had been no business founded completely upon it until the later days of the General Film Company. The educational lists of Urban and Kleine, dating back to the same broad period, actually represented just lesser outlets for fundamental theatrical enterprises. The narrow General Film story is interesting; and it owes its being to an original member of the reviewing committee of the old National Board of Censorship, Mrs. Ruth Gould Dolesé.

Mrs. Dolesé, seeing the thousands and thousands of feet of new subjects as they issued from the Patents companies, thought of their potentialities in the cause of education, and became curious about what happened to the reels when the theatres had finished with them. Her investigation resulted in the formation of an Educational Department by General Film primarily to engender good will in public relations. She was placed at the head of it, but physical handling was referred to Louis R. de Lorme.

De Lorme's department was given the privilege of taking over any of the fit reels returned by the exchanges as theatrically exhausted, without charge, his duty being then to see what he could obtain for them from churches, schools, clubs and so on. To facilitate matters, in December, 1911, while General Film was still at 200 Fifth Avenue, a tall, narrow, illustrated catalogue of some forty pages, was printed to call these subjects

to the attention of the non-theatrical field. I am renewing my acquaintance with a copy of it now.

The listing is of perhaps 500 items, rather pompously grouped under the headings Philosophy, Religion, Sociology, Philology, Natural Science, Useful Arts, Fine Arts, Literature and History, with a little straining here and there to make given subjects conform. On the back cover are four quotations evidently designed to impress the non-theatrical user and somewhat quaint in reading today. Mark Twain said, it seems, that, "The modern motion picture show makes one feel brighter, healthier and happier." Elbert Hubbard was more succinct. He observed simply, "I am a motion picture fiend." The ever-surprising Thomas A. Edison remarked, "The death knell of the saloon is sounded through the modern picture show," and there is an inevitable quotation from the ubiquitous Professor Frederick Starr of Chicago University, "The moving picture is the highest type of entertainment in the world."

What interests me especially, however, is to notice the generous inclusion of the real non-theatrical subjects—notably the social service and industrial items. Here is the two-reeler made for the Visiting Nurses' Association; the films made for New York's Fire and Police Departments; the pictures of Army and Navy; "The Boy Scouts of America at Silver Bay"; the Edison chemistry pictures; Pathé's "Boil Your Water"; Lubin's "Marble Quarrying in Tennessee"; "King Cotton"; Edison's homily on impure milk—"The Man Who Learned"; "The Birth and Adventures of a Fountain Pen"; "The Red Cross Seal" and other old friends with sentimental memories clustering around every one.

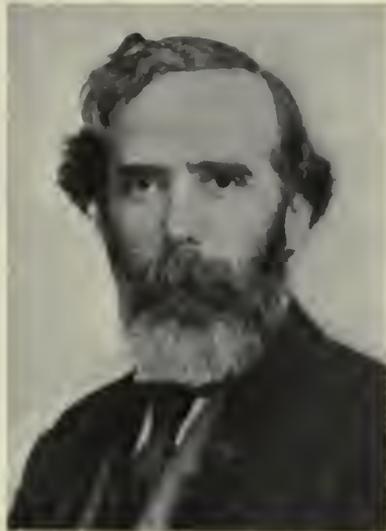
But this department of General Film still is not the business founded exclusively upon used films to which I referred. To General Film the enterprise remained just a form of salvage and an encouragement to theatregoers; to old De Lorme it was much more. He remained with General Film Company, building his dream, until came the unmistakable writing on the wall which made certain the end of that interesting attempt at monopoly. Then, with the aid chiefly of two friends, Henry Major, Jr., and Charles H. Lamb, he bought in a sufficient library of the scrap film and, in June, 1915, he formed the Public Educational Film Company, with a capitalization of \$5,000.

A little later came an opportunity for stronger support from Mr. Schwanhauser, of the Charles Beseler Company of 133 East 23rd Street. This organization, engaged in supplying stereopticons and lantern slides to lecture circuits, and including the active free lecture system of the City of New York, and no doubt impressed by the activities of the Kleine Optical Company in Chicago, saw in De Lorme's enterprise an opportunity for themselves; so De Lorme sold out to them for a snug little profit and hied himself to his homeland. The new owners formed the Beseler Film Company, with offices in the Masonic Temple Building. But after about two years, when the War began and the Fosters became active,

the Beseler Film Library was sold to Community Service for another snug little profit. The Beseler Film Company, however, continued as a casual service to inquiring friends.

Before the departure of De Lorme, some General Film officials had begun to realize that the non-theatrical field might be developed into larger profits. Besides, the mere fact of De Lorme's going did not stop continued requests from the field to that address. So the non-theatrical department was kept going, now in charge of Catherine F. Carter. Mrs. Carter was an excellent choice. She was one who had caught the idea of improving small opportunities as the secret of success, and she now worked at this new opportunity with all of the self-denial and surrounding discipline of a stern old soldier.

Although, with the ultimate and inevitable fall of General Film, it was out of the question to expect this department to go on independently, Mrs. Carter did succeed, in the comparatively short time remaining, in developing a sufficient number of personal contacts and enough



**Dr. Henry Marcus Leipziger did his memorable work in the cause of adult education. Visual teaching in New York's public schools was greatly aided by the machinery he established.**

confidence in her ability to serve customers, so that, when the end did come, she was able to start a little non-theatrical business of her own. Her office was opened in the nearest structure where tenants were permitted to traffic in celluloid, the now familiar Masonic Temple Building.

#### A BUSINESS FOR WALTER YORKE

WHILE Walter Yorke was pondering on these things and many more, a man named Borthwick, a successful salesman of asbestos products, had come impulsively into the business. Borthwick's Christian name, Lincoln, would not call for comment if he had not had a brother named James Garfield and another, rumor had it, named William McKinley, making the trio of assassination complete.

Borthwick had been visiting casually around Yorke's workshop, probably trying to sell asbestos booths or materials for them, when it occurred to him that

here was an opportunity for a nice little business of another sort. Yorke, being more substantially of the same mind, agreed, but pointed out the difficulty of obtaining new pictures. Borthwick replied that that was no problem at all as, in his travels, he could easily pick up all that might be required. He was so persuasive that finally Walter Yorke gave him a sum of money with which to purchase a supply. Borthwick thereupon went off, and for several months Yorke heard nothing from him. But Borthwick, despite his silence, was doing a highly constructive piece of work.

He was in Canada, and he had learned that, for some reason or other (a question of customs duty, no doubt), the Paramount branch operating in the Dominion was disposing of a large number of unused reels. He acted quickly and bought them in. They really were an excellent lot; but the deal was a risky one for Paramount to permit because of possible complications over the specific ownership of non-theatrical rights. Paramount never sold any more that way again. But Paramount had done it this time. So Borthwick arrived in New York with his treasure; and he and Walter Yorke promptly formed a partnership to market it. They called their concern Edited Pictures System. Zehrung was willing to reduce his own rent by sharing his quarters in the Masonic Temple Building, so Edited Pictures System began there.

That this arrangement with the Y.M.C.A. lasted as long as it did was a tribute to the excellent characters of both Yorke and Zehrung. That it could not go on indefinitely was apparent to even casual observers, because the respective business purposes of Yorke and Zehrung were essentially opposed. The former sought to rent his films in a period when rental was by no means a popular way to obtain them; the latter offered his reels free of charge save that the user had to pay for carriage. Zehrung's plan was supported by industrial concerns anxious to secure distribution of their propaganda films, giving the Y.M.C.A. the requisite number of prints and paying—at that more liberal time—\$25 per reel annually for inspection and storage expenses. The pictures were sent not only to Y.M.C.A.'s but to churches, clubs, welfare organizations and virtually all of the other groups from which Yorke hoped to gain revenue.

The upshot was that, about 1923, George Zehrung and his outfit moved uptown again, this time to share less prejudicial quarters with the Motion Picture Bureau of the Western Electric Company, in 41st Street. I am glad to report, however, that Walter Yorke and George Zehrung remain friends.

The separation did not involve Borthwick. Some little time before it came poor Borthwick had died. He had been in ill health for many months and, during his retirement from business, Yorke had managed to buy out his share in Edited Pictures. In fact, Borthwick was still living and Zehrung was still a joint tenant when Yorke contemplated another association, the long-to-be-sustained one with Dr. Hlsley Boone.

Boone, and another impressive gentleman, with a beribboned *pinc-nez*, named Dr. Carl T. Pierce, who was a vice-president of Urban's Kineto Company, had some office space of their own in the Masonic Temple Building. As trained educators and able promoters they had won an exceedingly attractive non-theatrical prize, namely the contract to supply pedagogical motion pictures to the New York City schools. A little poetic justice lay in this, too, for in Kleine's catalogue submitted to the New York Board of Education in 1910, the stronger educational items had come from Urban. In the interest of present clarity, and to prepare for discussion later, it is important here to sketch the circumstances in which this present contract was awarded.

The Director of Visual Education for the New York City school system—an office recently established—was E. E. Crandall. The country as a whole had just been swept by a great impulse to use films in the classroom and, in the spring of 1922, Dr. Crandall, a little envious, perhaps, of visual education centers developing in Chicago and Washington, had become president of a Manhattan group calling itself the Visual Instruction Association of America. In this organization, Rowland Rogers, largely by virtue of his recent experiences as editor of an educational reel lately circulated in theatres, was chairman of the Curriculum Committee.

Rogers, incidentally, had rented office space from Boone. Here, obviously, was a situation out of which a carefully adapted commercial group might make money by supplying the film needed. Boone became the visible representative of the idea and, requiring a company status to make a contract with the City, formed a close organization called Argonaut Pictures. As far as I know, it was not a resurrection of the Argonaut Films, Inc., announced in October, 1916, the principals of which were Oscar A. C. Lund, William H. G. Wyndham-Martyn and H. G. Crosby, especially as the last-named group had been capitalized for \$250,000. Boone was still seeking capital, and employed for general promotion of that sort, one Dr. Russell, a Baptist minister from Syracuse.

What this pedagogical Argonaut also did not have worked out were the not inconsiderable details of where the films were coming from and of their physical handling. But Boone, being a resourceful person, looked around and saw Walter Yorke as the very man to fill the gap. Walter was agreeable because it meant a profitable outlet for his wares and services; so Boone and Argonaut, being richer in ideas and contracts than in funds, brought their belongings to a larger office space at Edited Pictures.

I knew Boone very well indeed, and, in common with a great many others, genuinely liked him. He was reserve pastor of the Ponds Reformed Church in the little New Jersey community of Oakland. He had been connected with the Nassau County Welfare Board and the Rockefeller Interchurch World Movement, and had had some editorial experience with a religious publishing

house. He knew a great deal, too, about prevailing teaching methods in the grade schools. With assurance and ease he could converse on terms of complete equality with either ministers or school officials. Also, he could show Yorke what to provide and what to omit in his classroom subjects. Altogether he was an excellent man for an unassuming non-theatrical distributor to have around.

The relationship of Boone and Yorke lent many an interesting sidelight on the latter's character. Yorke never changed his attitude towards the business from the time when he experimentally juggled film cans for the Y.M.C.A. When he came to head his own enterprise and stand among the few consistently substantial figures in the entire non-theatrical field, he still was to be found by unsuspecting strangers, working in the vaults and at the cutting-tables, completely and sincerely deferential to his humblest customers. I never have met a man so lacking in affectation in a business where affectation is a prevailing vice.

If one came in asking for the head of the establishment, Yorke invariably then referred him to Boone—if Boone was in. He felt that he could be a better judge of values by remaining an observer and by attending to his own department of the business. There is an amusing story about that. A gentleman who had long dealt with Edited Pictures, without knowing much about its personnel, once stopped on his way out and, putting his hand on Walter's shoulder said confidentially: "I've just been talking to the boss about how efficient you are. He said some complimentary things about you, and I wouldn't be surprised if he gives you a raise." Walter just thanked him earnestly, and said nothing about it to anyone. The incident became known only because there was a witness.

There were various assistants in the place. There was the kindly and willing man-of-all work, Emil Eppright. There was Boone's daughter, doing typing. There was Freddie, the film boy for George Zehring during his tenancy. Two women working variously for Yorke and Zehring, sat at the film inspection tables. But, above all, there was Madge Brotherton. She had general charge of the front office. Miss Brotherton had been with General Film while De Lorme

was working out his non-theatrical plans; she had been with Community Service; she had seen this field grow from the beginning.

An attractive, highly intelligent girl, with plenty of spirit, she had seen so much incompetence, bluff and general dishonesty in various phases of this fantastic motion picture industry, that she particularly prized the genuine, practical unassuming character of Walter Yorke. About 1927, Walter Yorke and Madge Brotherton were married. For the increase of the happiness which they have known bountifully since, I wish with all my heart that the union might have been much earlier.

The association of Yorke and Boone to serve the New York City school system was based on something more than a contract and a mere premonition that the work would become profitable. The possibilities had been somewhat explored. George Kleine's painstaking demonstration before the Board of Education in 1910 had led, in 1911, to successful local experiments with classroom films and to Superintendent Maxwell's recommendation that, at the start of the next school year, projectors be installed in educational institutions throughout the City. In the autumn of 1912 the Brooklyn Teachers' Association had conducted further tests and, sporadically during the War period and in the few years immediately thereafter, those favorable findings had been confirmed.

#### LEIPZIGER PAVES THE WAY

EVEN the system for handling the films had been organized to a surprising degree, although not with the express intention of providing them to classrooms. The person who had done this was the extraordinary Dr. Henry M. Leipziger, supervisor of the Free Lecture Bureau of the New York City Board of Education from 1889 until December 1, 1917, when he died.

The Bureau existed to provide adult, popular education from the lecture platform, using school auditoriums after school hours, and presenting competent speakers who were either willing to donate their services or to give them for nominal sums representing their expenses. The plan had been instituted with apparent success in 1888, at the suggestion of the *New York World*; but attendance falling off during the second year in the six schools used for the experiment, Miles O'Brien, Commissioner of Education, appointed Leipziger.

Leipziger was then a man of about thirty-six years of age. He had been born in Manchester, an English Jew, coming to America at the age of eleven. He had been educated in the New York City public schools and, in 1872, had become a teacher there. He studied law and was admitted to the bar in 1875; but he never practiced, continuing as a teacher until about 1880, when an attack of consumption obliged his resignation. As his health then slowly responded to remedial treatment, he was made the head of the newly-formed Hebrew Technical Institute, where he speedily showed his administrative genius.

(To be continued)

#### Next Month

June brings the tenth installment of "Motion Pictures—Not For Theatres." The Farm Bureau Federation establishes its own non-theatrical circuit; Educational Pictures, Inc., is formed by Earle Hammons, but capitulates to the public preference for slapstick comedies; and Watterson Rothacker sets up the first company exclusively to produce pictures for deserving non-theatrical clients.

# Evaluation of Still Pictures for Instructional Use – Part III

By LELIA TROLINGER

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IT is highly improbable that many teachers will take the trouble to grade each picture used by assigning values for the various qualities. After a few have been graded, it is much more likely that they will hastily check to see if most of the qualities are average or above, and judge the picture as a whole on that basis. The chief value of the score card is probably in its power of suggestion to a teacher who is interested. Many teachers unconsciously consider a number of the qualities listed on the score card when they select a picture. However, some of the most important qualities may have been overlooked. This score card merely suggests the criteria which a teacher may use in selecting pictures for use in the classroom, and adds values which represent what experts in the field of visual instruction have indicated as appropriate. In the distribution of points to indicate value lies the superiority of the score card over a check list without numerical values. The fact that experts judge truthfulness as more than twice as important as color in a picture may be of interest and value to teachers. Whether the teacher uses the scorecard to grade each picture, taking each quality separately, or whether she merely estimates the value of the picture after becoming familiar with the various criteria depends upon individual habits. The important thing is that she will probably take more qualities into consideration than she would have done if she had never seen the score card.

## Overview of Plan of Procedure

The first consideration in planning the experiment was how to set up an experiment which would prove to be reliable and valid, and which would indicate whether or not the score card had value in aiding teachers to select pictures for classroom use. It was evident that there would have to be a comparison of grades given to pictures both without and with the score card, but that would prove nothing unless some means could be found to arrive at a standard which could be used as a basis of measurement. After consideration of ways and means, the judges who had assisted in the information of the score card were asked to help again by evaluation of a group of pictures. Then using the same pictures, with those evaluations as a basis, comparisons were made with the grades given to the pictures by teachers and students, first

without and then with the score card, to see if any noticeable improvement resulted.

## Selection of a Unit of Study for Reference

Since the value of a picture depends greatly upon where it is to be used and in what connection, it was necessary to select a unit of study for reference, and also to designate the grade level. Through the courtesy of the Denver Public Schools, permission was given to use a portion of their course of study. The unit chosen was selected for two or three reasons. From a practical standpoint, one had to be selected for which pictures would be available. Also it was thought wise to select one which would have general interest, since it was planned to have data supplied from as widespread area of the United States as was possible. Regional interest also played a part in the selection. The unit finally chosen was one on the American Indians. This subject seems to be of almost nationwide interest, and most courses of study include one or more units on the Indians during the elementary school course. In the Denver course of study, four units are offered in the third grade on the American Indians. One was sufficient for this study, and the one dealing with the Indians of the Southwest was selected. Topics emphasized in that unit are food, clothing, shelter, art and religion.

Since teachers in eastern states might be unfamiliar with the background, the habits, and characteristics of the Indians of the Southwest, a short summary of the information given in the bibliography of the course of study for that unit was made. One or two references were included in the reading for that factual background for the teachers who were to take part in the experiment. This factual background given as a basis for the material to be presented in the unit also insured to some degree a more uniform consideration of the pictures. Copies of the unit and also of the factual background are given in the appendix.

## Selecting the Pictures

The selection of the pictures\* was more or less a subjective matter. The

\*All twenty pictures used in the experiment will be reproduced in the complete reprint, together with much material necessarily omitted in these installments, plus appendices, bibliographies, etc. The reprint (Price 50 cents) will be ready June 1st, 1939.

*Third and concluding article of series begun in March. The three, including all supplementary material and cuts of the twenty pictures used in the study, will be ready in reprint form in June.*

writer felt that it would be wise to include a few pictures on which there would be relative uniformity of opinion. Hence several excellent pictures were chosen. A few were selected because they were definitely poor in quality. In fact, some were so poor that it is a question whether a teacher would ever be justified in using them. Some of them show practically every quality which good pictures should not have: hazy, inartistic, underexposed, fuzzy in outline, poor selection of finish and paper, no suggestion of relative size, inappropriate to age-level, etc.\* Some of the pictures were chosen because they were good for some teaching situations but were questionable for the unit used in the experiment. In general, an attempt was made to select the pictures so that some were good, some fair, some bad and some very bad. A truly excellent picture is likely to be judged that by all studying it, but it takes a poor picture to determine discrimination. A strong argument for the need of definite standards is the general acceptance by so many teachers of these exceedingly poor pictures as valuable aids.

The final evaluation of the pictures was of course dependent upon the judgment of the experimenters. However, an Extension class in visual aids, composed of experienced teachers, was in progress at the time the pictures were being selected. Lantern slides of about a hundred Indian subjects were available for which there was access to the negatives. These were shown on the screen and the teachers were asked to select a group which they considered worth using, another which were considered excellent, and a third which would be of no value. In the process of elimination, the group of some twenty-five or thirty finally were selected from the hundred. From that group, after removing those which were to a certain extent duplications, seventeen pictures were selected. Two railroad companies, the Atchison, Topeka and Santa Fe, and the Denver and Rio Grande Western, had offered to make one or two pictures for the experiment. Several subjects which were not represented in the group selected from the negatives belonging to the Bureau of Visual Instruction of the University of Colorado, were listed and these two railroad companies selected what they considered good prints of those subjects and submitted them for the experiment.

When the pictures were made from the available negatives, through a mis-

understanding, several were made on the wrong type of paper for good photographic results. Five complete sets of the twenty pictures were made altogether. In order to make considerable contrast and bring out certain qualities given on the score card, several of these poorly printed pictures were retained. A number of others were made on different paper. The prints made by the railroad companies were of a still different finish. The result gave a rather wide variation in the pictures. Some which might be classed as good from an instructional standpoint, were poor technically speaking and vice versa. This plan seemed advisable if discrimination was to be exercised. The number of twenty for the group was purely arbitrary. More than twenty seemed to make too cumbersome a group to ask teachers to evaluate. Fewer than twenty might have been criticised because of the lack of variety in subject-matter. Actually in teaching the unit, many teachers during the three to five weeks usually given to the subject would use from twenty to forty pictures. Others might use fewer. Twenty seemed to be a usable group which would be free from severe criticisms from either angle.

The pictures were numbered by chance, and following the title, a short descriptive paragraph was typed on the back of the picture. The first form made definite suggestions as to grade placement depending upon the judgment of the subject doing the work as to the excellence of the picture. Teachers were asked to consider 90-100 as excellent; 80-89 as good, 70-78 as fair, 60-69 as poor, and below 60 as very poor or of little value, discriminating as much as possible within those gradations of those which might be termed good, excellent or fair. Without these suggestions, it was feared that the term "good" might mean seventy to one and ninety to another. The pictures were numbered and a number corresponding to the number on the picture was provided for the grade of that picture.

#### Instructions for Grading the Pictures

In order to make the experiment as objective as possible, care was taken to make the instructions for the persons grading the pictures clear and concise. Certain data had to be explicit, hence the first instruction sheet included a number of statements which could be checked for that information. Besides the general results, a comparison of the grades given by experienced teachers, with several years actual classroom teaching, by inexperienced teachers, and by teachers who had some training with visual instruction procedure, seemed advisable and offered opportunity for interesting contrast. Provision was made on the first instruction sheet for these and other data which made comparison possible.

The second instruction sheet which accompanied the score cards was brief since more of the detailed information was included on the first sheet. It did explain the method of use of the score card and contained blanks for tabu-

lating each specific quality listed on the score card.

A letter was sent to those who were to conduct the experiment, giving full instructions for the procedure. Along with these instructions and the pictures were sent also the second instruction sheets and the score card for the second part of the experiment. Returns from the first one or two groups indicated that there was confusion about two points, so an addendum was made to clear these points. Those who had misunderstood were given a chance to correct that misunderstanding. Apparently with that correction, the instructions were clear since later the teachers seemed to have no difficulty in completing the forms. Of course a few evaluations were incomplete or mis-read, but in general the returns which had to be discarded were few in comparison with the total group which assisted in the experiment. In the experiment proper 238 returns were used and 53 discarded because they were incomplete.

When the pictures and the tabulation forms were ready and a suitable letter prepared, the questionnaires of those who had helped to make the score card were checked. Those judges who had participated in making the score card and also had consented to aid in the experiment were listed. There was no special order in the list. It was more or less in the order in which their letters had been received and filed. Some judges had indicated that they could aid by having teachers or students in classes in education grade the pictures; others were willing to grade the pictures themselves but had no facilities for helping beyond that. The two groups were listed separately and letters were written, to two or three at a time, asking them when it would be most convenient for them to render the aid that they had promised. The different sets of pictures were then booked to these judges who were evaluating the pictures themselves or having it done by groups of students or teachers, as fast as the limited number of sets of pictures could be scheduled. With each shipment of pictures, went a form letter to the judge with full instructions for his part of the work; enough forms of both the first and the second part to accommodate the number of persons he had indicated would help him when he suggested the dates for his part of the work; the same number of factual backgrounds, outlines and score cards. The judge was asked to let at least four days elapse between the first and the second part of the experiment, and those aiding were asked to refrain from a discussion of the experiment until the second part was finished. While no check was made on the manner in which the judges actually conducted the work, the high caliber of the men and women who were assisting and their interest in the work, would insure an honest and careful attempt to carry out the instructions in the most scientific manner.

When the tests were completed, the two forms of each person participating,

the pictures and any other data which they did not care to keep, were returned to the writer and placed on file in the order in which they were received. During the summer school, evaluations were made by classes in visual aids and other related subjects taught by the writer. These classes were composed of teachers from many sections of the United States. Several classes during the school year at the University of Colorado were given a chance to assist, and since most of these were prospective teachers, it gave a further cross-section of ability.

The collection of the actual data was begun in the fall of 1935, continued through that school year, was carried on during the summer of 1936 as extensively as could be done, and was continued in the school year of 1936-37 to about the first of January, 1937. A few reports from judges were received after that date, but the student-teacher evaluations were completed in January for the experiment proper.

Teachers who are interested in comparing their estimates of the pictures with those the judges and experiments, will find a complete summary of the grades, including the means which were not actually used in the report of the study, in Table III.\*

#### Scope of Data

Sixty-seven questionnaires were sent to national, state, city and county officials to secure the data for the score card. Of the thirty-five who returned the questionnaire in time to be used, thirty-three indicated that they would be willing to help again in grading the pictures if an experiment was undertaken. When the pictures and forms were ready for the experiment, letters were written to these thirty-three, stating that the preparatory work was completed and asking them when they could carry out their part of the experiment most conveniently. Because of changes during the lapse of time between their first help and the request for the second part, several found it impossible to aid further. One or two judges' data sheets had to be discarded because they were incomplete or did not follow the outlined plan. Nineteen judges contributed to the picture scores which were taken as the basis of comparison. Teacher and student returns numbered 291, but of this group 53 were incomplete and were discarded. While the number of judges who assisted was small, the geographic distribution of the total number of those who took part, including the judges, was national in scope. Twenty-eight states, from Rhode Island to California, from Minnesota to Florida, were represented in the final collection of data.

#### Possible Causes for Unusual Variation in the Grades Given to the Pictures

A few extreme cases appeared in the grades given the pictures by both the judges and the teacher-student group. To minimize the effect of these extreme cases, the median (see appendix)

\*Table III will appear in the reprint.

of the scores was chosen as the measure of central tendency. The great variation may have been due in part to individual likes and dislikes. The emotional reaction to pictures is likely to be more pronounced than it is to the printed page. Pictures which create a favorable reaction on one person may have the opposite effect on another if the latter has not had sufficient preparation for them. The reaction of teachers who had little or no previous knowledge or interest in Indian culture and Indian life, despite the factual background which was given to each person helping with the experiment, would not be the same as that of a teacher who had a richer background for the subject.

The unit for which the pictures had been selected was a third grade project. Only a fractional part of those participating in the experiment were third grade teachers. Naturally the reaction of the third grade teachers differed from that of teachers of advanced grades, high school, or of principals and superintendents. High school teachers, when attempting to evaluate the pictures for the third grade level, often expressed a doubt concerning their decisions even when the age level was consciously considered.

Also different standards for grading contributed undoubtedly to the variations on the grades. To one person the numerical score of a good picture may be ninety; to another it may be eighty; while to a third it may be seventy-five. Scores for pictures are not unique in this respect. Tests have shown that in as concrete a subject as arithmetic, the same paper when graded by different teachers may vary almost from zero to a hundred when graded on a percentage basis. The same thing happened in this experiment. One hundred points represents a perfect score. Yet grades for a specific picture had a range in some cases of almost a hundred.

#### Rank Correlations

Most teachers, however, despite variation in standards for grading do make comparisons of one paper or picture with another when evaluation of a group is being made. That is, if one picture is graded eighty, one which is considered just a little better is graded eighty-one, eighty-two, or eighty-five. This differentiation is even more pronounced when a number of qualities are considered. Evidence of this, statistically speaking, was the fact that in general the quartile deviation for the scores with the score card was greater than it was without the score card. Because of the tendency to base grades more or less upon comparisons between pictures or qualities, the calculation of ranks of the pictures was selected as a straightforward method which would give greatest reliability to the conclusions.

The pictures were ranked according to the scores given by the medians of the judges. Then ranks were assigned to the pictures based on the scores of the various classifications of the teach-

ers and students, both with and without the score cards. A comparison of ranks gave a basis for comparison to discover if the score card actually was helpful.

Table I\* gives a complete summary of the rank correlations of the various group classifications. In every case, the correlation between the judges and the group under consideration was greater with the score card than it was without it. In every case except one, the correlation between the judges and the group under consideration was greater than it was between the same group with and without the score card. The one exception was in the group of teachers who taught on the grade level of the unit to which the pictures were referred. Since in many schools the unit on Indian life is given in second, third or fourth grade, teachers who taught in any one of those three grades were grouped together. In that group, the correlation between the grades given with and without the score card was .026 higher than was the correlation between the judges and the group with the score card. The number of teachers in this group was relatively small, too small to make any conclusions about it definite, statistically.

The results of the group which had courses in visual instruction was disappointing. Judging by the rank correlation, their course had contributed little to their ability to judge pictures for classroom use. However, the explanation of this lack of ability may lie in the fact that more than half of those reporting that they had had courses in visual aids, reported also that they were students with no teaching experience. They had had no opportunity to test their knowledge in a concrete situation. Part of this same group reported that they had had experience under a visual instruction director. Since they had had no teaching experience, except as student teachers, this lack of actual classroom experience under a supervisor may have affected that group correlation somewhat also.

With the exception of the inter-group correlation of the second, third and fourth grade teachers, the highest correlations without and with the score card with the judges and within the group, was for those teachers who had had from one to five years teaching experience. Again, however, this was such a small group that conclusions cannot be drawn from it with any degree of certainty. Teacher training institutions during the past ten years have placed much more emphasis upon visual aids than was done previously and it is possible that had a larger number been represented in this group in the experiment, the results would have been similar. The difference of the rank correlations of those in the groups which had had more than five years experience was so slight as to be

#### Reliability of the Experiment

In order to check the score card for \*Table I will appear in the reprint. negligible.

reliability, a second small experiment was performed in the summer of 1937. In two classes in summer school, the teachers were asked to help in the experiment. The object of the experiment was not explained, and no information was given in advance of the method. This time they were given the pictures with no score card and with all the instructions which had been given to the original group who had helped. They graded the pictures just as the previous group had done. After two days, they were given the same pictures, the same instructions and asked to re-grade them, again with no score card. The following week they were asked to grade the pictures with the score card, and after two or three days, were again asked to grade them with the score card. This was done in the attempt to see whether or not the correlation between the same group under the same conditions would be as great without the score card as with it.

About ninety teachers assisted during the summer, but several forms were not complete. Eighty-one cases without the score card were complete. Eighty were complete with the score card with the exception of one picture in one case. This omission was not discovered until most of the data was tabulated so that case was included for the other nineteen pictures. The teachers in the group represented a fair sampling. Seventeen states were represented. Both graduate and under-graduate students, experienced and inexperienced teachers, and grade levels from kindergarten to public school executives, were represented in the group.

Comparison of the results was made for the two grades given the pictures, both without the score card and with the score card by means of the Pearson "r" (see Table II\*). The correlations were not high for either group but for all except three pictures, that is for 85% of the pictures, the correlations were higher for the grades with the score card than without it.

The pictures were then ranked just as they had been in the first part of the experiment, by means of the medians. The rank correlations were computed and it was found just as in the experiment proper, the rank correlations were higher with the score card than without it, and also that the correlation between the judges and the group with the score card was higher than it was between the group itself without and with the score card (See last part of Table I.

#### Present Status of Standards for Judging Pictures

In establishing standards for judging pictures, most authorities have selected arbitrarily a few qualities which are desirable for an instructional picture and have emphasized those particular qualities in their writings. Experimentation is very meager. Most of the qualities seem to comply with accepted laws of learning, but differentiation of values of different qualities remain to

\*Table II will appear in the reprint.

# AMONG OURSELVES

Notes from and by the Department of Visual Instruction, N.E.A.

Conducted by the Editorial Committee

Etta Schneider, Chairman

## What Are We Teaching in Our Audio-Visual Aids Courses This Summer?

By W. GAYLE STARNES

In Charge of Audio-Visual Aids  
University of Kentucky, Lexington, Ky.

**S**OON several thousand teachers and prospective teachers will enroll in summer-session general audio-visual aids courses in colleges and universities throughout the nation. What shall we have to offer them? Will the courses be a study in electricity, optics, or mechanics of motion picture projection, depending upon the whims or "special interests" of the instructors? Or will they deal impartially with those aids usually included in the teacher's syllabus?

Last September a student who had completed general courses in audio-visual aids in two of our better known universities enrolled in our institution as a candidate for a graduate degree in audio-visual aids. On a preliminary examination he omitted several items pertaining to the stereoscope. He frankly admitted he knew nothing of this instrument as a teaching tool. This student has an excellent record, both in scholarship and teaching experience, and it is quite safe to assume that had the stereoscope been discussed in either of his courses, he would have been able at least to identify it as a visual aid.

A superintendent remarked, after having made an "A" in a "general" course, "My time was wasted. All we did was sit in a hot, stuffy room and look at motion pictures for an hour and fifteen minutes every day during the term."

Ballyhoo and the spectacular nature of certain aids have spread the erroneous impression that most other visual aids have been supplanted as teaching tools by the newer ones. A prominent high school principal said publicly not long ago, "Our school has kept up to date in the use of audio-visual aids: years ago we used flat pictures and excursions; when lantern slides became popular we substituted them for the older aids; then we discarded the slides for the silent motion pictures; and now we use only sound motion pictures."

It is up to us who believe in the scientific use of these materials as teaching tools to combat such ignorance. It is doubtful whether we shall ever be able to educate this principal—he knows too much already—but we can help his teachers and those who will become his teachers.

A director of visual instruction in a city school system was asked to submit a syllabus for a general course

which might be taught in the summer school of a large university. The director included in his outline those topics generally accepted by authorities in the field. He was informed that he was at least ten years behind time. The university wanted a teacher who was up to date—one who would devote the course to "talkies." The director did not get the job.

Not long ago the writer was called into an emergency conference. A critic teacher in a teacher training institution had to be absent the next day and a student teacher who had had no previous experience was to conduct a certain class. The student teacher, hurriedly selecting a film from our catalog, remarked, "I surely hope this film is in, since I have to take charge," and "Will it run the full period?" When it was explained as gently as possible under the circumstances that several hours of preparation on the part of the student teacher would be necessary before the film could be used effectively, and that she needed more than ever the supervision and guidance of the critic teacher when a film was to be used, she began to discuss the possibilities of other plans—and when she was informed the running time of the film was eleven minutes, the idea of having the film-aided lesson was definitely discarded.

Last semester a very intelligent looking young lady enrolled in our general audio-visual aids course. At the first class meeting the usual preliminaries, including a brief outline of the course, were discussed. At the end of the period, the young lady came to the instructor and explained that she had enrolled in the course to learn how to operate a motion picture projector and that if the course included "philosophy and methodology, I don't want it. I have had enough of that in other education courses." She was advised that, if after hearing an explanation of the course she still felt that learning to operate a motion picture projector was all there should be to it, she should not take the course, and that, if she would come to the laboratory some afternoon, the boys would teach her to operate the projector.

It is very doubtful whether students taking their first course in the field should be permitted to follow their special interests to the exclusion of a fundamental understanding of the general philosophy and techniques of the use of all the tools usually included in the term audio-visual aids. It is doubtful whether students can pursue their special interests intelligently without this fundamental understanding. Because those who are vitally interested have not spoken and written in indefinable terms so indispensable to the vocabularies of some educators, and because we have not tried to

shroud the use of these materials in mystery, most teachers think that the only qualification necessary to be called an expert in the field is the knowledge of how to operate several projection machines. Therefore, it is our duty to get across—if we can—in our general courses the idea that there is more to this audio-visual aids business than the speaker at the education meeting was able to tell in sixty minutes.

We hasten to explain, lest some misconstrue the first sentence of the preceding paragraph, that we believe students should be permitted to make detailed studies of their special interests. At the University of Kentucky this is taken care of by allowing students to enroll in specialized and problems courses, *after* they have successfully completed the general course.

When the students have completed our general courses this summer, will they—

1. Understand that there are many audio-visual aids, not just two or three;
2. Have incorporated into their philosophy of education the fundamental principles underlying the use of these aids;
3. Appreciate the fact that the various aids have definite contributions to make in particular teaching situations and that the effective use of each aid must be accompanied by, in addition to general methodology, techniques peculiar to that individual aid;
4. Realize that the work of the teacher who uses these materials scientifically is increased, not decreased; that unusual care in planning is essential;
5. Before using any aid, ask themselves questions similar to the following:

Why am I using this particular aid?

What objective or objectives do I expect to satisfy by its use?

Is this the best aid available for this particular purpose?

Will the hoped-for end be worth the time and trouble required in the use? Or could I accomplish the desired end without the use of any audio-visual aid?

6. Fully understand that the use of audio-visual aids should be a part of the curriculum, just as is the use of books and laboratory apparatus, and not supplementary to it; and
7. Know the sources and cost, and understand the care, storage and operation of the various aids?

Many of us do not fully realize the enormous responsibility that rests upon us who are now engaged in teaching audio-visual aids courses. Because of the comparative newness of the courses as part of the teacher education curriculum more than an average amount of attention is focused upon it. The college administrators are watching to see whether it has any real contribution to make. Their decision will determine the role such a course will play in the future in teacher education. If the gross misuse of many of the aids is not checked, the movement will eventually pass into oblivion, labelled, "just another of the many passing fads in education." Therefore, what we are now teaching will greatly affect the future of the entire audio-visual aids movement.

## New Englanders in the News

SOME very interesting activities have been reported from members in the New England area, and we are summing them up briefly here for your perusal.

1. *Boston University's School of Education* appears to be a veritable bee-hive of visual activity since the appointment of Abraham Krasker as Director of the Division of Teaching Aids. Courses for teachers and administrators are only a portion, though a major portion, of all the services offered here. Other activities are: 1) Establishment of film libraries in the various subject areas, starting with biology; 2) An educational theatre in which current educational film releases are offered to education students for review and, incidentally, for education; (similar activities are going on at Teachers College, Columbia University, and at the School of Education of Ohio State University.) 3) Visual education service for small school systems, by which \$10,000 worth of material will be available to member schools at a nominal fee.

2. *The Harvard Film Service at the Biological Laboratories* received newspaper publicity through the Associated Press facilities, by the announcement of the remedial reading motion pictures now being developed there. Mr. James R. Brewster, one of our loyal members in the D.V.I., is the director.

3. *The 10th Annual Visual Education Conference of the New England Section of the D.V.I.* attracted an audience of about 400 persons on April 8th. One of the talks which drew much comment at this conference was that of Mr. C. A. Lindstrom, of the Motion Picture Office, U. S. Dept. of Agriculture—who was recently appointed chairman of the Committee on International Understanding through Visual Aids for D.V.I. We print here a copy of this address in full:

### Address by Mr. C. A. Lindstrom

IN 1934 a momentous convention was held in Rome. For the first time in history delegates from practically every country in the world met to discuss and plan the utilization of a medium of expression that speaks a universal language. The fact that thinking men and women of many nationalities and varied walks of life would come from all corners of the world to attend the International Congress of Educational and Instructional Cinematography was evidence of the high valuation placed upon the motion picture as an aid to learning. As I look back upon developments in the educational, instructional and informational motion picture field since that time, I am inclined to think that this convention was the fulcrum with which the mountain of doubt was removed from the minds of thousands of those who were hesitant to employ this upstart in the educational field and fashion him to serve their needs.

There was apparent a quickening of interest in non-theatrical motion pictures, and this interest galvanized into action in various ways and in all parts of the world. In this country, to point out what I consider as significant steps, a survey was made, the first of its kind, of visual aids available in schools, which was published in the National Visual Education Directory. This has been of valuable service to both producers and

distributors. There has also been established a Motion Picture Project in the American Council on Education. Various other educational motion picture projects have been set up by funds from various foundations, and film libraries have been established in most of the State Universities.

However, we still seem to lack systematic method of financing, of production of pictures on an adequate scale, of acquisition of prints and equipment adequately to serve our needs, and we have fallen woefully short of reported accomplishments abroad. The last survey showed some 10,000 motion picture projectors of all kinds available in the schools of this country with a population of some 130,000,000 people. Compare this with the figures which a foreign observer reports from Germany. Says he, there are now nearly 30,000 projectors installed in the schools of Germany, the ultimate goal being 70,000. They have in use some 250,000 copies of some 500 school films. The service, however, is not free. Each public school child must pay 20 pf. per term for three terms a year, trade school pupils double that amount and high school and university students one mark per term. About 7,000,000 marks annually are provided for the film service by this means. With almost twice the population we have a little more than one-third of the facilities for showing films in schools. We are pitifully behind in the number of films made for school use and woefully short in the number of prints available. This is a challenge.

Though I have no recent figures from other European nations, it is a generally known fact that they are using motion pictures extensively and systematically for the development of their moral and intellectual life and ideals. As a delegate from this Government to the Congress in Rome in 1934, I had an opportunity to study the use made of motion pictures in agricultural extension in several European countries. I learned that since 1921 France has had an organization operating on a budget of 2,000,000 francs annually for the acquisition and circulation of agricultural films. We have nothing approaching that in this country. In Sweden a producing company working in close co-ordination with governmental and educational authorities had acquired or produced up to 1934 about 2,700 school film subjects with an unknown number of prints. These films provided 5,000,000 study periods annually for the country's pupils. If my figures are right, that would be the equivalent of 100,000,000 film study periods in a country with our population.

Are we doing as well, and if not, what are the difficulties and what can we do about them? Here are a few things that can be done.

One of the questions that we in the Department of Agriculture frequently are asked is, "What films would you recommend for such and such a study?" This points to the need for study, evaluation, classification and cataloging of pictures advertised as educational. I know that this subject is taboo among many heads of visual education departments who would rather place their own evaluation on any pictures in their library. but as one who has had to answer the complaints of teachers throughout the country, I'm sure that in the absence of better advice, such a catalog would fill a

(Continued on page 169)

## DIVERSITORIALS

**I**N the June issue we shall summarize the five months' infancy of the Film Evaluation Project. It seems to hold excellent promise of going places and doing things in the coming school year. The number of different films evaluated has now passed 800, with from one to fourteen cards on each film.

■ An April "Diversitorial" fulminated a bit over the New York State "Crews bill." It seems that, at about the time of our writing, an amendment was added to guard against misunderstanding and assure free use of sub-standard film by schools. Those schools attempting use of 35mm films, however, may still find grave difficulties in their way. We are indebted to Ward C. Bowen for the information.

■ We would urge readers not to miss a syllable of Gayle Starnes article in the D V I section, "Among Ourselves," in this issue (page 160). It is a trenchant commentary on things as they are, unfortunately, which should be healthfully thought-provoking for thousands who still suppose "motion pictures" and "visual instruction" to be synonyms. Films are inevitably visual instruction, but visual instruction is far, far bigger than films. A hammer is a highly important carpenter's tool but certainly not his whole kit. Visual teaching confined to films is a pedagogic cripple.

■ Last month we listed 80 visual instruction courses to be given this summer. We now add some 40 more (page 168). This represents about 50% increase over last month's list, and likewise 50% increase over the total list for last summer! . . . which is rather unmistakable evidence of progress.

■ As this issue goes to press the "first" Midwestern Visual Education Forum is under way. Prospects for a meeting of real significance were excellent. If realized, the Midwestern Forum should become an annual function of high value. With this "first" conference over, another is near at hand. The "ninth" National Conference on Visual Education (DeVry Foundation) begins its four-day session June 19th, notable for its abundant showings of new educational films on a wide range of subjects. Coming after schools are closed, hundreds of teachers too busy during the term are free to be present and attendance has increased remarkably at each succeeding meeting. (Full program on page 170).

■ To our extreme regret, this May issue lacks an item common to all our May issues for many years past, namely, the full program of the session of The Department of Visual Instruction of the N E A, always held in conjunction with the summer meeting of the National Education Association. No information whatever has been forthcoming. We can therefore pass on to our readers merely our earnest hope that the meeting will take place in San Francisco on July 3rd and 4th next, at headquarters unknown. NELSON L. GREENE.

# A Farm Program -- In Hand-Made Lantern Slides

By ANN GALE

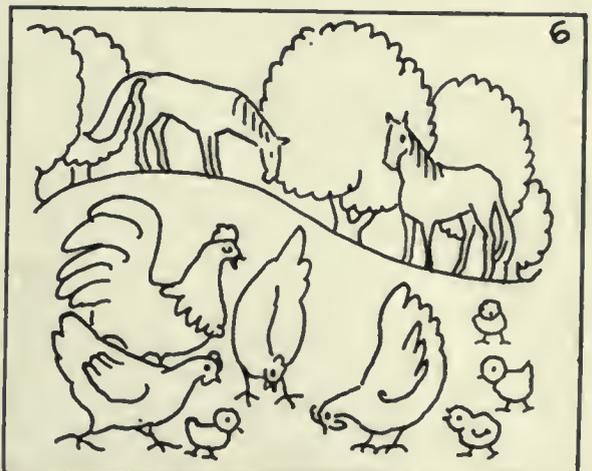
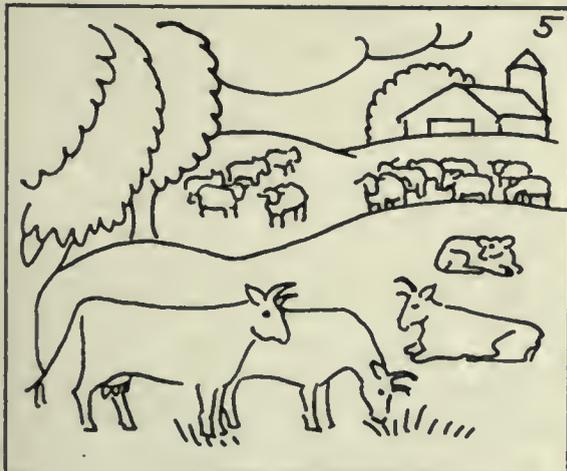
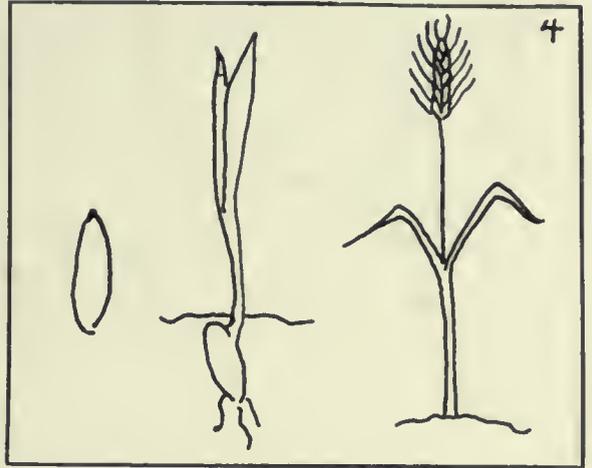
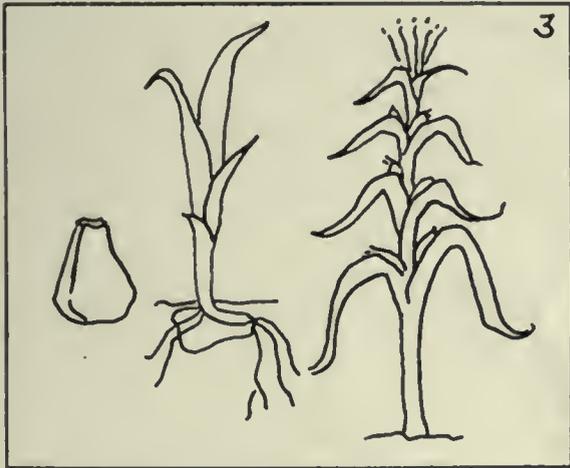
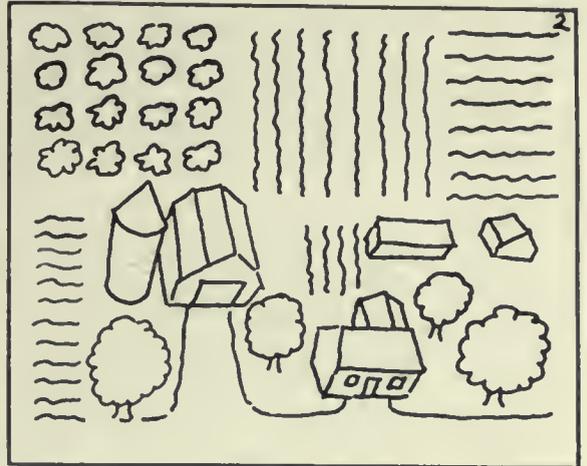
Art Department, Lindblom High School, Chicago

WHEN the farm is studied in the primary grades, lantern slides prove very helpful for the final program whether it is a party, an assembly or just a special class exercise. The various stories that children have created about each phase of the farm study may be given as each slide is shown on the screen.

These six pictures may be traced on slides and projected

on the screen for such a program.

- 1.) The trip to the farm.
- 2.) The arrangement of the farm buildings and fields.
- 3.) Corn, one of the important plants grown on the farm.
- 4.) Wheat, another important farm plant.
- 5.) Farm animals—cows and sheep.
- 6.) More farm animals—chickens and horses.



The simplest type of hand-made slide is made by drawing or tracing on finely finished etched glass with ordinary medium lead pencil. Color, by special crayons or inks, enhances the slides greatly. Fine effects are obtained by blending with crayons. About one-third inch margin should be left all around the slide. The slide is readily cleaned with soap or washing powder to receive a new picture.

# THE FEDERAL FILM

A page edited by Arch A. Mercey

Assistant Director, United States Film Service,  
Washington, D. C.

## Government Filmstrips

THE number of inquiries received by the Film Service regarding sources of filmstrips indicates that this relatively economical visual aid is being used extensively by visual instruction teachers and others throughout the country. The thought occurs that an even wider utilization would be made of filmstrips, were potential users assured of their effectiveness and a continuance of supply.

The Cooperative Division of the Farm Credit Administration has prepared an excellent and comprehensive filmstrip titled, "Co-op Cotton Moves To Market." This strip, on 35mm. film, consists of 85 frames or pictures illustrating the development, organization, operating practices and policies of cooperative cotton marketing associations. Supplementary mimeographed lecture notes, also prepared for use in presenting the subject, accompany the strip. Electrical sound recordings of the notes, 30 minutes in length, are available for those who have suitable sound equipment for their presentation. Address Director of Information.

This filmstrip has been developed for the use of the cotton cooperatives in their membership meetings, teachers of vocational agriculture in regular and evening school classes, and agricultural extension agents in community and club meetings. It would also be of considerable interest and instructional value to classes in economics or economic geography, since the frames trace the story of cotton from the cotton field through the various steps of procedure—"Hauling Seed Cotton to Gin," "Map of Areas Served by Cotton Co-ops," "Hedging-Wire to A.C.C.A.," "Warehouse-Weighing," "Sales—In Touch With World Markets," "Foreign Sale—Closing the Hatches of Loaded Ship," being some of the legends included.

The Farm Credit Administration also has the filmstrip "Applying for Production Credit," consisting of 34 frames; "The Profitable Use of Farm Credit" in 53 frames; and "Loans By Federal Land Banks and Land Bank Commissioner" in 50 frames; available for purchase at reasonable prices, or brief loan.

The various Divisions of the Department of Agriculture have filmstrips ranging from the Agricultural Adjustment Administration's "Wheat Storage in the Ever-Normal Granary" to the miscellaneous "Rural Colonial and Early American Homes and Gardens." There is also "Filmstrips and Their Preparation," in 48 frames. The filmstrips available from Agriculture are purchasable at prices of from 45 to 60 cents. For further information address the Extension Service.

The Bureau of Fisheries, Department of Commerce, has filmstrips averaging between 50 and 70 frames each on the following subjects: "Fisheries of New England," "The Oyster and the Oyster Industry," and "Salmon

Fisheries of the Pacific Coast." There is no charge for the loan of the strips but the borrower is expected to pay return postage. They are distributed to schools and other groups upon request, and may also be purchased for from 50 to 75 cents.

The Rural Electrification Administration has prepared for 35mm. film strip projectors only a series of strips with prepared lectures. These strips showing the general rural uses of electricity, the advantages and uses of the electric water pumping system, and how to obtain the best satisfaction from electric light on the farm are purchasable at a price of 55 cents each from the commercial producer.

## In-Service Training Film Studies

A number of Federal officials in administrative and personnel posts are studying the general use of the motion picture as an implement for in-service employee training. Films made by the Federal Government and by business organizations are being screened by a group of officials who hope to explore the possibilities for further use of both the motion picture and the slide-film. Winston B. Stephens, Coordinator and Director of Training of the United States Civil Service Commission and Dr. Lyman S. Moore, Consultant in Public Service Occupations of the Office of Education, are acting as sponsors of the informal exploratory study.

The first program, held on April 27th, included War Department training films, a film on telephone line construction shown to new C.C.C. enrollees, and two business sales-training films. Major R. T. Schlosberg explained the general use of training films for army instructional purposes. The next program scheduled will include general organizational films for employee information. After the film screenings, demonstrations and discussions of slidefilm will be held.

## How Are Government Films Shipped?

The question frequently arises as to how Government films are shipped. Some Government films are sent under frank. The franking privilege is extended to shipments weighing four pounds and under. This includes all 16mm. one-reel films and some two-reel films. Shipments weighing over four pounds are sent express collect. In cases where the exhibitor is located a great distance from an express office, films are shipped parcel post. In such cases it is necessary for the exhibitor to send the stamps to cover cost prior to date of shipment. Information on the amount of postage necessary may be obtained from the post office; however, it is necessary to obtain from the agency distributing the films the exact weight. Shipping weight of one reel of 16mm. film varies 1½ to 4 pounds. Shipping weight of one reel of 35mm. film varies from 5 to 9 pounds.

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RCA Victor Portable Recorder MI-12701... comes in an attractive gray carrying case. Is so light it may be easily carried from room to room. Records at speed of 78 r.p.m. on 10" or 12" records, using outside-in recording method. Is delivered to you complete

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# NEWS AND NOTES

*Being brief notations on significant doings and events in the visual field.*

Conducted by Josephine Hoffman

## Denver Schools Produce Films

The production of educational films for the city's entire school system has been undertaken by the teachers and students of Denver, under the direction of Dr. Roy A. Hinderman, school special service chief. Many schools throughout the country have made films but this citywide project is one of the most significant to date. Five subjects, approximately 400 feet in each, are to be completed by June 1, 1939. Titles are: *Denver's Food Supply*, *Shelter in Denver*, *The Protection of Our Health*, *How to Have a Good Time in Denver*, *How to Get a Job in Denver*.

The project is under the general advisement of Charles F. Hoban, Jr., and F. E. Brooker, of the American Council on Education. The responsibility of administration and supervision has been delegated to committees consisting of teachers and students, each committee supervising the production of a motion picture relative to its assigned subject. The work has been divided into four parts: (1) organization of materials, (2) preparation of scenarios and shooting scripts, (3) photography, (4) editing.

One of the aims of the project, as stated by Dr. Hinderman, is to determine the practicability and edu-

cational values to be derived from having pupils and teachers cooperate in the production of films to be used in the study of community life. It will be interesting also to discover the extent of community as well as school participation that was promoted by the project.

## Educational Motion Pictures at Horace Mann School

For the past two years the faculty of the elementary department of the Horace Mann School, Teachers' College, Columbia University, has conducted a study of motion picture aids as an integral part of the curriculum. The teachers felt that there were times when a film would serve the needs of the children better than any other material available. Two difficulties were frequently encountered. Often no suitable film could be found after extended search; or, if a film were found, it might not be available at the time it was needed in the classroom. Since the need for a study and investigation was evident, the study was undertaken. As the experimental use of films proceeded, it was seen that a survey of the available films was necessary, and in addition criteria were needed for their selection and evaluation. These were developed as the films were used.

When a teacher decides that a film will serve as an aid to learning, better than any other material available, she consults the catalogues and chooses the film that gives promise of meeting her specific need. Since the descriptions in the catalogues often are meager, this sometimes is difficult. Upon its arrival, the film is previewed by all the faculty that are interested in that particular subject. Those who feel it is worthwhile for their groups, invite the children to see it the next day. This gives opportunity for the teacher and pupils to decide what points of emphasis are of greatest significance to them. Definite questions are in the minds of the children as they see the picture. Afterwards, a discussion is held in which the pupils and the teacher make an evaluation of the film. Often questions or differences of opinion arise and the group wishes to see the film a second time to settle these. A copy of the evaluation is sent to the chairman, who makes a composite for the school files.

Though the study is still in an experimental stage, some tentative conclusions may be drawn at this time. Progress to date indicates that both faculty and children are becoming increasingly critical of films and their use. Evaluations by the children make an especially significant contribution to the study. Knowledge of available films is increasing, while areas in which films are needed are appearing. Techniques of using motion pictures as aids to children's learning are improving as greater use is made of films. A detailed account will be written later in the year by Miss Florence Taylor, who has directed the study.

## N. Y. WORLD'S FAIR

When you visit the Fair step in to see us, and discuss your 16mm. Film plans for 1939-40.

Educators are cordially invited to make full use of our projection room facilities for the screening of films, both sound and silent.



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**50 reels on a fee service for 1939-40 school year**

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**New Director for Los Angeles**

The Los Angeles Board of Education announced the appointment of a permanent director of the Visual Education Section, in the person of Bruce Findlay, former Assistant Superintendent of Schools, and of late, head of the Conventions Department of the Chamber of Commerce. The Visual Education Department has been without a permanent director since the death of Mr. Charles Roach.

The choice of Mr. Findlay is a happy one for he is vigorous, constructive, progressive, and a fine administrator.

**Indiana Visual Meeting**

The Southern Indiana Visual Education Conference took place at the University in Bloomington, Saturday, April 1, 1939. Mrs. Pauline J. Ellis, Indiana University Visual Service, and Lorin Ashbaucher, Bloomington High School, presided over the sessions. Some of the topics discussed were: "Visual Aids in New Types of Courses Contemplated as a Result of the University Survey"—Dr. W. W. Wright, University School of Education; "Micro-slide Projection"—Merle Wimmer, Bargersville; "Visual Education Program of Evansville"—Alex Jardine; "WPA Museum Project"—Mrs. Mary Addington; "Visual Aids in Science Teaching"—Dr. Murvel Garner, Earlham College; "Sound Films"—Dr. H. A. Gray; "Federal Government Films"—Ray B. Linville, Lafayette. Classroom demonstrations of lantern slides and sound films were interesting features. A Round Table discussion at the luncheon meeting was led by George McIntire, President Visual Section, Indiana State Teachers Association.

**School-Made Public Relations Films**

An interesting contribution to the series of reports presented at one of the "Informal Conferences" during the recent NEA convention at Cleveland was the showing of a public relations motion picture, entitled *Reporting through Movies*, produced by Mercer County Schools, West Virginia, and photographed by Godfrey M. Elliott of the Oakvale Schools. The film was prepared to show the possibilities in the use of the public relations movie. The footage consisted of excerpts from three previously-produced films to illustrate: (1) the city or county system film showing samples of elementary school work, such as music and art activities, (2) The city or county film which attacks a particular problem common to the entire school system, and (3) the film produced by the individual school. The Mercer County Schools have produced over 4000 feet of 16mm film on this subject in the past three years, believing that it is the most valuable and efficient contact they have with the taxpayer and public in general.



## Illustrate your Experiments to the entire Class with the Spencer Science Projector

Here are but a few of the experiments which can be most effectively dramatized by projection to the entire class with the Spencer Model B Delineascope.

1. Magnetic lines of force
2. Properties of magnetic fields
  - a. Oersted's Experiments
  - b. Motion of a magnet in a magnetic field
3. Surface tension
  - a. Soap film experiments
  - b. Mercury Ameba
4. Mechanics
  - a. Hooke's Law
  - b. Elastic limit
5. Polarized light  
Majority of the many phenomena
6. Electrolysis
  - a. Polarization at anode
  - b. Crystal growth
  - c. Farady Effect
7. Precipitation Experiments in Chemistry
8. Thermometer and other meter readings
9. Contours of insects, small animals, plants, etc.

Details too small for the class to see in the experiment itself, are readily observed when magnified through projection. Transparent materials can be projected in true colors. The contours of opaque materials can also be projected. When motion is present it is shown vividly on the screen.

*Investigate this new and better method.  
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## WPA Film Bibliography

The publication of a three-volume bibliography on the motion picture, compiled by the WPA Federal Writers' Project of New York City, will be sponsored by the Film Library of the Museum of Modern Art. The work, tentatively titled "The Film in America," is intended to provide the world's most comprehensive guide to the literature of the motion picture. Volume 1, now being published, comprises 9,000 book and magazine references grouped under five general headings—history, aesthetics, technique, and academic study

of the motion picture, selected articles and reviews of 3,500 important films, including material as old as 1887. Preliminary work for the other two volumes is under way.

"The bibliography was conceived," declared Mr. John Hay Whitney, president of the Museum Film Library, "as a means of bringing order to the chaotic state of the motion picture's vast literature." To produce the work it was necessary to catalogue more than 25,000 film references culled from public, private and university libraries.

## Summer Courses in Visual Instruction, 1939

(Supplement to April List. Compiled in co-operation with Society for Visual Education)  
(Figures in parenthesis show credit hours)

### California

*Claremont College*, Claremont June 26-July 31  
Problems in Reading (3), Problems of Vision (3)  
Kelley-Spencer-Wirt

### Canada

*Normal School*, Victoria, B. C. July 1-Aug. 5  
Principles and Methods of Audio-visual Instruction (2½) L. J. Clarke

### Colorado

*University of Denver*, Denver June 19-July 21  
Vitalizing Instruction Through Visual Aids (2.5 quarter hours) Eugene Herrington

### Iowa

*Iowa State College*, Ames June 13-Aug. 26  
Lecture demonstrations (no credit) H. L. Kooser

### Kansas

*State Teachers College*, Emporia May 31-July 28  
Visual Education 60 (2) Dr. Cram

### Louisiana

*Southwestern Louisiana Institute*, Lafayette June 5-Aug. 4  
Visual Instruction in the Primary Grades (3) and  
Visual Instruction in the Upper Elementary  
Grades and High School (3) Myrtle Rodgers

### Michigan

*Michigan State Normal*, Ypsilanti June 26-Aug. 4  
Visual Auditory Aids in Education (4) Floyd Leib

### Missouri

*University of Missouri*, Columbia June 12-Aug. 4  
Problems in Visual Education (2) W. C. Bicknell

### New York

*Columbia University*, New York City July 5-Aug. 11  
Laboratory Course in Visual Education, Ed. 117Ax (1)  
Etta Schneider  
Visual Materials and Techniques in Junior High  
School Social Studies (1 or 2) W. H. Hartley  
Visual Materials and Techniques in Teaching Social  
Studies in the Intermediate Grades  
(1 or 2) W. H. Hartley

### Cornell University, Ithaca

Observational Aids (2-3) P. G. Johnson

*New York University*, New York City July 6-Aug. 11  
Visual and Auditory Materials in the Social  
Studies (2) Dr. D. C. Knowlton

*St. Lawrence University*, Canton July 3-Aug. 11  
Research and Planning for the Educational  
Motion Picture (2) Evelyn S. Brown  
Administration of Visual Aids (2) Everett L. Priest

### North Carolina

*Appalachian State Teachers College*, Boone  
June 6-July 15 and July 18-Aug. 25  
Visual Education (3) Orby Southard

### Ohio

*Western Reserve University*, Cleveland July 19-July 28  
Visual Aids in Education (3) W. M. Gregory  
Graduate Problems in Visual  
Instruction (3) W. M. Gregory

### Pennsylvania

*Geneva College*, Beaver Falls July 12-Aug. 11  
Visual Education (3) John S. Melsaac  
*Gettysburg College*, Gettysburg June 19-July 29  
Visual Education (3) Lester O. Johnson

### Marywood College, Scranton

Visual Aids to Teaching (3) Sister M. Sylvia  
Motion Picture Appreciation (1) Sister M. Sylvia

### Muhlenberg College, Allentown

Visual Instruction (3) Harold E. Miller

### Texas

*East Texas State Teachers College*, Commerce  
June 5-July 15 and July 15-Aug. 25  
Audio-Visual Instruction (3) W. W. Freeman

*San Houston State College*, Huntsville June 6-July 14  
The Administration of Audio-Visual Education (3)  
E. E. Sechrist

### Virginia

*State Teachers College*, Harrisonburg  
June 12-July 21 and July 22-Aug. 25 Dr. W. J. Gifford

*University of Virginia*, University June 19-July 29  
Visual Aids to Curriculum Activities (1) John A. Rorer

### Washington

*University of Washington*, Seattle  
June 19-July 19 and July 20-Aug. 18  
Audio and Visual Aids to Teaching Dr. Francis F. Powers

### Wisconsin

*The Stout Institute*, Menomonie June 26-Aug. 4  
Visual Education (2) Paul C. Nelson  
Experiments in Visual Education (2) Paul C. Nelson

*Central State Teachers College*, Stevens Point June 19-July 28  
Audio-Visual Education (3) C. D. Jayne

*State Teachers College*, Superior June 12-July 21  
Audio-Visual Education (2) Herbert Kimmel

Courses will also be offered at the following institutions but we do not have complete data on them.

**Pennsylvania:** State Teachers College, Kutztown (Allen Buebeck); Elizabethtown College, Elizabethtown (R. P. Bowman); Shippensburg State Teachers College, Shippensburg (Leslie C. Krebs); Susquehanna University, Selinsgrove (George Fisher); State Teachers College, Millersville (A. Stienhocser); Lehigh University, Bethlehem (W. R. White). **Texas:** Stephen F. Austin State Teachers College, Nacogdoches (W. A. Miller); McMurray College, Abilene (T. F. Huggins). **Canada:** University, Saskatoon, (E. A. Chatwin); Regina College, Regina (E. A. Chatwin); University of Manitoba, Winnipeg (Andrew Moore).

**Correction:** W. J. Truitt will conduct the course in Audio-Visual Education at the University of Florida during the second term of the summer quarter, and not Mr. Goette. Miss Ruth Livermon, as well as Miss Gibbon, has been named as instructor in the course at Asheville, North Carolina, Normal and Teachers College, listed in the April issue.

## Among Ourselves

(Continued from page 162)

real need, encourage the use of motion pictures for educational purposes and increase their usefulness.

Second: There are qualified motion picture producers willing and anxious to produce educational pictures if they could but have reasonable assurance that the pictures would be acceptable to educators. This points to the need for study and development of a complete production plan covering the entire curriculum of at least primary and high schools. Such a plan should list subjects in each course that are considered suitable for screening, include the preparation of an outline for each, and the supervision of production. With the school authorities of the entire country as prospective purchasers and with the assurance of acceptability that supervision by qualified authority would give, producers probably would be willing to risk the necessary production expenses.

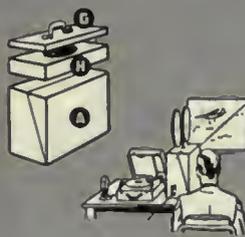
Third: Organization for distribution should be extended and improved. Every state should have its central library located with reference to accessibility rather than other considerations, to act also in a promotional and advisory capacity, and with the thought uppermost that decentralization of physical handling should take place as fast as libraries to serve smaller geographical or administrative units can be set up. These are some of the things that can be done.

In the Department of Agriculture in Washington we are trying to make our own contribution. There has been in the Department at Washington a unit producing and distributing, since 1913, motion pictures on better ways to raise hogs and crops, timber, cattle and children, in fact on almost all conceivable subjects related to activities with which the Department has to do. In that time hundreds of subjects have been produced, but unlike Shakespeare, and wine, motion pictures must not be old if they are to be appreciated. The result is that negatives must be discarded after a few years, so we are able to maintain a library of only some 200 subjects, the annual accretions offsetting the annual discards. Our free distribution service is limited by the number of both personnel and films, and these are sufficient only to take care of extension needs. Hence we have been obliged usually to tell teachers who apply for films that the only way they could obtain one of our films was by purchase. The replies and discussions with teachers confirmed our belief that shortage of funds was one of the greatest obstacles to more general use of films in schools. With this thought in mind, Mr. Raymond Evans, Chief of the Department's motion picture service, conceived the idea of reediting Department motion pictures into subjects of one-half reel or more, thus giving educational institutions the benefit of the use of negative already taken with costs charged off against other projects, and further reducing unit costs by cutting the lengths to about 200 feet 16mm. thus bringing the cost finally to within a figure that it was felt educational institutions could afford to pay. Through the financial cooperation of the American Film Center, Inc., it has

(Concluded on page 175)

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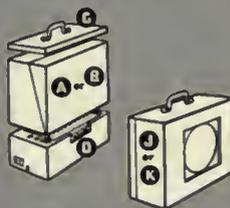
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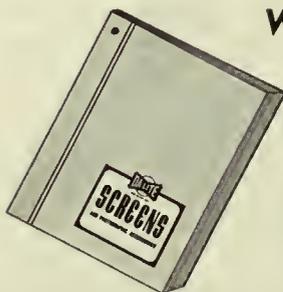
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## Program of National Conference on Visual Education and Film Exhibition (DeVry Foundation)

June 19 to 22 inclusive,  
at Francis W. Parker School, Chicago

### MONDAY, JUNE 19

9 to 12 A. M.—**Film Showings**—"George Washington's Railroad" (Chesapeake and Ohio RR), "Our Plant and Its People" and "Diesel Simplicity" (Caterpillar Tractor Company). **Address:** "Visual Education in CCC Camps"—Arthur Hatch, CCC District Educational Adviser, Baltimore, Md.

**Panel Discussion (1)** Puppetry in Movies: Little Black Sambo—A. P. Heflin, Lane Technical H. S., Chicago, Movies of Marionettes—Kathryn Troy, Chicago Park System, Jerry Pulls the Strings—American Can Company.

**Panel Discussion (11)** County Systems of Visual Education: H. E. Ryder, Co. Supt. of Schools, Fremont, Ohio; C. D. Vermilya, Co. Supt. of Schools, Ottawa, Ohio; Wm. E. Morse, Co. Supt. of Schools, Boise, Idaho.

2 to 3:00 P. M. **Address:** "Visual Education Advances at the Glassboro State Teachers College"—George W. Wright, Supr. Principal, Public Schools, Glassboro, N. J.

**Film Showings**—Dr. Broadbent's film "Child Growth and Development of the Face" (presented by Dr. John W. Richardson, Western Reserve University, Cleveland, Ohio), "From Pinheads to Parades" (a show-up of camera sins, by Dr. James E. Bliss, Western Reserve University), "Federal Housing Administration Film" (George T. Van der Hoef, Chief, Radio and Motion Picture Section, FHA, Washington).

7:30 to 9 P. M.—**Address:** "The United States Film Service" Arch A. Mercey, United States Film Service, Washington, D. C.

"China's Struggle and Recovery"—Movie lecture by Captain Patrick Smith.

### TUESDAY, JUNE 20

9 to 12 A. M.—**Film Showings**—"Harvest of the Years" (Ford Motor Company), "Secrets of Success" (extracts from Hollywood productions, by Dr. I. E. Deer, M.P.P.D.A.) "Poetry and Geography Dramatized" (Mr. and Mrs. Matz, Chicago).

**Address:** "The Movement for Better Films," Mrs. Richard McClure, Better Films Council, Chicago.

1 to 3:30 P. M.—**Film Showings**—"Start the Music" (Standard Oil Company), "Citrus on Parade" (California Fruit Growers Assoc.).

**Illustrated Address**—"Teaching Television," DeForest Training School, Chicago. **Address**—"Laboratory Technique in Relation to Sound"—Stuart Grant, Pure Oil Co., Chicago.

7:30 P. M.—**Film Showings**—"Recreating the American Indian" and "American Geography,"—E. W. Cooley, Wauwatosa, Wis., "Teaching Lettering by Movies"—Prof. Justus Rising, Purdue University.

### WEDNESDAY, JUNE 21

9 to 12 A. M.—**Film Showings**—"Hold that Farm" (Allis-Chalmers), "Firestone Films" (Firestone Tire and Rubber Co.) "Foreign Color" (Mexico, Morocco, Libya)—Walter L. Brabski, Cleveland, "Snow Fighters" (International Harvester Co.).

**Address:** "Status of Visual Education in Illinois"—Alvin B. Roberts, Supt. of Schools, Gilson, Ill.

**Business meeting**—Election of Resolutions Committee and Conference Council.

1 to 3:30 P. M.—**Film Showings**—"Ohio Travelogues"—B. A. Aughinbaugh, Director, Visual Instruction, State Dept. of Education, Columbus, Ohio, "Birds in Color"—Wm. L. Zeller, Peoria, Ill. "Movie Studies on Economy of Motion"—L. W. Cochran, Director Visual Instruction, University of Iowa, "Recording and Controlling Eye Movements in Reading"—Prof. B. F. Holland, University of Texas.

6:30 P. M.—Banquet.

### THURSDAY, JUNE 22

9 to 12 A. M.—**Film Showings**—"Good Neighbors" (U. S. (Concluded on page 171))

# IN AND FOR THE CLASSROOM

Conducted by Wilber Emmert

Director Visual Education, State Teachers College, Indiana, Pa.

## A Synchronized Visual-Sensory Experience

By RUTH S. BASTIAN

Brighton Avenue School, Atlantic City, N. J.

THE opera "Aida", with its Egyptian background was told, then read to a group of sixth grade children as an integrated experience during a correlated study of ancient Egypt, and modern Egypt. A few of the children had heard all or part of the opera over the radio, given by local Italian opera groups, or on the music pier where operas are frequently given by well-known operatic stars. The music of the opera was played on the victrola, selecting the better known compositions with which they should be familiar. There was an interest in telling this story to other children who were studying Egypt. We decided to present it for an auditorium program. Someone said, "Let's make the opera story into a play". But many problems arose; costumes, stage scenery, and settings were difficult.

The class had been using slides in the stereopticon, showing scenes of different countries we had been studying. They wanted to know if they could make slides similar to those we were using, which would tell the story. One boy volunteered to bring scrap glass, another to have his father cut it with an electric glass cutter. A committee of boys measured the slides to obtain the dimensions. Ten cents purchased some carborundum (600 M.) at the hardware store. A committee was shown how to hand-etch the glass by placing a small amount of the powder between the glass slides and rubbing the two together until smoothly etched on one side of each piece. We tried the glass in the slide machine and discovered that the etching must be carefully done or there would be uneven and blotchy places. Some discarded bicycle tape was used for binding the edges of the slides for easy handling.

We owned a very fine colored edition of "Aida" recently published as an authorized edition of the Metropolitan Guild, which was used for ideas of characters and scenes. The pupil-artists in the

room sketched with pencil on the glass, scenes and characters. The others colored the costumes and scenery, or settings. Some printed names and labeled the slides so that they could be placed in numerical order. Most of the work was accomplished in free periods during the day and in the art period.

The next problem for consideration was that the story must be told to the audience. The group decided to do just what is done on the radio. The characters were to speak their parts without acting. We needed the opera music so we enlisted the music supervisor's assistance in obtaining some of the most important and famous selections from the opera, for example, "Celeste Aida", "Grand March", Ballet music, "O Terra Addio", and others.

The cast wrote their parts taken from the words used in the libretto of the opera. The whole scheme was synchronized in this manner. The announcer presented the author of the opera Verdi by showing a slide of him, and the pupil representing him told briefly the story of his life and why he had written the opera. The audience could not see the characters in person but the slides portrayed them, while the children created the personality. The whole opera was presented in this way. The commentator gave the parts which were explanatory between the speaking parts. The slide which illustrated the scene was thrown on the screen, the characters spoke their lines, and where there was a solo, a ballet, or duet the composition from the opera was played on the victrola. The whole effect was the complete opera, almost as it would appear on the stage, over the radio, or in films.

As an introduction to the performance a brief discussion on why we are interested in this story, as integrated with our study of ancient Egypt and geographical knowledge attained, was given.

This performance held the attention of an assembly of several hundred children ranging in age from eight to fourteen. The length of the opera was approximately forty-five minutes. A check-up was made in an average fourth grade to check understanding and comprehension of the story, and apparently a large majority thoroughly enjoyed the contribution to their learning. Music supervisors might question the use of this tragic opera, preferring "Hansel and Gretel", or perhaps "Lohengrin", which definitely have their place as children's operas with an appeal. The writer would like to add this comment, that in this modern age with thrillers, for comic strips, movies, picture magazines and stories which excite the senses, surely the opera may substitute for the tawdry.

### Program of Visual Conference

(Concluded from page 170)

Documentary), "Shock Troops of Disaster" (Rebecca Horwich Reyer, for W.P.A.), "U. S. Coast Guard Films," "Always Trust a Lifeguard" (Goodyear Tire and Rubber Co.)

Address: "Visual Education in Colorado"—Arthur L. Payne, Director Visual Instruction, Public School, Greeley, Colo. 1 to 3:30 P. M.—Film Showings—"Fit for the Future"—Major Henderson, Culver Military Academy, "The Red Poacher" and "Michigan's Land of Hiawatha"—Clarence J. Tinker, State Dept. of Conservation, "Siren" and Vacationland"—Eugene Sanborn, Wisconsin Dept. of Conservation, "The Man at the Wheel" (March of Time), "A New Series of Geography Films"—F. C. Wythe, New York City.

●   ●

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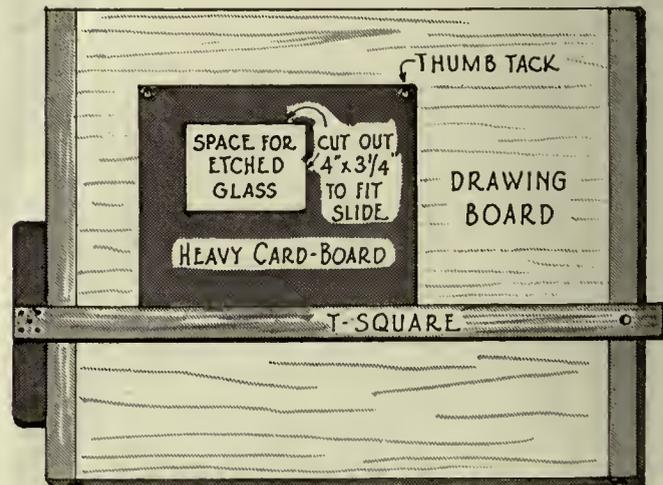
Suggested recordings of "Aida" for possible use are: the complete opera, Victor Musical Masterpieces Album 54; Celeste Aida (Heavenly Aida), Victor 7770; Grand March (Triumphal Scene Act II.), Victor 11885 Parlophone E. 11041; Ballet Music (Act II), Polydor 66584; O Terra Addio (Farewell to Earth) and Finale Act IV, Victor 3040-3041.

Suggested reference book is "Aida", the authorized edition of the Metropolitan Opera Guild, Inc., giving the story of Verdi's greatest opera. Adapted by Robert Lawrence, illustrated by Barry Hart. Published by Silver Burdett Company, New York, 1938.

### Method for Holding Slides

By **MAX R. KLEIN**  
Instructor of Industrial Arts,  
Public Schools, Cleveland, Ohio

A SIMPLE device for holding the lantern slide in place while making the copy on it is herewith illustrated. When making home made slides it is sometimes necessary to have the slide in position for ruling straight, parallel lines as for graphs and charts, or for ruling parallel lines to guide freehand lettering. A heavy cardboard, slightly thicker than an etched glass slide, should be used along with a small sized drawing board, T-square, and thumb tacks or staples. With a sharp knife or razor blade, cut out from the cardboard a rectangle, 4 inches by 3 1/4 inches, the size of a standard lantern slide. When the slide is placed into the cut out area, "square-up" the slide so that the horizontal edges are parallel with the T-square; then with thumb tacks or staples fasten the cardboard to the drawing board. When necessary to draw verticle lines use an ordinary drafting triangle (a 45 degree or 30-60 degree) held firmly on the upper edge of the T-square blade, thus assuring lines at right angles to the horizontal. With a little practice it will be found that accurate and neat homemade slides are



The Ensemble

easy to make with this device. The slide, as shown in the illustration, simulates a small drawing area upon which an idea may be developed for projection. If permanency is desired, a cover glass should be placed over the finished etched glass slide, then bound with tape in the usual manner for finished slides.

# AMONG THE MAGAZINES AND BOOKS

Conducted by The Staff

**The English Journal**—High School Edition (28: 120-129, February '39) "A Preview of an Investigation of Motion-Picture Class and Club Activities," by Constance McCullough, Hiram College, Hiram, Ohio.

This article gives in some detail the information secured from a study of the techniques in use for teaching motion picture appreciation. The data obtained represents 40 classes and 40 clubs, mostly from senior high schools. The motion picture study clubs reported on the nature of their organization, money-raising schemes, how funds are used, committee activities, typical programs at meetings, amateur film production, community cooperation and contacts, and club attempts to educate school and community in film discrimination. The teachers of classes in motion picture evaluation told of the materials used as texts, activities engaged in (many similar to those undertaken by the clubs), topics for study, problems encountered, and how standards of evaluation are established. The writer, in conclusion, warns teachers and club-sponsors that the study of motion pictures in school will not hold a respected and secure place in the curriculum unless they show tangible proof of the educational worth of such activities.

**Modern Language Journal** (23: 357-361, February '39) "Using Films and Slides Effectively," by Edward G. Bernard.

A discussion of the visual techniques to be utilized in teaching modern languages. Films and slides are declared to be valuable for creating interest in and teaching the civilization of the country whose language is being studied; also for vocabulary and composition. Sound films are helpful in pronunciation work. The importance of advance preparation of the class for a film is stressed, and various methods of conducting a film lesson are suggested. A number of effective variations can be devised by an ingenious teacher. Reviews of six French films complete the material.

(23: 367-370, February '39) "French by Sound Pictures," by Clifford S. Parker, University of New Hampshire, Durham.

Some concrete evidence of the value of films in foreign language instruction is offered in this article appearing in the same issue.

A questionnaire was passed out at the showing of a French talking film to find out how much of the language the audience understood. 70 per cent of the audience was taking a French course and half had just read the play. It was found that only advanced students are likely to understand the dialogue and profit by it. The author's conclusions parallel those of Mr. Bernard, namely, that such

films have value mainly in stimulating interest in French and in giving authentic views of French life.

**Education** (59: 415-417, March '39) "A Director of Visual Education in Science," by Kenneth Edwards and H. S. Busby.

The functions and activities of a director of Visual Education in Science, to which subject of the curriculum this issue is devoted, are briefly set forth to be: careful selection of material and adapting it to the curriculum, training in the principles of audio-visual projection and in the technique of instruction, distributing and scheduling the materials. A not unimportant duty of the director also is the instilling, in the heart of the students, of a desire to develop a scientific attitude.

**The Illinois Teacher** (27: 200-201, March '39) "A New-Type Visual Commencement," by C. C. Logan and Hal Hall.

The Senior Class and Faculty of the University High School, Southern Illinois State Normal University, presented a commencement program last year which was a radical departure from the tradi-

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tional type. Instead of the usual speeches, the program consisted of a one-act play dealing with a current social problem, and thirty minutes of pictures of school activities and students, particularly members of the graduating class. Several hundred candid and posed pictures had been taken throughout the school year and converted into filmstrips and slides for projection. Such a vitalized program as described herein receives more publicity, increases attendance, and stimulates greater audience-interest. Doubtless, many other schools will be inspired to initiate a similar procedure.

The *Journal of Geography* (38: 58-62, February '39) "The Use of Toy Projection Aids in the Teaching of Geography," by Harold Gluck, Walton High School, New York City.

"The purpose of this article," declares the author, "is to show how suitable equipment may be obtained at little or no cost." By "toy projection aids," he means the great variety of devices which have been introduced on the market for the amusement of children but which can be used to great advantage by the geography teacher. And he tells how. Among these devices are the postal card projector, the magic lantern, 8 mm and 16 mm motion picture equipment, still film slides.

**Proceedings of Pennsylvania Conference**

The second annual Audio-Visual Education Conference was held at the Pennsylvania College for Women, Pittsburgh, on March 31 and April 1, as announced in our March issue. Approximately two hundred representatives from schools, colleges, clubs, and social agencies attended the sessions. Durably bound mimeographed proceedings of the conference may be obtained for 25c by writing to James S. Kinder, Director, PCW Film Service, Pennsylvania College for Women.

**Source List of Films on Current Problems**

*Films of Everyday Life* is the title of a 61-page bibliography of selected films on current problems compiled by Hilla Wehberg for the Production Committee of the Metropolitan Motion Picture Council, 100 Washington Square East, New York City. The purpose of this valuable compilation is "to give organizations interested in making films a cross section of the work already done in their respective fields." The 236 films are classified under the following 24 subject-groups: Agriculture and Rural Life, Business, Civil Liberties, Consumers and Cooperatives, Crime Prevention, Culture Patterns, Education, Health, Housing, International Relations, Labor, Marriage and Family, Mental Hygiene, Political Science, Racial Relations, Recreation, Religion and the Community, Safety, Social Service, Unemployment, Vocational Training, War and Peace, Youth, Miscellaneous.

Data is given on each film as to producer, number of reels, whether 16mm or 35mm, sound or silent, distributor, and contents. The price of the directory is \$2.00, but members of the Motion Picture Council may obtain it for 50c.

**Los Angeles Bulletin on School Journey**

THE SCHOOL TRIP—Elementary Superintendents' Bulletin No. 5. Published by Los Angeles City School District, January, 1939. 24 pages.

This bulletin contains a comprehensive account of the workings of the "School Journey" in the Los Angeles school system. Preparations for a "trip" are described in full detail. Then scores of trips regularly made in and around the city are listed, with transportation directions. Several of these journeys are

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### NATURE NOTES

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selected for detailed treatment—an account of purpose and preparation by the teacher, and written reactions by pupils—including the Airport, a Museum, a Dairy, the Harbor, San Fernando Mission, Griffith Park Observatory. Bibliographic references are plentiful throughout and the bulletin concludes with some seven pages of suggestive discussion in the form of two essays on "Understanding the Child" and "Every Teacher a Counselor" which are thoroughly worth reading for all concerned with School Journey activities.—N.L.G.

## Among Ourselves

(Concluded from page 169)

been possible to put the plan into effect for experimental production.

If this plan works out, we hope to be able to make these shorts available at perhaps \$7.50 per 200-foot unit *complete with study guide*, through the Association of School Film Libraries. Of course, the subjects available will be those related to agriculture. However, we feel that the acquisition of these films will have a tendency to encourage greater use of films and consequently the purchase of films on other subjects which can not be made available at such low cost. It was not until the price of the Ford came down that the more expensive cars became popular. So we feel and hope it will be with films. We hope to have a number of films completed and available for purchase in the near future. Announcement will be made through the Association of School Film Libraries of subjects available.

## Editors Who Have Helped

Requests from our Editorial Committee for consideration of problems in visual education were met with whole-hearted support by several publishers. We heartily endorse the following to our members:

*Nation's Schools* (Chicago and N. Y.) Each month film listings are given, together with reviews of new educational releases. Look for the June issue, in which a special "portfolio" on the administration of visual education will appear.

*School Science and Mathematics* (Chicago) Beginning in February, a motion picture review service for science teachers was initiated. See also the excellent articles on motion pictures appearing in the March and April issues.

*Scholastic* (N.Y.C.) "Sight and Sound" includes film reviews and news notes for the teacher of social studies or English.

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# THE FILM ESTIMATES

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

(A) Discriminating Adults (Y) Youth (C) Children

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

- Ballerina** (French-English titles) (Mayer-Durstyn) Expertly picturizes life in isolated art world of French Opera ballet school. Earnest little pupil trying to help teacher cripples for life teacher's rival. Remorse, struggle, forgiveness make real drama. Charming child acting and dancing. 4-25-39  
(A) (Y) Very good of kind (C) Beyond them
- Beauty for the Asking** (Lucille Ball, Patric Knowles) (RKO) Glittering sets and supposed "insight" into doings of the cosmetics business help little this thoroughly artificial, unconvincing triangle theme. Nothing objectionable, just dull and unreal, often absurd, and dramatic unity lacking. 4-18-39  
(A) Mediocre (Y) Hardly (C) No
- Blackwell's Island** (John Garfield, Rosemary Lane) (Warner) Utterly exaggerated, cheaply sensational stuff about crude racketeer who is jailed, but crows warden and runs huge prison to suit himself until foiled by colorless reporter-hero. The crass, ignoramus villain steals the picture. 5-2-39  
(A) Preposterous (Y) No (C) No
- Broadway Serenade** (MacDonald, Ayres, Ian Hunter) (MGM) Lavish, costly musical hung on trite, obvious plot of little interest. Jeanette sings beautifully, but Tchaikowsky's music is brutally mangled in grotesque climax that strives to be colossal. Notable role by Al Shean as old music-master. 5-2-39  
(A) Elaborate (Y) Good of kind (C) Little int.
- Crisis** (Produced in Sudetenland) (Mayer-Burstyn) Strong, straight-forward, anti-Nazi documentary film tracing Hitler doings from Austrian Anschluss to rape of Czechoslovakia deserted by democratic allies. Thought-provoking, full of authentic details, vivid portrayal of world danger, fine narrative accompaniment. 4-18-39  
(A) Very good of kind (Y) (C) If it interests
- Dark Victory** (Bette Davis, George Brent) (Warner) Artistic, unusual, deeply-moving film, splendid in all respects. Notable for direction and Bette's superb portrayal of girl who readjusts her life and bravely awaits tragic death that faces her. Fine restraint and character values. Tender love story. 5-2-39  
(A) Excellent (Y) Very sad (C) Too mature
- Disbarred** (Otto Kruger, Gail Patrick) (Para) Clever, engaging criminal-lawyer-racketeer galaxy accepts disbarment, installs innocent lawyer-heroine to win crooked trials for his gang, thwarts justice consistently until heroine learns truth and changes sides. Well acted. 4-11-39  
(A) Hardly (Y) No (C) No
- Dodge City** (Errol Flynn, de Havilland) (Warner) Lavish Technicolor western thriller, burying history in seething melodrama. Railroad displaces stagecoach, hero shoots heroine's brother, longest and smashiest barroom fight ever done, golden spike driven, lurid gun-fight in burning train, and heroine forgives hero. 4-11-39  
(A) Depends on taste (Y) Thrilling (C) No
- Family Next Door** (Hugh Herbert, Joy Hodges) (Univ) New series of domestic comedies a la Jones Family, but less sane and more bedlam. Harebrained father, social-climber mother, rattlebrained son with big money-making dreams are caricatures. Slapstick realism with all the stock laugh-devices. 4-18-39  
(A) Hardly (Y) (C) More or less amusing
- Hound of the Baskervilles** (Rathbone, Bruce, Greene, Barrie) (Fox) Fine screening of classic, notable cast and settings, with story content by Doyle, not Hollywood. Result, artistic thriller absorbing in character, action, atmosphere and natural dialog. Should start "Holmes" series with same cast. 4-25-39  
(A) (Y) Excellent (C) Very exciting
- I'm from Missouri** (Bob Burns, Gladys George) (Para) Usual Burns drawl-comedy but he is crude mule-raising banker (!) and married to dainty Gladys George (!). Starts as amusing Missouri realism, then a slapstick invasion of society in England which is laughable unless too preposterous. 4-11-39  
(A) Depends on taste (Y) (C) Mostly amusing
- King of the Turf** (Menjou, Roger Daniel) (U A) Well-acted, sentimental, "horse" melodrama about former great race-track figure, now a drunken bum, regenerated by track-struck boy who proves to be his son! Coincidence over-worked, ethics mixed, logic of depressing ending doubtful. 5-9-39  
(A) Depends on taste (Y) Doubtful (C) No
- Lady and the Mob** (Fay Bainter) (Columbia) Lively, thoroughly improbable comedy of rich, belligerent little old lady bent on curing wrongs regardless of method. Hires gang to fight gang. Whole story burlesques reality but Fay Bainter gets full values from greatly overdrawn role. 4-18-39  
(A) Perhaps (Y) Probably good (C) Doubtful
- Let Us Live** (Fonda, O'Sullivan) (Columbia) Engaging, innocent newly-weds suddenly caught in preposterous miscarriage of justice, artificially induced, and District Attorney gloats. Her heart-breaking struggles finally free husband from death cell, but whole agony is still gratuitous and harrowing. 5-9-39  
(A) Depends on taste (Y) (C) By no means
- Lucky Night** (Loy, Robert Taylor) (MGM) Gay, flippant stuff. Couple "broke", park bench, steal dime, slot machine, roulette, prosperity, food, drink, drunken marriage unremembered—whole achievement blessed by her rich, incredibly "understanding" father! Clogged by much pseudo-philosophic "talk." 5-9-39  
(A) Depends on taste (Y) Unwholesome (C) No
- My Son is a Criminal** (Alan Baxter, Jacqueline Wells) (Columbia) Unpleasant, strong melodrama. Fine, retired police-chief father wants son to join department but latter is unsuspected head of hijacking gang, using his police contact to advantage. Son is finally killed by his own father in a robbery. 5-2-39  
(A) Mediocre (Y) No (C) No
- My Wife's Relations** (The Gleasons, Davenport) (Republic) Second in Higgins Family series. Realism and character interest spoiled by caricature acting, poor low comedy, and impossible child conduct. Boorishness in drawing-room, chair-smashing, water-squirting are features. Waste of Davenport. 4-25-39  
(A) Worthless (Y) No value (C) No
- Mystery of Mr. Wong** (Karloff) (Monogram) Well tangled little thriller about couple of society murders over "cursed" jewel. No clutched hands, secret panels or grewsomeness. Karloff ponderously impressive as James Lee Wong of the Collier stories, supported by fairly adequate cast. 5-9-39  
(A) Perhaps (Y) (C) Fairly good
- Mystery of the White Room** (Bruce Cabot) (Univ) Complex and absurd "Crime Club" thriller laid in "hospital" where routine consists of few operations and many duet scenes of doctors kissing their pet nurses, stupid comedy, plus impossible murders by jealous little nurse tossing tiny scalpels! 4-25-39  
(A) Stupid (Y) No (C) No
- One Third of a Nation** (Sylvia Sidney, Leif Ericson) (Para) Sincere, earnestly-acted argument for slum clearance. Argues more eloquently through dialog than visually, despite vivid scenes of tenement squalor and disease-ridden fire-traps. Many weaknesses as drama, but focuses attention on serious social problem. 5-2-39  
(A) (Y) Good of kind (C) Too mature
- Pirates of the Skies** (Kent Taylor, Rochelle Hudson) (Univ.) Breezy headstrong hero, fired from Air Police service, still tracks down from the air a bank-robbing gang making its escapes by plane kept cleverly hidden. Very ordinary in acting, cast and direction. No undue thrills or violence. 4-18-39  
(A) Mediocre (Y) (C) Perhaps
- Prison Without Bars** (British) (UA) Powerful, finely acted, Korda-directed story of life in girls' reform school. New superintendent transforms system and its effects convincingly, sacrificing her own romance for sake of heroine, the leading inmate. Appealing, absorbing, and technically well done. 4-11-39  
(A) Interesting (Y) Very mature (C) No
- Saint Strikes Back** (George Sanders, Wendie Barrie) (RKO) Well-known fiction character, suave adventurer, uses incredibly clever talents (and quite dubious methods) to help girl clear deceased father's name and unmask crooks who framed him. Lively, fairly absorbing, well acted, improbable, very involved. 5-2-39  
(A) Fair (Y) Perhaps (C) No
- School for Husbands** (English cast) (Hoffberg) Naive effort at breezy, sophisticated society comedy about supposedly irresistible playboy teaching husbands how to restore wifely affection by risqué methods. Acting, dialog and direction all too lacking in deftness and subtlety to convince or amuse. 4-11-39  
(A) Amateurish (Y) No (C) No
- Sergeant Madden** (Wallace Beery, Tom Brown) (MGM) Beery in sympathetic, convincing role as humble but worthy policeman whose ideals and example inspire one son but fail to keep the other from downward path of crime. Rambling plot, gangster atmosphere, but total effect probably distinctly wholesome. 4-18-39  
(A) Fair (Y) Mostly good (C) Unsuitable
- Smiling Along** (Gracie Fields) (Fox) British-made hilarious farce-comedy of trials of touring vaudeville troupe finally outwitting crooked manager who fired them. Typical English clowning done with artistry even to the slapstick. Gracie again proves her right to be England's outstanding comedienne. 4-18-39  
(A) (Y) (C) Very good of kind
- Society Smugglers** (Preston Foster, Irene Hervey) (Univ) Intricate little puzzler of chase by U. S. Secret Service after clever gang of transatlantic diamond smugglers. Heroine planted with gang is key of whole action. Some hectic romance included. Minimum of guns and fists. 4-25-39  
(A) Hardly (Y) Fairly good (C) Hardly
- Story of Alexander Graham Bell** (Don Ameche, Fonda, L. Young) (Fox) Detailed, well-acted, appealing picture of Bell's struggles, romance and final triumph in developing the telephone. More narrative than drama, but of real value as a document on America's economic history. 4-25-39  
(A) (Y) Very good (C) If it interests
- Three Smart Girls Grow Up** (Deanna Durbin, Winninger) (Univ) Excellent cinema. Winsome star, even lovelier in voice and finer in acting than ever, manipulates her two sisters' tangled love affairs in rare comedy. Songs deftly integrated with plot. Winninger splendid as absent-minded father. 5-2-39  
(A) (Y) Delightful (C) Good
- Twelve Crowded Hours** (Richard Dix) (RKO) Mere formula thriller about elusive bag of stolen bills, heroine kept in peril to help newspaper-publisher-hero clinch evidence against gang. Thick with usual gunplay, hard drinking, heavy villainy, stock heroics, etc. Dix deserves better. 4-25-39  
(A) Mediocre (Y) No (C) No
- Wuthering Heights** (Merle Oberon, L. Oliver, D. Niven) (UA) Masterful screening of Emily Bronte classic of sombre atmosphere and fantastic mood, true to its period, splendidly set, cast, and directed. Old-time love story powerfully told from childhood to final tragedy and eerie aftermath. Notable achievement. 4-18-39  
(A) Excellent (Y) Mature but good (C) No
- With a Smile** (Maurice Chevalier) (French-Eng. titles) (Malmar) Engagingly brazen hero with diarming smile, untroubled by ethics, elbows way to top, despite friend or foe, from door-opener on curb to head of the national Opera. Clever acting and pantomime. Continental sophistication. 4-25-39  
(A) Good of kind (Y) No (C) No
- Whispering Enemies** (Dolores Costello, Jack Holt) (Columbia) Hero heads racket of whispering campaigns against products of rival firms, forcing them to fail. Finally repents, confesses, goes to jail, becomes hero when he foils jailbreak, and marries heroine whose business he had almost ruined! 5-2-39  
(A) Stupid (Y) No (C) No

# Publications on the Visual Teaching Field

## EDUCATIONAL SCREEN

The only magazine in the field of visual and audio visual instruction. Official organ of the Department of Visual Instruction of the National Education Association. Discusses methods, procedures and results with various types of visual teaching aids to instruction, and provides up-to-date information on progress and developments generally. A clearing-house of thought, fact and experience on all phases of the field. Published monthly except during July and August.

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## 16 mm Association Formed

The Allied Non-Theatrical Film Association was organized at a meeting recently held in New York City. Its membership is composed of manufacturers of 16 mm motion picture equipment and those engaged in the production, distribution, and the sale and rental of 16 mm films. Officers were elected as follows: President, Bertram Willoughby of Ideal Pictures Corporation; First Vice-President, Harry A. Kapit of W. O. Gutlohn, Inc.; Second Vice-President, Wm. Hedwig of Nu-Art Films; Secretary, Thomas J. Brandon of Garrison Films; Treasurer, W. O. Post of Post Pictures. Other members of the Board of Directors are: J. H. Hoffberg, of Hoffberg Pictures, S. C. Atkinson of General Films Limited, Laurence Saltzman of Audio-Film Libraries and H. T. Edwards of Edwards Productions. Objectives of the Association include the bringing about of closer cooperation among the various firms in the field and that of producers and distributors with the 16 mm film users. By concerted watchfulness and action it hopes to put a stop to the duping and bootlegging of prints and to prevent legislation adversely affecting the interests of the 16 mm field. Present membership consists of thirty firms, with an extensive membership drive under way.

## Timely Historical Subject

*Sea of Strife*, a two-reel film distributed by Pictorial Film Library, 130 West 46th Street, New York City, is a historical document of considerable timely interest. It presents the fascinating story of the Mediterranean Sea, showing how it has always been the scene of conflict

between nations from ancient to modern times. Scenes from old silent films portray the battles of the Romans and Carthaginians. The narrator then proceeds down through the ages to the present with shots of the Ethiopian War, the Spanish War, Mussolini and the British fleet, pointing out Italy's rise to naval power until today it shares control of the Mediterranean amicably with Great Britain. Pictorial offers this subject in both 16mm and 35mm sound. Commentary is by Hal Baumstone.

## Bell & Howell New Models and Price Reductions

March 1st Bell & Howell announced an entirely changed sales set-up, new motion picture camera and projector models, sweeping price reductions, simplification of lines and replacement of catalog letter-and-number designations of most models with easy-to-remember proper names.

The new prices of the Filmo 141 16mm. camera range from \$115.00 to \$160.50, the Filmo 70's from \$124.00 to \$243.50, and the Filmo 121 from \$76.00 to \$121.50. In the silent 16mm. projector line, model JJ becomes "Diplomat," reduced from \$242.00 to \$198.00; model 129-D the "Showmaster," reduced from \$222.00 to \$215.00. The Filmosound 16mm. sound-on-film projector line has been simplified. Five models covering a wide range of auditorium requirements are offered, ranging in price from \$276.00 to \$410.00 for four of them, and \$875.00 to \$1550.00 for the 1200-watt "Auditorium" model.

## Evaluation of Still Pictures

(Concluded from page 159)

be determined. The desirable qualities seem to fall into two well defined groups, the one relating to technical qualities and the other to the instructional qualities of a picture.

### Conclusions which Seem Evident from the Experiment

a. In every group classified according to teaching experience and in the total group as well, the rank correlation indicated that the score card increased the ability of the teachers to grade the pictures more nearly in accord with the evaluation given by the judges.

b. With the score card, the rank of the pictures by the teachers and judges were in closer agreement than the teachers were with themselves when the grades given without and with the score card were compared, except in one case where the teachers were actually teaching on the grade level of the unit used in the experiment.

c. Teaching experience in itself was no indication of superiority in the scoring of the pictures.

d. Visual instruction courses or work under a supervisor seemed to have had little effect in the ability to evaluate specific pictures for a designated unit of study, but the inclusion of so many who had had work only as practice teachers with no actual classroom experience may have affected the results in this group.

### General Conclusions

a. The extreme variation of individual scores indicates a need of greater standardization in the important work of evaluating pictures for instructional purposes.

b. It must be remembered that this score card on which the experiment is based is a compilation of the opinions of men and women who are working in this field of education and who are as nearly competent to judge standards as any group which is available. However, they would be the first to disclaim authority in their opinions. The proposed score card offered in this study probably needs revision and refinement. It is a beginning from which perhaps a more reliable score card may be constructed. Some of the over-lapping qualities possibly should be combined. Other qualities, in actual practice, may be found to be over-emphasized. A more objective method of scoring each item might be more effective. Further experimentation is needed to determine more specifically the value of most of the qualities listed on the present score card.

c. If classroom teachers and visual instruction directors will continue the work of testing and checking the qualities which are desirable for an instructional picture, the results can be combined into a set of standards which will be a valuable contribution to education.

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(See advertisement on inside back cover)
- Bray Pictures Corporation** (3, 6)  
729 Seventh Ave., New York City
- Cine Classic Library** (5)  
1041 Jefferson Ave., Brooklyn, N. Y.  
(See advertisement on page 176)
- Dudley Visual Education Service** (4)  
736 S. Wabash Ave., Chicago  
4th Fl., Coughlan Bldg.  
Mankato, Minn.
- Eastin 16 mm. Pictures** (6)  
707 Putnam Bldg., Davenport, Ia.  
Burns Bldg., Colorado Springs, Colo.
- Eastman Kodak Co.** (1, 4)  
Rochester, N. Y.  
(See advertisement on outside back cover)
- Eastman Kodak Co.** (4)  
Teaching Films Division, Rochester, N. Y.  
(See advertisement on page 179)
- Eastman Kodak Stores, Inc.** (6)  
Kodascope Libraries  
356 Madison Ave., New York City
- Eastman Kodak Stores, Inc.** (6)  
1020 Chestnut St., Philadelphia, Pa.  
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1924 Rose St., Regina, Sask.  
156 King St., W. Toronto
- Walter O. Gutlohn, Inc.** (6)  
35 W. 45th St., New York City  
(See advertisement on page 166)
- Harvard Film Service** (3, 6)  
Biological Laboratories,  
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- Guy D. Haselton, Travelettes** (1, 4, 5)  
7936 Santa Monica, Blvd.,  
Hollywood, Calif.
- J. H. Hoffberg Co., Inc.** (2, 5)  
729 Seventh Ave., New York City
- Ideal Pictures Corp.** (3, 6)  
28 E. Eighth St., Chicago, Ill.  
(See advertisement on page 176)
- Lewis Film Service** (6)  
105 E. 1st St., Wichita, Kan.  
(See advertisement on page 167)
- The Manse Library** (4, 5)  
2439 Auburn Ave., Cincinnati, O.  
(See advertisement on page 176)
- Norman-Willets Co.** (6)  
318 W. Washington St., Chicago.
- Pictorial Film Library, Inc.** (6)  
130 W. 46th St., New York City  
(See advertisement on page 176)
- United Projector and Films Corp.** (1, 4)  
228 Franklin St., Buffalo, N. Y.
- Universal Pictures Co., Inc.** (2)  
Rockefeller Center, New York City  
(See advertisement on page 172)
- Visual Education Service** (6)  
131 Clarendon St., Boston, Mass.
- Wholesome Films Service, Inc.** (3, 4)  
48 Melrose St., Boston, Mass.
- Williams, Brown and Earle, Inc.** (3, 6)  
918 Chestnut St., Philadelphia, Pa.
- Y.M.C.A. Motion Picture Bureau** (1, 6)  
347 Madison Ave., New York City  
19 S. LaSalle St., Chicago  
351 Turk St., San Francisco, Cal.

## MOTION PICTURE MACHINES and SUPPLIES

**The Ampro Corporation** (6)  
2839 N. Western Ave., Chicago  
(See advertisement on page 146)

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

**DeVry Corporation** (3, 6)  
1111 Armitage St., Chicago  
(See advertisement on page 148)

**Eastman Kodak Co.** (6)  
Rochester, N. Y.  
(See advertisement on outside back cover)

**Eastman Kodak Stores, Inc.** (6)  
Kodascope Libraries  
356 Madison Ave., New York City

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606 Wood St., Pittsburgh, Pa.

**General Films, Ltd.** (3, 6)  
1924 Rose St., Regina, Sask.  
156 King St., W. Toronto

**Hirsch & Kaye** (6)  
239 Grant Ave., San Francisco, Cal.

**Holmes Projector Co.** (3, 6)  
1813 Orchard St., Chicago  
(See advertisement on page 173)

**Ideal Pictures Corp.** (3, 6)  
28 E. Eighth St., Chicago  
(See advertisement on page 176)

**Norman-Willets Co.** (6)  
318 W. Washington St., Chicago

**RCA Manufacturing Co., Inc.** (5)  
Camden, N. J.  
(See advertisement on page 165)

**S. O. S. Corporation** (3, 6)  
636 Eleventh Ave., New York City

**Sunny Schick National Brokers** (3, 6)  
407 W. Wash. Blvd., Ft. Wayne, Ind.

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

**Universal Sound Projector** (5)  
1921 Oxford St., Philadelphia, Pa.  
(See advertisement on page 174)

**Victor Animatograph Corp.** (6)  
Davenport, Iowa  
(See advertisement on page 169)

**Visual Education Service** (6)  
131 Clarendon St., Boston, Mass.

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

## PICTURES and PRINTS

**Colonial Art Co.**  
1336 N.W. 1st St., Oklahoma City, Okla.  
(See advertisement on page 178)

## SCREENS

**Da Lite Screen Co.**  
2717 N. Crawford Ave., Chicago  
(See advertisement on page 170)

**Eastman Kodak Stores, Inc.**  
1020 Chestnut St., Philadelphia, Pa.  
606 Wood St., Pittsburgh, Pa.

**Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.

## SLIDES and FILM SLIDES

**Eastman Educational Slides**  
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Iowa City, Ia.

**Edited Pictures System, Inc.**  
330 W. 42nd St., New York City

**Ideal Pictures Corp.**  
28 E. Eighth St., Chicago, Ill.  
(See advertisement on page 176)

**Keystone View Co.**  
Meadville, Pa.  
(See advertisement on inside front cover)

**Radio-Mat Slide Co., Inc.**  
1819 Broadway, New York City  
(See advertisement on page 175)

**Society for Visual Education**  
327 S. LaSalle St., Chicago, Ill.  
(See advertisement on page 174)

**Visual Education Service**  
131 Clarendon St., Boston, Mass.

**Visual Sciences**  
Suffern, New York  
(See advertisement on page 175)

**Williams, Brown and Earle, Inc.**  
918 Chestnut St., Philadelphia, Pa.

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Meadville, Pa.  
(See advertisement on inside front cover)

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(See advertisement on inside front cover)

**Norman-Willets Co.**  
318 W. Washington St., Chicago

**Spencer Lens Co.**  
19 Doat St., Buffalo, N. Y.  
(See advertisement on page 167)

**Williams, Brown and Earle, Inc.**  
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- (1) indicates firm supplies 35 mm. silent.
- (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

The Magazine Devoted Exclusively  
to the Visual Idea in Education

JUNE, 1939

VOLUME XVIII, NUMBER 6  
WHOLE NUMBER 173

Public Library  
Kansas City, Mo.  
Teachers Library

## IN THIS ISSUE

*Electrifying English*

*A Case for Integration  
through Slides*

*Motion Pictures —  
Not for Theatres*

PROCEEDINGS  
OF THE FIRST  
MIDWESTERN FORUM  
ON  
VISUAL TEACHING AIDS



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# The EDUCATIONAL SCREEN

JUNE, 1939

VOLUME XVIII

NUMBER SIX

## Contents

Electrifying English Walter Ginsberg .....	187
A Case for Integration Through Slides Paul S. Miller and Mildred A. Schenck .....	189
Motion Pictures—Not for Theatres Arthur Edwin Krows.....	191
Proceedings of the First Midwestern Forum on Visual Teaching Aids.....	195
Diversitorials .....	209
Among Ourselves—Notes from and by The Department of Visual Instruction Conducted by The Editorial Committee.....	210
News and Notes Conducted by Josephine Hoffman.....	213
The Federal Film Conducted by Arch Mercey.....	214
In and For the Classroom Conducted by Wilber Emmert.....	216
Among the Magazines and Books Conducted by the Staff.....	220
Current Film Releases.....	222
Among the Producers.....	224
Film Estimates .....	226
Here They Are! A Trade Directory of the Visual Field....	228

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M e a d v i l l e , P e n n a .

# Electrifying English

(Concluded from May Issue)

IN THE field of photographic reproductions English teachers undoubtedly are familiar with the photostating of library material and the photo-reprint method of reproducing textual and pictorial material in quantity. In 1936 the *English Journal* described the photo-reprint method of producing the school paper, a method that has in many places given new life, if not life for the first time, to the school paper.<sup>11</sup> And in the Spring of 1938 the Teachers College Bureau of Publications had occasion to make available to English teachers full-size photographic reproductions of rare illustrative Shakespeare materials.<sup>12</sup> But here let me tell you about the most recent and most thrilling development of photographic reproduction—a development for our purposes really of only the last two years. I am referring to microphotography.

What is microphotography? It is a young genius in the miniature camera family, related to the candid camera so much in amateur vogue, in that it uses the same size film, 35mm—also the size of the professional movie film. Books, charts, manuscripts, pictures of all kinds are photographed on the microfilm in the form of minute stills, each occupying a "frame" of space. Eight to sixteen frames occupy a foot of this film. Thus eight to sixteen pages of a book can be placed on a foot of film, at a cost varying with the library or laboratory where the work is done from about one to three cents a "frame" or page.

An entire book in microfilm literally can be carried in that much-stuffed vest pocket! Recently I inquired at the New York Public Library's newspaper division for a certain September day's copy of the New York Herald-Tribune. The attendant handed me a small container no bigger than four and one-half inches in diameter and two inches high, and said, "Here is the Tribune for the whole month of September, Sunday editions, too." It was on microfilm, and he showed me to the nearest reading machine.

As with so many things that are new, the idea is old. In this case it goes back to the French photographer, Dagon, who in 1870 had to send information out of besieged Paris. He reduced the document photographically, then wrapped it around a pigeon's leg. But electric developments have brought microphotography around to its promising stage of today. The essential equipment for viewing material on the microfilm is a reading machine or projector. The most recent as well as the cheapest instrument, costing less than a good typewriter, has the economy of being used either as a

*A discussion of potential values derivable from microphotography for English classes which few schools have yet realized.*

By WALTER GINSBERG

English Department, Teachers College  
Columbia University, New York City

reading machine for the individual or as a projector for the group.

What can microphotography do for us English teachers? For one thing, it makes library walls disappear! The magic microfilm camera has penetrated the great repositories of recorded culture. Materials we could not even dream of having—the rare, the inaccessible, the cumbersome—now we can have them, arranged in proper sequence for vivid presentation to the class with the projector, and for re-examination by the individual student after class with the reading machine. Using 35mm strips or rolls of safety film, the libraries will copy their books and manuscripts on your demand, for your permanent possession at a cost almost negligible. Through the Bibliofilm Service of the American Documentation Institute,<sup>13</sup> the vast resources of the Library of Congress and other great Washington reserves may be microfilmed to your order. Among other institutions offering the service of microfilming are the New York Public Library, the Huntington Library and Art Gallery in California, the libraries of the University of Michigan, the University of Chicago, the Massachusetts Historical Society, Yale University, Harvard University, University of North Carolina, Brown University, and the University of Washington. Think of the wealth of rare books, manuscripts, special collections, and other materials made available! Nor do we have to stop at the edge of the Atlantic. From the libraries of Cambridge, the British Museum, and Bodleian in England you can order through University Microfilms at Ann Arbor, Michigan. University Microfilms now is engaged in filming all the books printed in England before 1550, and making the positive prints of the films available here on a subscription basis.

The Bibliofilm Service will put the teacher's own materials on microfilm, in the form of a pictorial film-strip. The costs of this significant service depend on the amount of work involved in the copying and titling, but the general rate is commensurate with the very low charge for microfilming the libraries' own materials. Additional film prints of the negative in the microfilm process can be had as easily as extra prints of the snapshots you took on the beach last summer. In this regard, microphotography becomes an amazingly low-cost form of publishing.

Precursive H. G. Wells, contemplating the development of microphotography and what it means for the preservation, release, and exchange of information, exclaimed, "It . . . was the beginning of a world brain . . . a sort of cerebrum for humanity . . . which will constitute a memory and also perception of current reality for the

<sup>11</sup> Ginsberg, Walter "Low-Cost Production of the School Paper," *English Journal*, December, 1936.

<sup>12</sup> Jewett, Ida A. and Ginsberg, Walter *The Shakespeare Collection*, Bureau of Publications, Teachers' College, Columbia University, 1938.

<sup>13</sup> Bibliofilm Service of the American Documentation Institute O/o United States Department of Agriculture Library, Washington, D. C.

entire human race . . . In these days of destruction, violence, and general insecurity, it is comforting to think that the brain of mankind, the race brain, can exist in numerous identical replicas throughout the world. . ."<sup>14</sup>

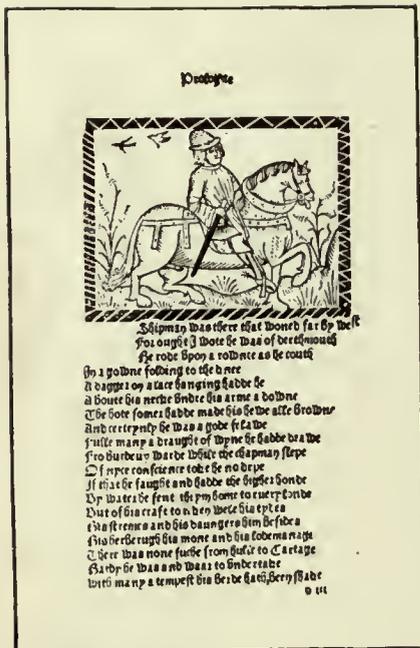
Mr. Wells' imagination was excited by the possibilities of microphotography for intellectual progress. Let your own imagination play a bit upon the possibilities, if not for the intellectual progress of all mankind, then for the progress and enrichment of the work in English teaching. Let your imagination play, and soon you will be fashioning applications that will excite you tremendously!

In order to explore and suggest a few types of possibilities, I have taken representative materials, and have placed them on a strip of microfilm. The strip becomes a series of projected stills, each held before the group or individual for as long as the discussion study may demand. With splendid results, I experimentally had these materials microfilmed:<sup>15</sup>

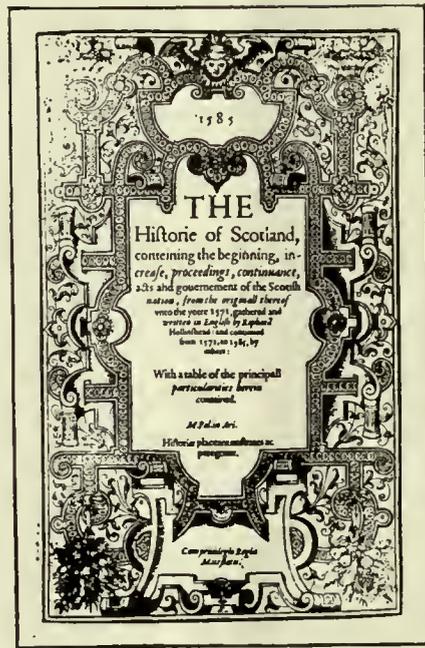
1. Rare Library Materials: From the Shakespeare First Folio, 1623, showing the title page with portrait, introductory pages, and *Macbeth* as it appeared in print for the first time; from *Holinshed Chronicles*, 1586-7, history of Scotland, the

scientific day, we may have a resurgence of interest in the old materials. At least some of these crumbling, precious volumes become preserved for future generations and available to all.

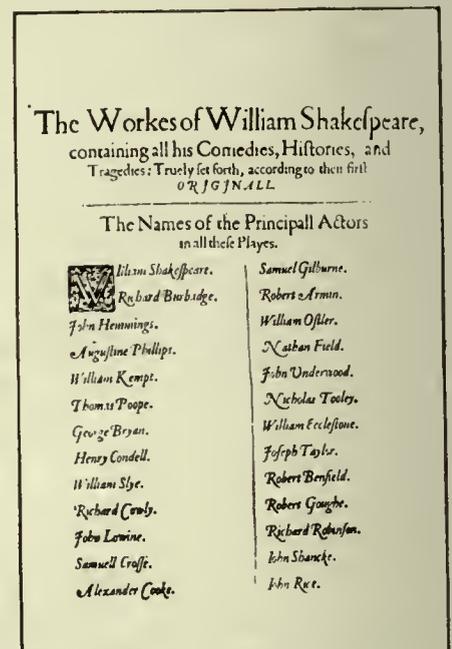
2. Scenes from Outstanding Stage Productions: English teachers need such material and have bemoaned the difficulty of securing it. Here I have examples of how we can present to the entire class scenes showing the Orson Welles *Caesar* and the Maurice Evans *Hamlet*. Past productions, too, could well serve our work. In 1923 David Belasco presented David Warfield as Shylock in a very notable production of *Merchant of Venice*. To commemorate the accomplishment, Mr. Belasco issued for limited distribution a souvenir of the production, containing about thirty beautiful photographs illustrating the vivid scenes of the play. What these could do for a class now studying the work, all English teachers know. But no copies of the book can be had for classroom use. That is, no copies in the old sense. For I have taken it with me to the classroom, all of it on microfilm, and right in that vest pocket!
3. Scenes from the Photoplays: Probably no materials are in greater demand than those of the



From the 1490 Pynson illustrated "Canterbury Tales", a page of the "Prologue."



From "Holinshed Chronicles," used by Shakespeare, the title page.



Courtesy of New York Public Library

From the Shakespeare "First Folio," a page showing the names of the actors.

pages giving the sources of passages in *Macbeth*; from the 1490 Pynson illustrated *Canterbury Tales*, the "Prologue"; from Washington Irving's *Knickerbocker History of New York*, a page of manuscript showing revisions in Irving's own hand; from the Lenox Collection, a rare portrait of Washington Irving. Here are some things the students have heard us tell about, but which neither they nor more than a very few of us have ever seen. It is interesting to contemplate that through this development of the modern

authenticated motion picture. As literary and historical background, and in connection with photoplay appreciation, we here have a technique for presenting still materials to the class. I have taken scenes from *Tale of Two Cities*, *David Copperfield*, *Well Fargo*, and *The Citadel*.

4. Looking at Life: Making vivid to the whole class at once certain important meanings. For example, from *Life* magazine, contributions of the negro to American culture, and candid snaps showing natural, effective gestures in public speaking.
5. Written Expression of Students: Here is a technique for presenting the students' compositions to the entire group. Useful in theme discussion and

<sup>14</sup> From an address before the World Congress of Universal Documentation, 1937, Paris, quoted by *Science Service*, Washington, D. C.

<sup>15</sup> These were demonstrated by the author during his address at the National Council of Teachers of English, St. Louis, Missouri, Nov. 26, 1938.

correction, this is the kind of aid English teachers are eager to have.

These suggested possibilities can no more than merely indicate all the implications of microphotography for enriching the English program. I could go on to elaborate concerning teachers and students creating their own strips as cooperative group projects, or teachers in different sections of the country recording and exchanging visualizations of the significant social and literary background of their own locales. But perhaps enough has been said to intimate that microphotography as a visual aid has vast significance for English teaching.

In commenting on the recent notable advances in the new machines to help communication and thought, the Regents' Inquiry into the Character and Cost of Public Education in the State of New York observes, "Any educational system which ignores these new methods and mechanisms will soon find it is out of date."<sup>16</sup> Alert English teaching, with its active awareness of radio and motion pictures and other scientific developments, seems far from the danger of becoming out of date. However, any comprehensive cognizance of the applications of scientific advances to the teaching of English surely must include the tremendous possibilities of microphotography.

The motion picture, the radio, microphotography today—television before tomorrow. What next for the

<sup>16</sup> Report of the Regents' Inquiry, *Education for American Life*, 1938, McGraw-Hill, New York.



Photograph by Vandamm Studio  
Scene from the Mercury Theater production of "Caesar", with Orson Welles as Brutus.

company of English teachers? Tireless marchers in the educational legion striving ever to gain new salients of progress, we wheel into the corridor of scientific advancements. From far ahead the call echoes and re-echoes, growing louder and louder, finally reaching us with its clear crescendo to "Forward!" into new fields whose "margin fades for ever and for ever" as we march with the torch of progress held high. And we know, it's an *electric* torch!

## A Case For Integration Through Slides

*How student-made lantern slides can clarify and enrich learning not only for the class but for the rest of the school.*

By PAUL S. MILLER and MILDRED A. SCHENCK  
Eastern School, East Orange, N. J.

**T**HE term integration as applied to the learning process has frequently been the cause of much confusion. This confusion has existed in the minds of pupils.

Among the major problems which confront the teachers is the inability to form a clear concept of the organization of subject matter in an integrated unit. Some have thought of it as a combination of several subjects, while others have considered it in the light of parallel subjects or courses. For our purposes we are considering integration as a process of learning which takes place in the minds of pupils. The presentation of subject matter is the means through which the pupils interpret and understand certain related concepts. The extent to which these concepts are understood by the learner depends to a large degree upon the methods employed.

It is almost universally accepted, that all teaching may be enriched and learning facilitated by means of practical methods which bring the pupil in direct contact with objects and concrete experiences. Unfortunately, many teachers are unable to provide facilities

for such a procedure, because they lack the training and experience themselves.

The purpose of this article is to explain how one method was employed by means of sensory experiences, which was considered a valuable aid in clarifying ideas, as well as giving opportunity for the development of the important educational process—self expression.

At the beginning of the school year in September, the fourth grade began the study of music designated for that grade. The first rote song which was taken from Beethoven's "Sixth Symphony" aroused the curiosity on the part of some pupils about the person who composed this selection. The pupils were anxious to learn something of Beethoven's boyhood, how he happened to become a composer, his experiences in early life as a musician, and how he became famous. The study was not confined to Beethoven and his compositions, but included other composers and their productions. However, there were certain favorites, chief among them was Haydn, or "Papa" as they loved to call him.

The "Childrens' Symphony" and how it was written made an especial appeal to the pupils. It was evident at this point that definite avenues of learning were manifesting themselves and that, under proper direction, excellent results might be achieved.

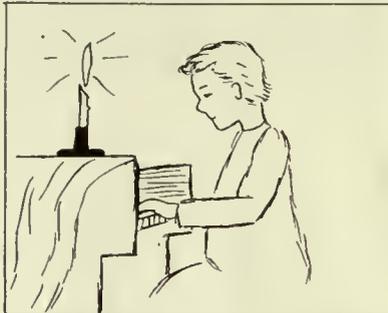
Those who wrote compositions found a new use for the dictionary. They realized that correct spelling and correct sentence structure were essential. Those who had a desire to express themselves through the medium of art, discovered that it was necessary for them to read extensively the lives and experiences of the composers. It was in connection with this activity that the idea found expression in the form of slides. The learning process had now changed from that of drill and mastery of facts to a game, which was interesting and to which each could make his contribution.

Before the pupils proceeded with the project it was necessary to conform to certain principles in the learning process. In order to meet this requirement the topic was presented with the following aims in view:

1. To keep the project within the range of ability of the pupils.
2. To give each pupil a task to perform that was of vital interest to him.
3. To assist each pupil in the preparation of his material.
4. To encourage him to complete his work in a satisfactory manner.
5. To exercise critical judgment in selecting the subject which each pupil wished to present.

When there was sufficient evidence that these aims had

#### Samples of Pupils' Slides



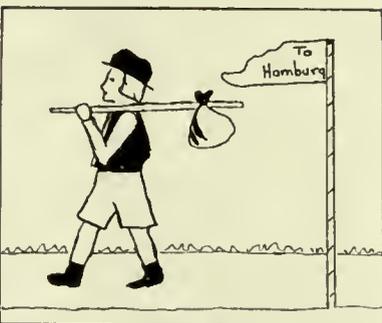
Little von Beethoven was made to practice at night.



Handel practiced in the attic by moonlight.



Griegs Music. House near his home in Norway



Little Bach walked miles to hear good music.

been accomplished, the actual work of making the slides began.

#### Making the Slides

Each pupil selected a subject with which he was already familiar and began to draw the figures on slides. The illustrations shown here represent a few of the types of subjects chosen. The slides consisted of pieces of plain cover glass, size  $3\frac{1}{4} \times 4$  inches. A large can of carborundum was purchased at a low cost and the pupils soon learned how to cover the slides with this emulsion. In this way they prepared their own etched slides. Colored drawing pencils were used to draw the figures on the slides. In order to protect the drawing, another piece of glass, size  $3\frac{1}{4} \times 4$  inches was placed over the drawing. Each slide was bound with tape in the usual way.

When the task was completed, the group decided that they would like to share their knowledge and experiences with other pupils in the school. The method that was agreed upon, was to present the unit before the school assembly. Since it was impossible for the entire class to participate, the pupils selected those whom they considered most capable and those who had prepared the best slides.

#### Probable Outcomes

To the individual pupils participating, the activity offered desirable learning activities through:

1. Vicarious experiences:
  - a. Self-reliance, b. Initiative, c. Exercising judgment, d. Listening to others, e. Sense of pride in achieving, f. Opportunity for creative ability.
2. Generalizing experiences:
  - a. Evaluating, b. Comparing, c. Selection and organization of facts.
3. Expressing one's ideas by means of:
  - a. Discussing, b. Dramatizing, c. Demonstrating, d. Characterizing.
4. Sensory Experiences:
  - a. Observation, b. Construction, c. Accuracy, d. Obtaining data from original sources, e. Identifying, f. Visualizing.

It is generally accepted that learning is not a matter of the intellect only, but also of the emotions. The method used in this project illustrates how it is possible to integrate the activities which encourage the pupil's growth, with full consideration of his needs, interests, aptitudes and abilities.

#### F. Dean McClusky Honored

Dr. F. Dean McClusky, active leader in the visual instruction movement, was honored on Sunday, May 28, 1939 by the Board of Trustees, the Board of Administration, and the Faculty of Scarborough School on the occasion of his tenth anniversary as Director of Scarborough School, Scarborough-on-Hudson, N. Y.

The guest of honor was presented with a sound motion picture projector! Best wishes for the continued success of Dr. McClusky. Other school boards please take notice, and follow suit!

# Motion Pictures — Not For Theatres

By ARTHUR EDWIN KROWS  
Editor of "The Spur," New York City

**T**O New York's lecture service Leipziger applied the unprecedented method of advertising to the public and, presently, the system arose into great popularity. In 1890 he relinquished his school work entirely in its favor. Among those whom he persuaded to lecture there were such celebrities as Theodore Roosevelt, Woodrow Wilson, Talcott Williams and Hamilton Wright Mabie. From 186 audiences in 1889, with an appropriation of \$15,000, the number arose to 1,295,907, with expenditures of \$140,000, in the season of 1914-1915. After that, the growing circumstances of the World War, theatrical motion pictures, the automobiles and other distractions easily to be understood as we look backward, exacted their toll and the system dwindled as rapidly as it had expanded. In 1928 the last glow of the educational torch, which he had carried, flickered out; and all remaining is an annual lecture given in memory of somebody named Henry M. Leipziger at the Town Hall in New York City.

It was fortunate that during Leipziger's heyday the New York Superintendent of Schools was William H. Maxwell. Here was a man enthusiastic about new trends in education; and his repeated efforts to introduce them, into the classrooms under his control, had led to many a newspaper cartoon and jibe satirizing "Maxwell's Fads and Fancies." The free lecture system stood high among the alleged "frills" enjoying his support. He did not long survive his remarkable supervisor for he, himself, died in 1920.

I recall Dr. Leipziger quite well. He had a habit of dropping in unexpectedly on some one of the lectures, always at the last moment and always requiring a chair on the platform and an introduction to the audience. A man of medium height, dressed in dark clothes, with a delicately white, heavily-bearded face, he always seemed to enjoy himself without outward signs of pleasure. He invariably gave a short talk, and usually made the local superintendent thoroughly uncomfortable by his mere presence, which was that of a severe schoolmaster with scholars going through a probation period.

Even his remoter centers advertised distinguished names. I, myself, heard among other talks in the system, twenty-eight lectures on art by Ernest Fenolosa, as many more on jurisprudence by George Kirchwey, then dean of the Columbia Law School, and a series on natural evolution of species by Samuel S. Schmucker, of the University of Pennsylvania. As time went on there was scarcely a school building within



Earle Hammons founded Educational Pictures Corporation believing that the public craved instructional films and discovered that theatrical audiences assemble to be amused.

the city limits where free lectures were not to be heard for two evenings a week from 8 to 9 P.M.

The extreme case to which the more experienced speakers liked to refer with amusement, was that of a school on Barren Island, where New York City disposed of much of its garbage. Over there was a little community composed principally of the workers and their families. The visiting lecturer was obliged to remain over night, invariably receiving a cordial welcome but scarcely enjoying his stay.

I have dwelt upon all this because I want to make clear that the non-theatrical readiness of the New York Board of Education in this period was unique, as, indeed, were the sources of material supply. Most of the lectures given for Leipziger were illustrated with lantern slides, which meant, of course, that the halls had to be equipped with stereopticons, each set requiring an operator who ordinarily was also the janitor of the building.

MAGIC LANTERNS AS STEPPING STONES

ABOUT 1911 Leipziger had begun to feel the serious need of having motion picture equipment, especially for the lecturers on travel, most of whom by now were making their own cinemato-

*The Tenth Installment. How an educational film company was sidetracked into presenting slapstick comedies and, on the other hand, how a theatrical war evolved the first company of record to specialize in making industrial motion pictures*

graphic films in addition to their own lantern slides. Their training in still photography had made the next step into animated pictures entirely logical and, now that they had the films, if Leipziger could not provide the means of exhibition, well, there were other lecture circuits which could and at better prices than the ten or fifteen dollars apiece which the New York Board of Education could squeeze out for them. Some of the lecturers, indeed, carried their own projection equipment at first, although that did not by any means insure their success with it because strict fire regulations were likely to rule them out. But in 1913 Leipziger met the requirements of the National Board of Fire Underwriters, and was able to boast of four free lecture centers permanently equipped with projectors.

The stereopticon equipment, and often the slides, too, were purchased and rented largely from Dr. Leipziger's good friend, Mr. Schwanhauser, of the Beseler Slide Company. Nevertheless, Leipziger counted no friendships in business; and he authorized the establishment of a little handyman machine shop of the Bureau's own, for the repair and maintenance of the large number of stereopticons in service. That shop now gradually took over a used film projector or two which might be sent out on very particular occasions. Sometimes these particular occasions were to show films for the politicians who wished to impress their constituents, although the irritable and conscientious Leipziger naturally did not respond kindly to that sort of thing. In all events, the stock of motion picture projectors grew and stereopticon equipments tended to become mere attachments on them. Booths were built and especial operators trained. The development was inevitable but, unfortunately, Leipziger, who was paying the penalty of broken health for having burned the candle at both ends during his early life, could not live to see it.

It was to be expected, when principals and teachers began to call for films in the classroom, that the Board of Education would think of the equipment used by the department of lectures, and used almost exclusively at night. Leipziger could have no serious objection—indeed, he might easily become enthusiastic—if they used his equipment for classroom tests in visual education. The only trouble was that his work was done; this new phase was to be carried out by others.

Toward the close of his life he either had appointed or had assigned to him the services of Miss Rita Hochheimer, a former grade school teacher;

and it became her duty to pass on the subject matter of all films used in the schools. When Leipziger then died and was succeeded in his post by Ernest E. Crandall, Miss Hochheimer was confirmed in her position. When the lecture system was about to end, Crandall dropped the old title Supervisor of Lectures and became Director of Visual Education. He held this place until about 1931, when illness obliged him to take a leave of absence. During it he died.

Crandall's superior, Dr. Eugene A. Colligan, assistant superintendent of schools, was himself interested in visual education and, instead of replacing Crandall with Miss Hochheimer, as was generally expected, took on the duties of the position personally. About 1934 Colligan was made president of Hunter College, but his successor still kept the work in his own charge without changing the status of Miss Hochheimer.

But Crandall and Rita Hochheimer were in command when Boone and Yorke began the active operation of Argonaut Pictures to serve the New York City schools. They speedily found that Iisley Boone, besides knowing a great deal concerning the film industry which they did not, was able also to converse with them in terms of pedagogy, while Walter Yorke kept the machinery of supply going smoothly. Consequently, for the time, at least, they were well content to have the Argonaut arrangement.

#### SUDDEN SYSTEMS OF DISTRIBUTION

IN 1919 free films were especially rare, and strong hearts still not as stout as Walter Yorke's would have been daunted. One of the many enterprises indirectly threatening his own plan of rental was that of the Bureau of Education of the United States Department of the Interior, with its 4,000 reels—many duplicates, of course. Persons in charge of that collection at Washington were begging for an appropriation to keep the reels in circulation and to care for them properly; but it did not come. In 1920 they solved the problem by depositing the reels in lots averaging 113 each, in thirty-five extension departments of State universities, normal schools, departments of education and museums. Each of these agreed to act as a distributor to local applicants.

The university extension departments went to work with a will on this new activity handling the Government films and also all other likely subjects they could acquire. They issued annual and even monthly catalogues which in bulk as in listings, put the primitive *Urbanora* and *Kleine* catalogues to shame. National advertisers found the institutions splendid outlets for their propaganda reels, and theatrical companies discovered that these eager, non-competitive exchanges would even release *their* outworn subjects on a rental basis. George Kleine had been one of the first of the regular producers to make his releases available in those places. As for Walter Yorke, he was philosophical about it, as one would expect him to be, having made up his mind about "free" films long previously, and being satisfied that the

more persons who were stimulated to the use of non-theatrical subjects, the more he would ultimately find to serve.

Another blow must have come from that outgrowth of the great agrarian crusade of the past half-century, the American Farm Bureau Federation, founded in 1918 at Chicago. July 1, 1921, the powerful organization established a Farm Films Service in connection with the Illinois Agricultural Association. Samuel R. Guard, director of the Department of Information, of which the Farm Films Service was a part, tried at first to obtain what he considered authentic farm subjects from the theatrical producers, but relinquished that plan in bitter disgust at the outrageous "hick types" which he found there. The service then produced two films of its own: "Spring Valley," in five reels, and "The Homestead," in two. Several other, previously existing films were adapted.

Farm Bureau picture distribution was twofold. Any State Federation was privileged to purchase prints at cost and to arrange distribution in its own territory or, the general offices at Chicago would book the films at the local theatre, the manager paying therefor either a flat rate or a percentage of the receipts. The Bureau also supplied portable projectors at cost. In 1922 there were produced for the Federation twenty-five new reels; and it was reported officially that during the year films had been supplied for 3,609 meetings attended by 721,800 persons.

Guard resigned October, 1923, and H. R. Kibler, who succeeded him, reported for that year that Farm Bureau pictures had been used in 331 counties in thirty-five States, statistics which were further broken down to 3,552 meetings having an estimated attendance of 1,670,600 persons. In 1925 the organization chart showed that 1,000 County Bureaus had projection equipment. There was a new subject, inspiringly called "My Farm Bureau," produced by Homestead Films, Inc. In 1927 the Farm Bureau story was given another twist, resulting in a six-

reeler produced by the Atlas Educational Film Company. Of this subject, fifty prints were in circulation, furnished to County Farm Bureaus for transportation charges only.

In 1928, to the fifty prints just mentioned had been added twenty-five prints each of six new features, making 200 reels in all available. Four other subjects were in production, and plans were in process for ten more in 1929. But here the mystery clears. The annual report for 1928 admits that to help pay for the pictures, advertising space was being sold in them — in the half-dozen just made, to the sum of \$72,000. Clear now, also, is the statement that, at the National Publicity Conference in Chicago, September 20, 1923, plans had been made to provide every Farm Bureau without charge with a projector and a regular film service.

The organized farmers always have been a rich body for exploitation. Many film enterprises have sought them out. In January, 1921, the national press conveyed news of the Farmers' Film Corporation. According to the announcement made on its behalf by William E. Skinner, secretary of the National Dairy Association, the new corporation "will enjoy the coöperation of" the Federal and State Departments of Agriculture and State Agricultural Association, grange movements and coöperative buying and marketing associations. "One of the first undertakings," concludes the report, "will be to help the American Bankers' Association to raise the billion dollar trade expansion fund recently decided on at the Chicago conference." Not to help the farmer, you see, but to persuade him to help the bankers.

With the best of intentions, no doubt, the Farm Bureau, in selling advertising space, was playing the ancient game of self-deceit called "playing both ends against the middle." It's a familiar way to pass the time in non-theatricals; but it does not serve there any more than it does in any other sensible business.

## Chapter IV—A New Profession

WHEN the motion picture business began in earnest in the United States the theatrical companies merely dabbled on the side, as has been seen, in non-theatrical production. On the other hand, when non-theatrical producers started to arise, they generally aimed to lift themselves out of such petty endeavor into the realm of higher profits in the theatre. In other words (although in another sense), it was the old story, that theatrical pictures come first.

Impetus was given to theatrical release of so-called "educational" by the formation of Educational Pictures, Inc., in New York, in May, 1915. It was the first considerable and successful effort to establish a distributing system exclusively for "shorts"—although it is an interesting comment on the changing times that shorts in 1915 were as long as the features of 1911 and 1912.

The head of Educational Pictures was

Earle W. Hammons, thirty-three years of age and determined to come up in the world. Son of a well-to-do Southerner engaged in a mercantile line, Hammons had had an excellent preliminary education in private schools of Arkansas and Texas before coming north to attend Columbia University. There, instead of devoting himself to a "gentleman's" profession as he had been expected to do, he studied business subjects. In 1907, after some varied small experiences, he entered the expanding line of New York suburban real estate. Here he did fairly well for awhile; but he was diverted suddenly to films by a chance discussion of the releasing arrangements for Rainey's Hunt Pictures, shown at a banquet of real estate men at Briarcliff Lodge, in Westchester.

At least, that is how the story usually is told. It seems, however, that Hammons had already considered trying for a share in the profits of this dazzling

new film industry, which at that time still had considerable production activity in the New York metropolitan area. Interested particularly in what might be done by a person with little or no money capital, his attention had been called to the case of Catherine Carter. Mrs. Carter, seeking new material to distribute to her own clients, had found a young man with an unusually beautiful travel subject which he himself, had produced in the Cascade Mountains in the State of Washington. The young man was Robert Cameron Bruce and the film, entitled "When the Mountains Call," was his first motion picture made to sell. He was having a desperate time in opening the market. Mrs. Carter had obtained some bookings for him; but Hammons believed that he could manage the releases more profitably, although he was not quite sure how it might be done.

At that juncture came the invitation to Briarcliff; and the more intimate story has it that Mrs. Carter loaned Hammons her husband's dress suit that he might make a proper appearance at the speaker's table. It is quite possible, therefore, that the discussion of releasing arrangements on the Rainey pictures was not so fortuitous after all and that Earle Hammons, himself, may have started it for his own information and profit.

#### EDUCATIONAL PICTURES, INC.

ARMED NOW with a larger knowledge of how such special productions were distributed, Hammons began an intensive investigation of possibilities lasting a couple of months. Then he formed Educational Pictures, Inc. It is interesting to recall that, just about eight months previously, in October, 1914, another Educational Film Company, headed by one C. L. Nagely, had announced its formation in New York to book educational features in "one-night stand" theatres.

Hammons had at first a small office at 171 Madison Avenue, and his concern started with the very modest capital (for the film business) of about \$5,800. Mrs. Carter, greatly interested, is said even to have suggested the "student lamp" trade mark, drawn by Carl Heck, which Hammons later made so well known; but, to her lasting indignation, she was not declared in on the incorporation. Hammon's first release was the three-reeler made by Robert Bruce, "When the Mountains Call," and the discerning exhibitor who officiated at the *débuts* of the two promising men just named, by providing a Broadway theatre, was S. L. Rothafel—"Rothapfel," as he spelled his name then. "Roxy" was always ready to stand back of persons and pictures interesting him. But, of course, a single release did not mean success for Hammons. It was a hard, uphill road which he still had to travel, learning and pioneering.

All the while his capital was dwindling; so he sought more. He found a moderately wealthy man, George A. Skinner, who presently invested about \$30,000 just because he was interested in films to be used in education. Skinner was not thinking of "educationals" in the loose sense understood by most



One of Carl Laemmle's plans to break the hold of General Film Corporation on the motion picture industry led to the Chicago start of the first "commercial film" company.

theatrical exhibitors; he had visions of films particularly in schools—and for a time he officiated as president of Educational Pictures, Inc. In his desire to shape events as he saw them, he caused to be built at Providence, R. I., under the name Coronet, a fine little studio, with an excellent laboratory.

The location was chosen, I understand, at the suggestion of a friend named Burnham. It stood on Elmwood Avenue, at one end of Roger Williams Park, as the more extensive studios belonging to Frederick S. Peck of General Film, stood at the other. Here Skinner handled the processing and general assembly of "The Valley of the Ten Thousand Smokes," the production of which he had arranged with the National Geographic Expedition to Mt. Katmai, Alaska. Here, also, was processed "Unhooking the Hookworm," the notable subject utilizing the researches of Dr. Charles W. Stiles, made by Coronet for the International Health Board of the Rockefeller Foundation—and, through its wide exhibition in tropical countries, said to have saved thousands of lives.

Hammons was sympathetic toward the strictly educational aspects of motion pictures; but he felt that there was sufficient product in existence to meet immediate needs which were still formative in many directions, and that at this time the energy of the incorporators should be directed toward the establishment of a distribution system. Skinner had different ideas, so Hammons proposed buying him out; and he succeeded in doing this in 1917 for the sum of \$65,000. The money was provided by a newcomer to the concern, the automobile man, William Mitchell Lewis. Skinner told me, years afterward, that his reason for holding out for a high figure was that he didn't want to go.

While this removed some of the obstacles in the way of Hammons, it still did not make possible the expansion which he desired. But here he was to find

an unexpected solution. It is said that Skinner, directly or indirectly, had introduced him to Bruno Weyers, the man who opened the way to it; and, if this is true, the circumstance was to prove to Hammons worth every cent which he had paid to his former partner. Weyers was in 1918 the New York representative of the historic Hudson's Bay Company, of London, as agent for which he had shipped all the foodstuffs sent by the United States to the French Government during the War. But now the War was over; and Weyers transferred his allegiance to Educational Pictures as vice-president and member of the board. For Hammons he arranged a meeting in London with Sir Robert M. Kindersley, governor of the Hudson's Bay Company, who made due investigation and eventually agreed to finance the exchange system which Hammons so much wanted.

From then on the growth of Educational Pictures, as a sheerly commercial venture, was swift. In 1920 the newsreel "Kinograms," was released through its exchanges. There were many more significant pictures on its programs: Bruce scenics—Bruce fulfilled contracts with Educational for fourteen consecutive years; nature studies by Tolhurst after the manner of F. Percy Smith; the fine Ditmars "Living Book of Nature"; the "Newman Traveltalks"; Lyman Howe's "Hodge Podge" and — pardonably — a "Hudson's Bay Travel Series." But more and more it became clear that the short subjects most demanded by the theatres were slapstick comedies.

Presently Hammons, influenced, no doubt, by the strictly business considerations of his associates as well as by his own commercial prudence, yielded to the pressure and slapstick comedies—Jack White's, Lloyd Hamilton's, "Mermaids" and the rest—became the characteristic output, strangely belying the trade mark and arousing indignation among educators who did not know the story.

George A. Skinner died in New York December 21, 1935, aged sixty-four, all the years of his life since his adventure with Earle Hammons devoted to the higher uses of the motion picture screen. He was treasurer of the Payne Fund, which conducted a three-year study of the effect of films on the health, character and conduct of children, and an organizer of the Motion Picture Research Council to act on the findings.

How ever Big Business men in New York may have regarded the matter, there were, in the early years, certain geographic and economic factors at work in the Chicago area to change the point of view that in the educational field theatrical pictures come first. These circumstances, no doubt, were largely also those of cities recently built, unhampered by tradition, engaged in comparatively new industries such as the manufacture of reapers, automobiles and cash registers, and with younger men in command. Among the very first business organizations to use films in industry had been the International Harvester Company of Chicago, the Ford Company of Detroit and the National Cash Register Company of Dayton.

The vision behind the "Ford Educational Weekly," although that enterprise had been scorned as "subsidized" and as a "failure," was symptomatic in that quarter of an appreciation of twentieth century opportunities of which the non-theatrical field was most decidedly one. But, along with the noble thoughts, one must bear in mind that the "Patents" situation being what it was, and Chicago being at a distance from the New York headquarters of General Film, the protestation of a non-theatrical purpose might also effectually mask the rise of a theatrical insurgent. Who knows, indeed, but that the circumstance which I am about to mention, was the reason why the Patents Company issued its warning phrase, forbidding its licensee exhibitors to show advertising pictures "supplied by others?"

#### WATTERSON ROTHACKER

IN all events, out of the dabbling of the theatrical men from above, and the ambitious attempts of the non-theatrical fellows from below, and during the industrial stirrings in the Great Lakes country, there evolved the first significant, responsible, exclusively non-theatrical concern. The place was Chicago, the time late in 1910, and the name was the Industrial Moving Picture Company.

It was organized by a triumvirate — Carl Laemmle, then a rapidly arising rival of the Patents Companies, who had "gone Independent" in the spring of 1909, his vice-president, Robert H. Cochrane, and Watterson R. Rothacker, who since 1907 had been western manager of the amusement weekly, the *Billboard*. The purpose was stated as to specialize in educational and industrial subjects, although it is possible that this was at first a mere blind, because Laemmle, having broken with the Motion Picture Patents Company, was being forced to produce films to supply his nine Independent theatrical exchanges. But in November, 1910 Laemmle moved to New York from Chicago to conduct his battles with "General Flimco," as he elegantly termed his opposition. And, having plenty to do in that respect, he disposed of his stock in this industrial venture to Rothacker, in the fall of 1913.

Rothacker, who thereafter controlled the business, still believed that there was a future in the special line indicated in the first announcements, and possibly he saw his opportunity as being quite as shining as Laemmle's. Certainly, from the start, he prosecuted the work vigorously and intelligently. The breadth of his view was demonstrated in January, 1914, when other non-theatrical production specialists had mushroomed into being, and he, himself, either initiated or immediately supported a plan to organize them. In doing this he followed the current example of the Patents group and the Independents in the regular field. Rothacker's purpose was, of course, for a mutual benefit, stabilizing prices, standardizing product, educating clients. It was not the step of a man of narrow vision.

A meeting was called in Chicago at that time; and there was appointed a national committee comprising W. R. Rothacker, Charles Stark of Essanay Film Manufacturing Company and J. Alexander Leggett of Pathscope. The group was commonly referred to as "the ad-film men." A rival call to organize was issued July, 1914, by New York producers who probably feared a concentration of industrial business in Chicago. This appeal was signed by Harry J. Elkan, manager of the industrial department of Pathé; Arthur N. Smallwood, of the Smallwood Film Company which you may recall is the concern which had just tried to emulate Pathscope by importing the German projector called Kinnox, and J. M. Torr, editor of *Motion Picture Publicity*.

Their meeting was scheduled for August 15 at Brighton Beach. But Rothacker's next move was quicker and, still earlier in August, the ad-film men—later to be known more respectfully as The Screen Advertisers' Association—held a New York meeting of their own at the Hotel Claridge, strengthening their union and unanimously reelecting the members of their national committee.

In the spring of 1914 Rothacker advertised his concern, took exhibition spaces at the Coliseum in Chicago and Grand Central Palace in New York to show the industrial pictures he had made.

In 1917 he issued for general distribution a booklet entitled *Why to Advertise with Motion Pictures* and, in 1916, he had opened in Chicago a new plant having 7,000 square feet of floor space, said to have been the largest institution anywhere devoted exclusively to that purpose. He rather studiously avoided the term "non-theatrical," no doubt because, after all, his most prosperous line had become running the film labora-

tory for theatrical accounts, and theatres were then considered to be—as they still are in many quarters—the only proper show place for films of any type. It was Rothacker who printed the "million dollar Chaplins" and other features of the First National Exhibitors' Circuit of New York in 1917. He also confined his own productions to industrials, so as not to compete with his steady customers, barring a few shorts in 1917, such as "Zeppelin Attacks on New York" and "From Studio to Screen," showing how movies were made.

He rented his studio to theatrical producers, having at first announced that his work would extend beyond mere commercial productions, but he had one unpleasant experience when a company used the stage to make an allegedly salacious picture. "Watty," as his friends affectionately called him, had to explain to the authorities that he was only the irresponsible landlord. The new studio was publicized thoroughly from the time the plans were laid. When it was completed, just before the formal opening, he gave an elaborate "studio ball," to 486 guests seated at tables about an improvised dance floor, receiving generous attention from the press.

Those who knew Watterson Rothacker in those early days were not surprised at his success. From the start he was clearly of the type called "hustler." He knew how to meet people and to handle them; he knew much about advertising and he manipulated personal publicity with skill; he was intelligent and quick; he was young. Above all—and this was highly important then—he was not afraid. Whether the available business was for laboratory service or industrial production, he was there to get it. Well known in both New York and Chicago, he was completely at home and self-sufficient in either city. Surely the infant industrial division of the non-theatrical field needed just such a pioneer.

His staff at the opening of the new studio, or shortly thereafter, included E. H. Philippi, sales manager; L. W. O'Connell, formerly of Lord & Thomas, advertising consultant; W. C. Aldous, laboratory superintendent; E. H. Spears, lately assistant to Dr. Charles E. K. Mees of the Eastman Kodak Company, as laboratory expert, and Vincent Colby, in charge of animated cartoons. At this same time Rothacker boasted of having nine cameramen on staff working on as many projects, and talked of opening another studio on the Pacific Coast.

From 1914 on, for upwards of twenty-five years, one frequently encounters the name of Rothacker's organization as producer of advertising subjects. In 1914 alone, the concern referred proudly to a variety of films which it had made for the lumber industry; a paper-making subject for Peabody, Houghteling & Company of Chicago; one for the H. J. Heinz Company of Pittsburgh, and various items for the State of Michigan to show at the forthcoming Panama-Pacific Exposition.

In that early time Chicago had at least one other concern claiming

(Continued on page 208)

#### In September

Those who have followed this first detailed non-theatrical history since the start of its publication in these pages in September, 1938, will be glad to hear of its continuation through the issues of the year to come. As in the case of each installment until now, the narrative will add steadily and richly to that store of valuable information which ultimately will complete for the reader an unprecedentedly clear perspective in viewing this important phase of visual education.

If you wish to profit from this otherwise unobtainable record of far-reaching, costly, practical experience in all non-theatrical departments, you will maintain uninterruptedly your status as a subscriber to this magazine.

# Proceedings of the Midwestern Forum on Visual Teaching Aids

(Held in Chicago, May 12 and 13, 1939)

## GENERAL SESSION

(9:00 A. M., Friday)

**A**FTER Registration—which reached the gratifying total of 385 for this first “annual” meeting of the Forum, the morning session was opened by the presiding Chairman, Noble J. Puffer, Superintendent of Cook County Public Schools, Chicago, Illinois.

**Opening Remarks:** *How to Get the Most out of this Forum*, by Donald P. Bean, Chairman of the Forum Committee.

(Given below in full)

**I** KNOW that you are not here under false pretenses. The committee’s original announcement about this meeting in the April, 1939 issue of *THE EDUCATIONAL SCREEN* warned those who were not seriously interested in visual education that they should not attend this meeting. The preliminary programs which were distributed in advance of the meeting also indicated that this would be a working convention for teachers who wanted help through the exchange of information about their experiences with various teaching aids. Your Chairman has attended visual education meetings, so-called, for many years, and has always wondered why the problem is almost invariably presented from the wrong point of view. Even progressive educators consider the establishment of a service department for the administration of visual and auditory aids the correct step to their proper use and development. If, as so often happens, this activity merely becomes a clearing house for films and equipment, the administration has only mistaken mere use with effective use, and much use with educational progress.

When I called the committee that arranged this program together, I found nearly all of them shared these feelings, and my conviction that the greatest need in this field today is adequate and accurate information with reference to the content of films, and serious attention on the part of teachers to the method of choosing and using these visual tools in terms of the teaching objectives of the classroom. Motion pictures and the radio are new media of communication which have effected a revolution in the thinking of the public at large, and which should make an equally large contribution to the educational process once their logic and grammar are more perfectly understood. We are sorry that it was necessary to restrict the program entirely to the visual aids, but with two days only at our distribution, it seemed well to keep this initial program, at least, concen-

trated on one of these media—the visual. May I call your attention to certain special features of the program.

*The Classroom Clinics.* As the program indicates, this meeting will break up into three sections, roughly graded as to school level, separate groups for those interested in elementary school problems, in high school problems, in teaching problems at the college level. Showings of films and visual materials are scheduled for every classroom clinic, and for every program of this Forum. They will be shown also at the banquet, and between programs in the exhibits. This was not accidental, it was planned in line with the point of view already expressed of acquainting you with a wide range of materials, particularly new material, available for school use.

Discussion periods also are arranged for every session of the Forum. The committee hopes particularly that the discussion at the general session on Saturday morning will be quite frank as to whether this program has started anything that is worth while, and whether it should be continued in the future. Your Chairman has just returned from attendance at the Tenth Institute for Education by Radio in Columbus, Ohio, under the auspices of the Ohio State University. He has had the pleasure of attending most of the ten conferences, and has been impressed with the way in which two groups of people, a few educators and a few radio people, who started the meetings ten years ago, have slowly, through the years, worked out a technique of exchanging information, of increasing participation in studying techniques of the production and use of radio which have cemented the groups into one of the most effective conferences which it is his pleasure to attend.

The committee which started this program has no axes to grind. If it has any ambitions, they are merely hopes that the program as planned will be so useful that it will lead to a series of meetings which may progress along these same lines. The scope of the program is explained by the variety of educational interests represented by this committee. I

have been asked questions as to the auspices of the meeting and the method of selection of the committee so that I believe this is the appropriate time to explain the circumstances that lead to this meeting. The Bell and Howell Company last fall entertained in this same hall several hundred school administrators of this district with a very pleasant dinner. I was one of the guests on that occasion, and made the mistake of suggesting that the meeting should lead into a series of meetings along similar lines. Officials of the Bell and Howell Company did not let the matter rest. They asked me to suggest nominations for a committee which might undertake such a program. They took the initiative of calling the group which I suggested together. When the group met and it seemed advisable to seek the support of all commercial interests represented in this field, they voluntarily urged the committee to seek that form of support and to plan a program which should be to the best interests of all commercial and educational interests in this field.

**A Kodachrome Journey to Our National Parks** was vividly conducted by Earl A. Trager, National Park Service, who showed a great number of beautiful Kodachrome slides, with verbal explanations accompanying.

**Address:** *New Film Sources and How to Get Information about Them*, by Fanning Hearon, Executive Director, Association of School Film Libraries, Inc., New York City.

(Extended abstract given below)

**W**E hear a great deal these days about the broader usefulness of motion pictures and “the educational motion picture problem.” There never has been so much talk, nor so much stirring around. The thought that the motion picture can be used for something besides fictionized

*Editor’s Note:* The close-packed two-day program of the first Midwestern Forum yielded a total, in manuscript and stenotype, of over 100,000 words. The minute-mileage of pictures shown is not known. Space and cost considerations preclude complete reprinting, nor is it necessary. A large fraction of the recorded utterance naturally concerns the immediate moment and situation, matter of little value apart from the occasion itself. By omitting this, and much that is inevitably repetitious or of very minor value, the full essentials of this significant meeting can be made available to all.

About one third of the full Proceedings (20,000 words) appears in this issue. This, with the other two thirds, will be reprinted in a 48-page, 6x9 pamphlet available at 50 cents, postage prepaid—or 25 cents to subscribers of *THE EDUCATIONAL SCREEN*.

entertainment, and that in being so used need not be dull, is running riot. Our amateur intellectuals and sixteen-year-old cynics have come upon an intriguing new word, and are wearing it over their hearts, or on their sleeves. The word is "documentary," used to describe this new type of film which moves in the mist between fairyland fiction and schoolhouse dullness.

Scotland's John Grierson and Britain's Paul Rotha say it is a dramatization of reality, and they are about right. As a pot boiler I should like to throw in "a factual improvement on reality." The Europeans have known about this social usefulness of the motion picture for a long time; the Russians, the Germans and the British have been especially successful. With the much publicized film "The Plow That Broke The Plains" it began to dawn on Americans that there could be movies on things other than people in love or pollen in transit. The maker of that film, Pare Lorentz, has had as much good influence on the film of dramatized fact in this country as Griffith had on Hollywood. Until Lorentz broke the new ground with his "Plow" and then surged over us with his "River," except for those glorious strugglers such as Strand, Steiner, Van Dyke and the Woodards, we were complacently content. Now the makers of our business or selling films are planning "documentaries" on the social significance of chocolate laxatives and touch tuning. Producers of our classroom pictures are out to document everything. The Government is documenting its documents; young parents are documenting their children; college coaches look at Monday morning documents of Saturday afternoon defeats; even Hollywood wants to document somebody. The iron is red hot. What's to be done about it? The answer lies in the effective distribution and use of the products of all this activity. People who make films for theatrical use don't have to wonder whether they will be shown. They know. So that phase of picture making is a business. If this situation can be brought over into the field of educational, documentary and industrial films, this phase also will be a business. The solution of the "educational motion picture problem" is to organize the audience; first the educational audience, then the whole non-theatrical audience. How do you organize an audience? As for the educational audience, made up of schools, colleges and universities, we must locate the institutions which have projection equipment or are interested in securing such equipment. This is difficult. But by next October, if the plans of the Carnegie Committee on Scientific Aids to Learning materialize as expected, this information will be in hand.

Meantime the Association of School Film Libraries is going along with what information it has. This Association is a non-profit organization supported by the General Education Board, a Rockefeller foundation. Today, eight months after its incorporation, its membership includes 47 of the largest school system and university film libraries in the U. S.

Interpreting the Association's program in terms of what the members "get for their money," it may be said that:

(1) They have access to a competent source of information on educational uses of motion pictures, particularly film sources and evaluations.

(2) They may purchase films which non-members can not buy; films which, in most cases, have been limited to theatrical exhibitions.

(3) They will be organized in an effective cooperative association through which they can take united action.

In addition to the active members, there are nearly two hundred subscribers to the Association's catalog of selected and evaluated films. It is not to be all-inclusive but will include and describe those films which recognized authorities have found to have outstanding educational value. The catalog is loose-leaf in design, will grow in volume, and will contain about 250 pictures, with full descriptions. It will indicate instructional areas where each film seems appropriate, to which maturity levels best adapted, and to what educational objectives it seems best to lend itself. So, this IS a beginning. We are rounding up the audience; getting places to show all these films we are talking about.

We are also preaching a new gospel, that we must display some new wares. In this we had an encouraging degree of success. We have made progress on four fronts. We have secured the 16mm. educational rights to the March of Time; we have established contacts in several European countries and are distributing the better educational and documentary films from these countries to U. S. schools and colleges; we have the sponsors and producers of our more desirable industrial films offering free prints to our member libraries; and we are being approached by film people who ask us what they should produce, and how. There is one front along which we have only begun to move. It is one which might well lead to the 16mm. release of certain selected subjects, made in Hollywood, but perfectly suited to the classroom and auditorium. Such shorts as are being produced by Metro-Goldwyn-Mayer on great personalities, and those on the virtues of Democracy by Warner Brothers are superb for educational use. If these companies would turn them loose in 16mm. after they have run their box-office courses, good-will would pour into the coffers of MGM and Warner and all the rest. These efforts to get new films from new sources are not directed against the U. S. producers who have made such substantial contributions to the whole educational film situation. Our hope is that these pioneers, who have already done so much, and those of us who are comparative newcomers and want to do so much in the future, can get to know each other better. The Association is concentrating on the opening of new film sources, not on interfering with existing sources. It also sees a place for itself as distributor of films which sponsors and producers want handled through non-commercial channels, or as distributor of films which producers have

not wanted to release through other facilities. In our European contacts we think we have something quite worthwhile. There are film makers over there—independents, not the majors—who have products which should get into the Americans of education and the big city and ican schools. Most of these films lean in the documentary direction, and the best ones come from England. The people with these films are not certain what to do about getting them around America, just as we are not certain how to get ours around over there. Among these are such well known products as "Night Mail," "Today We Live" and "Housing Problems" and the much heralded newcomers, "The Londoners" and "New Worlds for Old."

One of our high hopes is that we shall be able to organize the distribution of the sponsored industrial films that are worthwhile for the educational audience.

It seems absurd that this particular phase of the non-theatrical distribution problem, the one many people consider the worst jumbled, is probably the simplest to solve. The answer lies, sprawling, in the production treatment of the industrial film itself. If the sponsors of these films will do the right kind of production, the colleges and schools will pay for such films—not set up regulations prohibiting their exhibition. Business can accomplish its purpose and yet make important contributions to Education—by simply turning off the ballyhoo and turning on the facts. Let industry and commerce dramatize their lives and not advertise their gadgets. The Government will endorse, work on and distribute films on dams sponsored by cement or steel, and on Indians or national parks sponsored by railroads or oil companies. And out of all this will come films for Education which producers of pictures for strictly educational use can not afford to make until many more schools and colleges are in the market for prints. We are working on the immediate situation by asking industrial film sponsors to place prints of certain selected subjects on permanent deposit in our member libraries, to avoid the constant shipping back and forth of prints. Prints of films endorsed by the Association will be deposited in the country's largest libraries and kept in constant circulation with regular exhibition reports to the sponsors.

Encouraging indeed is the turning of film producers to the Association for advice on what to make and how to do it so the finished product will strike the right chord and sell the most prints. Also encouraging are the producers with completed jobs who want to know what to do with them. Until we have more information on what the users want, we can only say that "they want films on the social sciences and vocational guidance." Analysis of the cry for films "on social sciences" seems to mean that they want movies with people in them; movies on the relations of human beings to each other and the things around them. Films on "vocational guidance" are films which tell people where to find jobs, something we all should like to know.

Standing on all these facts and speculations we like to visualize, not so far away, the time when there will be a co-operative association of large non-theatrical film libraries—one, two, three or more in each state—built probably around the universities, the colleges, the department school systems. When that time comes—and it will—the certainty of distribution and use which characterizes theatrical production will have spread into the non-theatrical field and made that, too, a business and not a noble experiment.

**Film Showing** of a release of "March of Time" on the Problem of Relief.

**Address:** *Evaluating Visual Materials for Specific Teaching Problems*, by Charles F. Hoban, Jr., American Council on Education Film Project.

(Abstract by the author below)

**T**HE Motion Picture Project of the American Council on Education is now carrying on a three-year program of film evaluation under a grant from the General Education Board. The first six months of the three-year period were spent in formulating plans, constructing evaluation instruments, and selecting demonstration centers. In the spring of 1938 a preliminary evaluation center was established at the Tower Hill School, Wilmington, Delaware. Here, as in the centers established in the fall of 1938, films were evaluated under actual classroom conditions by both teachers and students.

During the past summer the Project cooperated with the Workshops of the Progressive Education Association in motion picture activities and in these Workshops trained some of the personnel for the evaluation centers.

In the fall of 1938 evaluation activities were continued at the Tower Hill demonstration center and activities were started in the Santa Barbara City Schools, Santa Barbara, California; The General College, University of Minnesota; and the Denver Public Schools, Denver, Colorado. The demonstration center at Denver differs from the other three. Five films will be produced in the current year. Teachers and students will cooperate in all phases of the production of these films, and the production activities will be evaluated in terms of their value to the students, teachers, and community groups, in addition to the evaluation of the films which will be conducted in the same manner as in the other centers.

On the evaluation forms used in the demonstration centers teachers are asked to indicate the purposes for which the film was used, how well the film served these purposes, the strong and weak points of the film in terms of these purposes, and a brief suggestion of the teaching methods used. The teachers are also asked to suggest other situations or units in which the film should prove valuable.

As the evaluation program has progressed the need for adequate descriptions

of film content has become increasingly apparent. In June, therefore, the Project plans to begin previewing activities to secure such statements of content for new films and films for which no accurate description is available. It is planned to release these through the Association of School Film Libraries, Inc., together with the preview appraisals compiled at the Progressive Education Association Workshops last summer. It is also planned to release the descriptions of film content to educational journals.

In addition to the regular evaluation data secured, at each of the centers some special studies on film use are in progress. It is planned to release these utilization studies shortly in the American Council on Education Studies Series. The first of these will be the Health Study which will deal with the use and effect of films related to the problems of tuberculosis. This will be followed by the Grade Level Study which, as its title indicates, will be concerned with the outcomes of film use on the elementary grade levels.

### LUNCHEON AND ROUND TABLE FOR DIRECTORS OF VISUAL EDUCATION

(12:30 P. M., Friday)

*Chairman*, J. E. Hansen, Chief, Bureau of Visual Instruction, University of Wisconsin; *Secretary*, Samuel N. Stevens, Dean, University College, Northwestern University.

This proved to be an extraordinary session, in a private dining room filled to capacity, and lasted continuously for four solid hours. Many speakers participated in a total utterance of over 24,000 words. Condensation has been obviously necessary, but the full gist of every speech has been carefully retained on the three major topics of discussion; (1) The Production of Visual Materials, (2) The Administration of a Visual Program, (3) Training Teachers in the Use of Visual Materials.

(The complete discussion will appear in the Reprint).

**Elementary School Clinic**

(2:00 P. M., Friday)

Introduction by V. C. Arnsperger, Erpi Classroom Films, Inc., followed by class session of 2nd Grade students from Elgin Public Schools, taught by Miss Effie Lundgren, using the Erpi picture, *Mexican Children*. Audience discussion followed. Clinic closed with a discussion of Harvard Reading Films by

Harry O. Gillet, Principal, University Elementary School, University of Chicago.

(Entire Clinic will appear in the Reprint)

**High School Clinic**  
(2:00 P. M., Friday)

Discussion of Motion Pictures in American History by Robert B. Weaver, University of Chicago Laboratory Schools. Class Demonstration in Social Science, with students from the Francis Parker School, Chicago, prepared and taught by James Mitchell, using selected films on *Pasteur and Anthrax*. Clinic closed with showings of foreign geography films with graded French and Spanish dialog.

(Full transcript will appear in the Reprint)

**College Clinic**  
(2:00 P. M., Friday)

Round Table Discussion by numerous college professors on How Effective Are Visual Methods in College Science, with much interesting difference of opinion and reports on research already conducted. Clinic closed with discussion by Selby M. Skinner, University of Chicago, on Demonstration Laboratories in General Science Courses.

(Recordings of this clinic too meager for reprinting)

**ANNUAL BANQUET**  
(6:30 P. M., Friday)

Donald P. Dean, University of Chicago Press, Presiding.

After an ample menu, enjoyed by an ample gathering, the Chairman introduced guests, announced features of the coming program, and introduced the speakers as follows:

**Address:** *The Classroom of the Future*, by Ralph W. Tyler, Chairman, Department of Education, University of Chicago.

(Given in full below)

**T**HIS Conference has vividly illustrated the rapid development of visual education materials and techniques. These demonstrations might lead the enthusiast in visual education to describe the classroom of the future as a place in which visual materials occupy the major teaching role. Such an obvious prediction may not, however, be justified.

A cyclical development of new procedures and new materials in education frequently occurs. A new method is

inaugurated; it may then be enthusiastically received and for a short period of time it is rapidly adopted throughout the country. Then the enthusiasm wanes, and in a few years only traces of this method are to be found in the practices of our schools. Is visual education destined to be a passing phase or will the classroom of the future find visual materials occupying a significant place in teaching? The answer to this question I believe depends upon the steps taken by you who see the possibilities of these new techniques and materials and who are responsible for their development.

Two common tendencies account for much of the cyclical character of educational development in this country. If these can be avoided, I believe that a continuing and sounder development is possible for visual education. The first of these tendencies is to consider an educational technique or material as good for every purpose, thus failing to differentiate among the several objectives which we seek in general education. It seems to me clearly possible that a certain specific educational film may have great value in clarifying certain significant problems in the social science class without at the same time developing such other objectives as the acquisition of important information, the development of effective ways of thinking, or the development of more desirable social attitudes. Another film may be particularly effective in shifting attitudes without promoting other educational objectives. If visual education materials are to occupy an important place in the classroom of the future, teachers need to know the probable effects each type of material will produce. This means that studies must be made to find out whether and to what extent a given type of material affects the attitudes of students, their acquisition of information, their sensitivity to important problems, their ways of thinking, their interests, or their appreciations. It is not enough to say that this material has educational value. We need to find out what kinds of value each type of material has so that teachers may choose materials in terms of their educational objectives. If this is not done, many teachers will select materials blindly because they have heard that they are helpful in education. Then they will discover, to their disappointment, that the materials did not produce the particular effects desired. The recognition that teachers have several important educational objectives and that certain materials are helpful for some objectives and not for others, will go far toward eliminating the initial blind enthusiasm which in turn is likely to be followed by a waning confidence in visual education.

The second danger to be avoided in the development of effective use of visual education is the failure to recognize individual differences in students. Students differ in abilities, in interests, and in the kinds of media through which they learn most effectively. Some students with a background of concrete experience and a large measure of ability to abstract and to generalize may get very vivid ideas through reading. It is conceivable

that visual materials add very little to their understanding in certain fields. On the other hand, there are other students who learn most effectively through more concrete and graphic presentations. Visual materials may be particularly valuable for them. We need to recognize these differences in students and to study visual materials not only in terms of what kinds of educational values they may promote but also for what types of students they are most helpful. This kind of study will help to eliminate unwise attempts at using the same materials in the same way for all students.

I believe that the classroom of the future will involve a considerable use of visual materials but that the effectiveness of these materials and their permanence in the program largely depend upon the steps taken by the group represented at this Conference. You must recognize that there are several objectives of general education and that there are individual differences in students. If this group carefully studies each type of visual material in terms of the objectives it may serve and the types of students whose learning it will facilitate, then I believe that visual education will occupy an increasingly important place in the repertoire of teaching.

**Film Showing:** First public showing in this country of the English documentary film, *The Londoners*. Presented by Fanning Hearon.

**Address:** *Planning Educational Pictures*, by V. C. Arnspiger, Erpi Instructional Films, New York City.

(Brief abstract given below)

**I**N planning for an educational film, it is necessary to determine what the objectives will be. No educational film is the work of one man. Someone has given the definition of a documentary film as follows: that quite often they grow out of the result of one individual spraying the landscape with a camera, and editing a film which, if it is not accepted by the theatres, becomes a documentary film.

Much research and investigation is necessary in planning an educational film.

(1) Curriculum research. Scope of subject matter must be broader than exists in textbooks. Make sure there should be a film in this particular field. What elements can be presented by means of the spoken word? What elements may be presented by group discussion? What can be developed in laboratory type of procedure? These are some of the questions to be considered. The breaking down of subject matter is more or less a subjective thing and opens up possibilities for enrichment of such material.

(2) Production research. How can research contribute to production devices and techniques? In planning a film, close attention to detail is necessary. The film should provide a powerful stimulus to creative thinking and action.

(Ruth Livermon's pupils' activities cited here). No film has been made which has not necessitated the use of new procedures and devices. There must be a close connection between the film and experience. Final working script must represent certain specifications.

(3) Utilization procedures in the classroom. (a) Be sure that every pupil knows definitely what the purposes in seeing the film are; (b) There should be an immediate discussion after seeing the film. Divergence of interests on the part of the students after the film showing can be shown in the voluntarily selected drawings they make after the film. Out of that will grow creative work.

The speaker concluded with a strong plea for simplicity in teaching and stressed one of the great objectives to be attained in the use of right films, namely, the fostering of better international understandings.

**Film Showing:** *The Mexican People*, an Erpi Instructional Film.

**Address:** *Hollywood and Educational Pictures*, by Ralph Jester, Vice-President, American Pictures Inc., formerly of Paramount Pictures.

(Abstract given below)

**Y**OU will notice that I am ambassador without portfolio from Hollywood. Whatever I say, about any persons, living or dead, is purely intentional. Let me say that the outstanding keynote of Hollywood's attitude toward education is one of monumental disinterestedness. This it seems to me is an extraordinary paradox.

Hollywood producers are the greatest educators of today, if by education we mean the instillation of ideas in the public mind, a development of social attitudes. This is true in spite of their lack of interest in education. Consider what these producers can do to or for the people of the nation in such a picture, for example, as "The Confessions of a Nazi Spy."

Why has Hollywood shown so little interest in education? The psychology of the producer is different from that of the professional educator. They think in different terms. They have been trained in the show business and their main aim is to please. Educators do not care whether the pupils are pleased or not. Pupils do not pay to see pictures in the classroom. The teacher can, therefore, do as he pleases. Therein lies the difference between education and entertainment.

Each picture contains an emotional overtone. It is possible to produce documentary films that have a low emotional overtone. It is up to the educator to determine what that tone should be, particularly in Social Science films. In this field will motion pictures find their greatest opportunity.

Going back to the Hollywood producer. In my opinion, very little can be ex-

pected from Hollywood for years to come in the production of educational material. Hollywood producers are terrified by the thought of education as teachers by the thought of entertainment. I hold out little hope for the release of shorts to the educational field. There have been gestures made to evaluate shorts, institutions set up and organized, and it is indicated that these materials may be available any minute. The root of the matter is the attitude of exhibitors of whom the producer stands in awe. If box office returns are jeopardized the producer will drop the idea of releasing to the educational field. If children see pictures in schools, it is going to cut down their desire to see them in the theatre, reason some exhibitors. This is just as fallacious as saying that reading their textbooks will cut down on their reading of books outside the classroom. Making them picture-minded might make people enjoy pictures more provided the pictures they see are good. There has been a lack of success in presenting the idea to Hollywood producers. Educators have often taken a belligerent attitude toward them, which is the way to get nowhere fast. If a spirit of cooperation can be developed between the educator and producer, and the latter approached in the right way, he can be awakened in course of time to the needs and wants of the educational field.

**Film Showing:** A Fitzpatrick Travel Talk in color, *Rural Hungary*.

**Address:** *How Can We Use Motion Pictures to Humanize Knowledge?* by Edgar Dale, Ohio State University.

(Given in full below)

**P**ERIODICALLY we are pulled up short by the fact that some scientific or sociological idea, which we thought was widely accepted, turns out not to be so widely accepted after all. Those who followed the testimony in the Scopes monkey trial some 12 or 13 years ago, were struck by the large number of persons who had by no means accepted the evolutionary hypothesis.

Have we accepted vaccination against small pox as a universal way of meeting this disease? I doubt it very seriously. As a matter of fact, the president of the Iowa Parent-Teacher Association recently pointed out that Iowa was one of the worst states in the Union as far as smallpox was concerned. Has our public education system given us vaccination against the viruses of racial and religious hatreds? Let Meredith Nicholson answer this question for Indiana. He said, "Indiana has spent hundreds of millions of dollars for education in the last fifty years. What has she got for all that expenditure? Three hundred thousand members of the Ku Klux Klan, turning the state into a bedlam of violence and bigotry." And don't forget too, that the state which nurtured Horace Mann recently appointed a peanut politician as its state director of education

and that this state director of education recently retired under pressure. The state of Michigan recently put through a ripper bill which destroyed the civil service system—amid protests not only of groups such as the League of Women Voters, but also to the tune of criticism of conservative papers like the *Detroit News*.

Also, some of the bills current in our national legislative halls look suspiciously like the Alien and Sedition Act of 1798—an act which ignominiously failed to do what it was supposed to do. Now do these illustrations merely show the intractability of the human animal or do they show something else? I believe that they show something else. I believe that somehow or other many of these basic social, economic, or biological problems have never actually been made clear to the public. They may have blindly accepted them—or what is more likely the case, failed to show their antagonism—but they never really understood them.

There is a genuine difference between being informed and having understanding, yet in many cases the mass of our citizens never were even informed in these areas. Why is there a bottle-neck between those who know and those who don't know? Why is it so hard to transmit methods of thinking, ideas, and ideals to the population at large? One thing is certain: We have failed in this country to democratize or socialize—or humanize, if you will—knowledge and understanding. We have not given individuals a feeling of participation with responsibility in the community of thought, feeling, and action of the group. This diffusion of verified knowledge is absolutely indispensable if we are to have genuine progress. Certainly we cannot in a democratic society have effective participation of our citizens in our government unless they do share in this store of verified knowledge. Certainly, one of the things that dictatorship nations have supplied is that they symbolize heroic qualities in a leader or leaders. Furthermore, they effectively publicize what they have done. We have been altogether too lax and have failed to dramatize our great democratic achievements. Somewhere near ten million dollars, for example, is being expended right now in Columbus on housing projects, projects for the housing of students at the Ohio State University, and others of this type, yet all too rarely in our press do we have any dramatizing of how a democracy does things for its citizens.

Now the question arises: Why are we in this dilemma? There are, of course, many reasons and perhaps the reasons which I discuss are not the best ones. They are, however, significant ones which must be taken into account in any study of the entire process. One of our basic difficulties is, of course, the fact that scientific discoveries have moved ahead in airplanes, while social inventions involving the democratization of these findings have trudged behind on foot. Furthermore, our great universities—here I am thinking especially of our state universities—have all too frequently seen

their campuses as bounded by the walls of their classrooms. They have not seen the vision of their classrooms extended to the utmost boundaries of their own states.

A second reason is that some of our experts have had no genuine concern with the socialization of their findings. Indeed, some of them dread what they term "popularization." I suppose that a typical bad dream of a college professor is that he finds himself a popular teacher on the campus, with students flocking to his courses. That, of course, brands him as not being a scholar.

A third reason is that we have not been willing or known how to distribute these findings. One professor with whom I was recently conversing on this topic said that a student of his recently came to him and complained about the difficulty of the textbook which the professor himself had written. The professor said "Thank you." The student queried, "Why are you thanking me?" "Why," replied the professor, "I would not have considered it a compliment if you had said the book was easy."

And finally, of course, we must realize that the adult population of this country has an eighth-grade education or less, that about two-fifths of the population has a reading ability on the sixth-grade level or less.

This is a long but necessary introduction to my simple thesis. It is that we should begin now to use the motion picture as a device to socialize verified knowledge. I need not elaborate with this group the fact that pictorial symbols, plus simple vocabulary, will help insure understanding. It is perhaps equally unnecessary to point out to you that literally millions of people see the March of Time releases each month, which give in the compass of some twenty minutes a much clearer notion of what is going on in the country than perhaps any other single source.

Specifically, how might one go about preparing such a curriculum? First of all, I want to make it clear that I should integrate this device with other devices, including radio, panel discussions, and the like. My discussion here merely of the motion-picture medium does not suggest that I think this medium should carry the burden alone. It is rather that I am showing only the role of the motion picture.

First of all, I believe that we must begin now to show the problems, the benefits, of living in a democratic nation. I think we quite commonly forget the glorious contribution of our public education program to the citizens of the state. In our zest for correcting some of the evident deficiencies of that program, we very frequently ignore the basic contributions that have been made. The genuine appreciation which each of us individually feels in regard to that public education program should be dramatized into a compelling document.

Similarly, we need to show very clearly contributions made by other phases of community life, especially those phases supported by public taxation. J. Ray Stine, principal of the Akron High

School, recently made a film in which he showed to the people of Akron the basic broad values that accrued from the meager sum of money spent on public health in that city. We need, furthermore, motion pictures which show the rise of the public health movement in this country, and just what the government is doing to aid in this particular area. Hundreds of government meat inspectors are working at this very moment in the stockyards in order that healthful meat may be provided for this nation.

A second significant area which we need to socialize understanding relates to the question of human liberties. We have failed, I believe, to give to the common man an understanding of the great struggle we have constantly had for these liberties—for freedom of speech, freedom of assembly, freedom of religion, freedom of the press. I see no great difficulty in developing a series of two-reel motion pictures in these particular areas, pictures which would be profoundly interesting. It is bromidic, of course, to say that freedom must be earned by every single generation, yet I think it is quite true. Therefore, as equipment in re-winning our civil liberties we ought to provide these experiences of great fighters in the field of civil liberties for all our citizens. We forget that the restrictions on civil liberties which our earlier Americans found so distasteful have the distressing habit of bobbing up again and again. We should be fortified with the earlier experiences in combatting these restrictions.

A third basic area in which we are illy informed is the broad basic problem of the conservation of natural resources. We had in 1903 an epochal film entitled "The Great Train Robbery"; we had another in 1936 called "The Plow that Broke the Plains", that might well have been called "The Great Soil Robbery," because it showed how America was robbing itself of its basic resource, the good earth. This has been followed up by another film, "The River," again demonstrating the need for conservation of soil resources and the impact of these problems of human relationships. We need scores of similar films, and we trust that the Department of Agriculture, or whatever government department finally ends up with the motion-picture division, is going to pursue vigorously this particular area. In this particular connection they should pay little attention to self-appointed critics who bark at the heels of progress. I have found only universal praise for these two films.

A fourth significant area in which we should produce films relates to a basic method in modern-day living. I refer to dramatizing on celluloid specifically what we mean by the scientific method and some of its great contributions. Nor should this prove a difficult task. Our public health laboratories, our government laboratories, with testing of vaccines and serums, exemplify the utilization of control methods. The photographing of some of the identical twin studies that have gone forward would provide a good opportunity for a Pete Smith short, and if done with the dignity

of the Doctor Carver short, should develop a good deal of social understanding on how the scientist is attempting to set up some kinds of controls in order to make his conclusions more valid. In this same connection, I suggest that colleges of education might well consider seriously the production of films showing statistical techniques. Much cloudy thinking is being carried forward in this country today because of a lack of understanding of central tendencies, of correlations, and the like. The use of animated devices would, I believe, help the layman understand just what the scientist is about when he uses statistical methods. Basic in all of this program of the humanizing of knowledge is the portrayal of these problems as basic human problems, their impact on people themselves. Therefore I would suggest most strongly that we utilize to the utmost current motion pictures which would be very valuable as introductions to the films with more specific content. For example, as a fore-runner of films dealing with civil liberties, what could be more useful than the showing of Paul Muni in "The Life of Emile Zola" or the more recent picture, "Juarez." Similarly, films dealing with scientific method would be made more valuable if they were seen in the context of the experience of viewing "The Story of Louis Pasteur." Other suggestions in reference to the other areas which I have mentioned will readily occur to you.

I trust that in this direction I have not given an impression that our educational problem, as far as the humanizing of knowledge is concerned, relates only to passing on what is already known. Clearly we must develop a citizenry who are capable also of utilizing this information in the solution of problems. Therefore, one basic suggestion is that we not only socialize solutions to problems, but that we also socialize understanding of the problems themselves, with the clear-cut inference that each one of us has a responsibility for helping to solve them.

The weakness of visual instruction, it seems to me, is that it has not had a sufficiently broad base. It has merely accepted the status quo and has attempted to do better the things we are now doing. The significance of these new agencies of mass communication would be lost indeed if we only continued to do better some of the things that ought not to be done at all. Today human understanding is no longer limited by the literacy involved in the interpretation of the written word; instead we have available in our hands ways of speaking and portraying which can be understood the world over. The use of this power is the basic challenge facing those interested in the field of visual materials.

**Film Showing:** *Man of Conquest*, the Midwestern premiere of this feature film, by special arrangement with Republic Pictures.

## Elementary School Clinic

(9:30 A. M., Saturday)

Class Demonstration, Science in the Third Grade, arranged by J. S. McIntosh of Evanston Schools, students from Lincoln School, Evanston, taught by Miss Ila M. Rice.

(Given in full below)

**Chairman Waggoner:** We feel that this type of program is getting right down to the teacher's real work. This morning we have another elementary school demonstration and Mr. McIntosh, who has charge of the visual instruction in Evanston, will have charge of this group. Mr. McIntosh is to teach a course this summer at Northwestern University in visual and radio education. After this class demonstration there will be a discussion conducted by Mr. Blough of the University of Chicago Elementary School. I take great pleasure in presenting to you Mr. McIntosh who will have charge of the class demonstration.

**Mr. McIntosh:** It really is a pleasure to be here and that expresses the thanks of the class, of Miss Rice and of myself. Miss Rice, whose third-grade class had been studying flowers and plants, is here with her students. So this morning we are going to have an Erpi film, which the class has not seen, and see how it works out in the regular line of class duty. We are not having a special show.

I want to tell you a little about our visual education set-up. Visual education in Evanston school District 76 is entirely an extra-curricular activity from the business end. I teach a full program in addition to directing this. However, the teachers and all the administrators cooperate in every way to make it a smooth working program. The Nichols School boys in the seventh grade attend an elective which meets three times a week, called "Visual Education Service." They come to this class to learn how to run slide projectors, motion picture projectors, and opaque projectors. Whenever a teacher wants a film or some visual aid material she sends in an order for it. We furnish it, when the time comes, and a boy is assigned to operate the projector. Previews and motion picture guides are used extensively.

The class is composed of twenty-four this morning. Thirteen, I believe, are third grade and eleven are fifth grade. The fifth grade students are former students of Miss Rice. The reason we patched our class this morning, so to speak, was because many third grade students could not come. It is not at all a select group.

The study which led up to the present study in plants started from a study of foods and of the tropics, of bananas, pineapples, etc., then grains, wheat, corn and oats. In connection with the study of grains they used the follow-

ing films: *Wheat, Wheat Farms, and From Wheat to Bread*. They also drew pictures and wrote stories on their experience. They collected corn and wheat and oats and also arranged collections of food products from these grains, such as corn flakes and Wheaties. They planted these different grains in soil and in water to see how well they would grow.

Since September there had been standing in the room an *Amaryllis* plant with one bud on it. On March 22 it burst forth in bloom. By the 14th of April there were blossoms and that definitely started the study of flowers. In connection they used these films: *How Plants Live and Grow, The Parts of a Plant, The Work of a Flower, From Flower to Fruit, Flowers at Work and Plant Growth*. They are now in the process of studying the *Relation of Plant Growth to Man*.

Roots have been studied this past week. They dug up a dandelion to see what kind of root it had. They studied roots on a pussywillow that had been put in water. They learned something about the names of these different types of roots. The adventitious root of a pussywillow is exhibited here today, with other papers and diagrams related to their study. It is one that is not mentioned in the film this morning. They are also starting the study of minerals and food values, and they have taken a trip to the water works and noticed the way the water is filtered. The reason I mention these things is not to confuse, but to tell you some of the different branches that their thinking is going on these days.

Now, I do not know what the reaction of the class will be this morning, for there is little possibility of a stage demonstration of a class being natural. Miss Rice and class are now going to take over.

**Miss Rice:** Boys and Girls: This is for the benefit of the children who have come along as guests. My children have seen flowers and plants at work and now we are going to see some pictures on roots. I want you to think about the type of picture that you are seeing as you watch the picture this morning. You know that sometimes they make a series of drawings and then they speed up the camera and make them seem to be in motion. Do you know the name for that type of picture? You see it often in the movies.

**Harmon:** Fast motion?

**Miss Rice:** Usually it is in connection with cartoons. Animated cartoons. They seem to have life. They seem to be moving. Then you will also see some pictures that were taken through a microscope. The little organisms are so small that they have used a microscope first and then photographed through that, and, of course, you must remember, too, that the action in growth that you will see take place so quickly in the picture does not happen in nature. You know how slowly the *Amaryllis* opened up and how we watched it for days and so remember that the growth is not as rapid as it seems to be. Listen

as carefully as you can and watch for old and new facts about roots. Now I think we are ready to start.

(Showing of film)

**Miss Rice:** All right, now boys and girls, we will turn our chairs around in two rows, please. How did you like that? Come on now, speak up. This isn't the way you act in school.

**Betty:** I liked it a lot.

**Miss Rice:** Why did you like it? (Interruption for microphone adjustment).

**Jimmie:** Those were short movies.

**Miss Rice:** Did you think it was short? We did not have any time-piece, Jimmie. Now would you like to talk first about why you liked the picture? Betty?

**Betty:** Well, it left no question in our minds.

**Miss Rice:** About what?

**Betty:** About how the plants grow and how their roots grow.

**Miss Rice:** Marie, did you have something you would like to say?

**Marie:** Because the man spoke very distinctly.

**Miss Rice:** Yes, the sound track was very good. Are there any other comments about the picture? How about you who are guests today? What did you like about it?

**Margie:** I thought it was very interesting the way they made it go faster so that we could see the growth. It did not take as long as it would have in real life.

**Miss Rice:** Yes, that is a wonderful apparatus that they have, isn't it, because, of course, it would take months to see the growth of the plant. Any other comments?

**Elaine:** Well, I think it was nice because our room has not studied roots, but yet we got a little sort of essay of it right then.

**Miss Rice:** Do you suppose you might write some papers about this picture and send them down to me some day? Would you like to do that? If you have a little spare time, you ask Miss Fitzgerald if you may not use that spare time to write a little essay, as you called it, about this picture.

**Harmon:** You learn a lot from that little picture.

**Miss Rice:** From one little picture. Yes, I think so. Perhaps we will let you tell us after we discuss a little more thoroughly what you got out of it.

**Mary:** It told me everything about the roots.

**Miss Rice:** Well, when you say "everything" that is pretty broad. Could you give us more details?

**Mary:** Well, it taught me how the root protects itself, how the root helps the plant, and about different kinds of roots.

**Miss Rice:** You didn't hear very many kinds of roots mentioned. While we are at this point, what roots did you hear named? Just a minute. Let's see if some of these friends of ours cannot tell us. What roots did you hear named? They gave them specific names?

**Scott:** Dandelion.

**Miss Rice:** Yes, What kind of root is the dandelion? Scott, did you get the name of the dandelion root? Well, we have one with us. Do you want to unwrap it now, John, and show it to the children? Perhaps this will help you to remember the name.

**Scott:** I hope it isn't soggy.

**Miss Rice:** Well, I think it won't be soggy after being out of the ground two days. Turn it up so that we can see it, will you. Can you pull out some of the little hairs? We are interested in the root, not the plant. Does that look very much like the one you saw in the picture?

**Students:** Yes.

**Marie:** I heard the man mention "adventitious root."

**Miss Rice:** Did you all hear him mention "adventitious root"? What root was he talking about then?

**Marie:** The pussywillow.

**Miss Rice:** I didn't hear him talking about that. I am afraid you are a little mixed up, aren't you? He talked about the fibrous root, and what plants did he mention when he talked about fibrous roots? Barbara.

**Barbara:** Rye, wheat.

**Miss Rice:** Betty.

**Betty:** He talked about grass and grains.

**Miss Rice:** Yes. Now, we are a little off my plan here. I had a little plan, but I guess we will have to change a bit. Now, we have talked about a few old facts. There are other roots that he mentioned that you haven't talked about yet.

**Carroll:** Secondary roots.

**Miss Rice:** Did he mention secondary roots?

**Students:** Yes.

**Miss Rice:** When did he mention secondary roots? What roots are they? He didn't call them secondary roots, did he, class?

**Students:** Yes.

**Miss Rice:** Well, I missed that.

**Barbara:** After he talked about the primary root then he referred to the secondary roots.

**Miss Rice:** And they are the roots that do what? Betty Anne, can you tell us what secondary roots do? When do they grow, that is what we want you to tell us, or where do they grow? Tommy.

**Tommy:** They grow out from the fibrous roots.

**Miss Rice:** No, Carroll.

**Carroll:** They grow out from the main root.

**Miss Rice:** Yes. In this sound track today they mentioned main roots. They did not say "primary roots," I do not believe. All right, did you hear two new things about fibrous roots, that is, we didn't say them in just that way? Marie.

**Marie:** That they live two years.

**Miss Rice:** Fibrous roots do sometimes and there was something else when he first showed us the fibrous roots, that is, he said two things about them that we haven't mentioned. Elaine.

**Elaine:** I think it was the other root I was thinking about.

**Miss Rice:** Well, he told about the number. Do you remember the word he used when he said that there are many of them? He didn't say "many." What was that? He said "numerous." There is one other thing about the fasciated roots. They are formed how? Did you get that? That was the dahlia plant shown after we saw the dandelion. Betty.

**Betty:** I think it was

**Miss Rice:** Something about the main root. What does it do?

**Betty:** The main root parted and then that made other roots.

**Miss Rice:** Yes, that is how you have that number of roots. All right, now some of the new things that we heard about roots. Jimmie.

**Jimmie:** About that cartridge thing.

**Miss Rice:** What did you learn about that particular part?

**Jimmie:** I learned if you cut the tip off of the main root if there is some copper in the ground, it will poison the root. I wonder how it does that.

**Miss Rice:** I would like to know, too. Perhaps we will have to find that out through reading. I was wondering why the root one time went right down to the copper. Why didn't that turn aside like the first one did, Margie?

**Margie:** Because it didn't have the guard on the front.

**Miss Rice:** Dennis.

**Dennis:** Because one of the edges were off.

**Miss Rice:** Yes, it had been cut off. What part had been cut off? Jerretta.

**Jerretta:** The tip was very sensitive and it could sense anything that would be poisonous.

**Miss Rice:** Yes, and what is the tip? What part of the root is that, Marie?

**Marie:** The cap, I think.

**Miss Rice:** Well, there is a cap there first. That is the root cap and what does the root cap do? What does the root cap do? Mary Ellen, did you get that?

**Mary Ellen:** No, I didn't get that.

**Miss Rice:** Elaine.

**Elaine:** It protects the plant.

**Miss Rice:** What part of the root? It is a very important part just behind the root cap.

**Mary:** It protects the sensitive part.

**Miss Rice:** And what is that sensitive part? It is a very important part of the root. Mollie.

**Mollie:** It is the tip of it.

**Miss Rice:** The root tip and what is that part? That is the important part of the root.

**Mollie:** I don't know.

**Miss Rice:** What happened down there at the tip? What did it do?

**Mollie:** It cut off.

**Miss Rice:** But when the roots went down through the ground, what were they doing?

**Mollie:** Boring.

**Miss Rice:** Well, yes, they pushed their way through the ground. Betty.

**Betty:** Taking minerals in them.

**Miss Rice:** Well, when you saw the root extending on down through the ground, what do you call that?

**Jimmie:** Growing.

**Miss Rice:** Growing, yes, that is the important part. That is very important to remember.

**Jimmie:** The ink spots told you that.

**Miss Rice:** Yes, that was a very nice experiment that they gave us. Could you tell us how you understood that? I think you could. Scott, could you explain that?

**Scott:** It showed how it grew, how far down it went.

**Miss Rice:** Yes, and where did you see the most growth in the root?

**Scott:** At the end of the root.

**Betty:** At the end of the root.

**Miss Rice:** At the end of the root, Betty says. Harmon.

**Harmon:** It seemed to stretch.

**Miss Rice:** Yes, it seemed to stretch. Well, that is the part that is growing. You remember how the parts near the upper part of the root were so close together and he told us what, Carroll?

**Carroll:** That they were a certain distance apart.

**Miss Rice:** They put the little spots on the root and then you saw it grow and there was not much growth at the end. Mollie.

**Mollie:** I didn't quite understand—I forgot—I think there are sacs on the end.

**Miss Rice:** Little sacs. What did he call those little things on the end of the root? My old standbys here. Come on, somebody else. What did you hear him call those little things she calls "sacs" at the end of the root? Carroll.

**Carroll:** Cells.

**Miss Rice:** Yes, and what is a little cell?

**Carroll:** It is a little room, a tiny room.

**Miss Rice:** Yes, there are all kinds of cells. These are little rooms of what? Marie.

**Marie:** Protoplasm.

**Miss Rice:** Now, what did you learn about those cells at the tip of the root? What happens to it as the root digs through the ground?

**Marie:** They take the minerals.

**Miss Rice:** No, not the ones that I am thinking of. Perhaps you are thinking of something different. Harmon.

**Harmon:** They get the starch and sugar and the water.

**Miss Rice:** Yes, eventually. We are talking now about the picture where the cells were shown at the end of the growing root, the root cap. Betty.

**Betty:** They get rubbed off.

**Miss Rice:** Yes, they are worn off, but you did see one that had an accumulation of cells, too. Mollie.

**Mollie:** When they are rubbed off how do the roots grow new cells?

**Miss Rice:** What do you think about that? She has asked us a question now. What do you think? Jerretta.

**Jerretta:** I think that they would have to grow new cells because if they didn't they wouldn't be able to absorb these sugars and minerals from the ground.

**Miss Rice:** Yes, they must.

**Marie:** I think the magnification

view of the protoplasm growing around was very nicely done.

**Miss Rice:** Yes. What is protoplasm, Marie?

**Marie:** It is the life of all plants and animals.

**Miss Rice:** Yes, and you could see it moving very easily; as Marie says, that magnified picture was wonderful. Betty.

**Betty:** We tried just about that same thing, not quite. We cut off the end of a dandelion root and put it in some red ink and then the next day we took it out and found out that it had taken up all the moisture and it was all red. The ink was red and it was the only moisture that it could take up, so it took up the red ink and it was all red the next morning.

**Miss Rice:** Thank you. I am glad you told us that. Where are the root hairs? Where did you see the root hairs? Betty Anne, can you remember where you saw the root hairs on these roots? On what part of the roots are they?

**Betty Anne:** The sides.

**Miss Rice:** Yes, sure, they have to be, John.

**John:** They are on the secondary roots.

**Miss Rice:** Yes, usually, but they have a specific case. Gene, you haven't said anything. Come on, where did you see root hairs growing?

**Gene:** On the main root.

**Miss Rice:** Yes, sometimes. That is on the tap root, for instance, and it certainly has hairs on it, but where are the root hairs? He told that very distinctly. Margie.

**Margie:** In the last plant they showed there were hairs. Those magnifications there were hairs that were sticking out. They were to protect the plant.

**Miss Rice:** Is that right? Do the root hairs protect the roots?

**Students:** No.

**Miss Rice:** No, they do not do any protecting, but where are the root hairs? Jimmie.

**Jimmie:** Not on the growing part.

**Miss Rice:** No, they are where then, Jimmie?

**Jimmie:** They are not around the tip, they are back here.

**Miss Rice:** Behind the growing part, I think would be a good way to say it. Yes, they are behind the growing part. What are these little root hairs really, Carroll?

**Carroll:** They are countless roots that won't grow into bigger roots.

**Miss Rice:** Yes, they don't grow any larger. What else can you tell about these root hairs, Mollie?

**Mollie:** They suck water and food from the ground.

**Miss Rice:** And they are cells, aren't they? Don't you remember the one picture that said it was a cell bud that burst through the side of the root and then continued to grow?

**Mollie:** Yes.

**Miss Rice:** Well now, we have talked about the protoplasm. We brought that up. I read an interesting

thing that I think will help us to understand the growing of roots. It said it was like laying a railroad track. They put down some tracks. Then the cars come over with more ties and rails and they use those, put down a bit more track, then more cars come along with more ties and track and they build another section, and keep on in that fashion. I thought that was a pretty good explanation.

Now, let's talk about the experiment with the tube of sugar water and the pure water. What did that explain? Shall we let some of these folks talk this time?

**Student:** They explained that if it has been kept in the water long enough the sugar will go to the top.

**Miss Rice:** Yes.

**Student:** When the plant has a certain kind of thing on the bottom.

**Miss Rice:** Well, of course, that membrane took the place of what? Do you know, Barbara?

**Barbara:** The wall of the cell.

**Miss Rice:** Yes, and can you go on and explain about that, Barbara? What did that show us?

**Barbara:** That showed that the cell sac in the root draws the sugar water in to take it up to the plant leaves.

**Miss Rice:** Yes, it goes on up into the plant. Did you have something to add to that, Betty?

**Betty:** When it gets mixed with the cell sac, the soil, it goes up then, because the cell sac goes to the bottom again and then the water is up on top, just like cream goes to the top of the milk and the milk goes to the bottom.

**Miss Rice:** Yes. What name is given to this process of water being absorbed through the cell wall into the plant, Jimmie?

**Jimmie:** Osmosis.

**Miss Rice:** Yes, that is the name of the process. Do you suppose we could do that experiment at school?

**Students:** Yes.

**Miss Rice:** If we had the right kind of tube and a bit of membrane we could. You have already answered the question about what happens to the water, that the minerals, the foods that are taken in through the root hairs—what is the purpose of old roots after they have grown? What is their purpose? How do they work? What do they do? Martha, you haven't said anything. What do old roots do? Scott.

**Scott:** After they have grown they get the water and minerals out of the ground.

**Miss Rice:** Well then, new ones come you see, and I think they told us very distinctly what the purpose of the old roots was. Elaine.

**Elaine:** Don't they help to hold the plant in the ground?

**Miss Rice:** Yes. What word did he use? Did you catch that word? That meant to hold it there.

**Elaine:** To anchor it?

**Miss Rice:** Yes, they are like an anchor. They hold the plant there. What is the purpose of the new roots, the young roots and the root hairs,

Betty Jane? John, what is the purpose of the new roots, the little roots, the hair roots?

**John:** To suck in the water and minerals from the ground.

**Miss Rice:** Yes. And where do the new roots appear? After the root starts to grow and then the secondary roots appear, where do they come, Gene?

**Gene:** Out of the main root.

**Miss Rice:** Yes, they come out of the main root and where abouts? Where is their position?

**Gene:** About the middle.

**Betty:** The part behind the growing tip.

**Miss Rice:** In what direction do the main roots grow, Betty Anne?

**Betty Anne:** Downward.

**Miss Rice:** Yes. And there was an experiment in this picture today with the primary root. What did they do with the primary root, Scott?

**Scott:** They put it in the light and showed how it would go down.

**Miss Rice:** Yes, it turned away from the light. What other experiment did you see with the main root, Betty?

**Betty:** How they put it sideways yet it would not go down.

**Miss Rice:** Horizontal. They made it go horizontal, and then what did it do?

**Betty:** It went down. It didn't keep growing horizontal.

**Miss Rice:** Yes, they have a will of their own, haven't they? Mollie.

**Mollie:** There is one thing I couldn't understand. I think it was steel or something.

**Miss Rice:** We talked about that a few moments ago. Would you like to talk about that again? What didn't you understand?

**Mollie:** How it uses the plant poison.

**Miss Rice:** Well, I don't know whether I can tell you that either. We may have to ask some of these boys about that. Harmon.

**Harmon:** Chemicals come from the ground and it could be a lot of chemicals in the ground which make poison in the copper.

**Miss Rice:** Do you mean the reaction of the chemicals in the ground on the copper?

**Harmon:** Yes.

**Miss Rice:** They just don't like the copper that is in the cartridge or in the bullet, and you understand why that one died and the other one didn't, don't you? Why was that, Mollie? Why did the one go off away from the cartridge and the other one just stood up?

**Mollie:** Because the tip was not cut off.

**Miss Rice:** Yes. What part is the tip? What is down there at the tip? What is it doing? Jimmie.

**Jimmie:** The growing part.

**Miss Rice:** You want to remember that is important. The tip is the growing part, Betty.

**Betty:** Maybe the same thing happens when the baby seeds get on the stone. They cannot find any food to grow with so that they have to die.

**Miss Rice:** How did you happen to

bring that up? Have you read about that or what?

**Betty:** No, I haven't read about it. I just saw another movie where the baby seed landed on a stone and tried to climb through the soil and get minerals but it could not.

**Miss Rice:** Do plants ever have more food than they need?

**Students:** Yes.

**Miss Rice:** And then what happens?

**Marie:** Then they just make more starch.

**Miss Rice:** They turn it into starch and do what with it?

**Marie:** And store it.

**Miss Rice:** Yes. Where is food stored in plants? Can you name some parts, Jerretta?

**Jerretta:** In the cells.

**Miss Rice:** Yes, but parts of the plant in which it is stored. Miriam?

**Miriam:** Sometimes in the roots and leaves.

**Miss Rice:** Yes, and any other place, Barbara?

**Barbara:** In the stalks.

**Miss Rice:** And one more place.

**Student:** Leaves.

**Miss Rice:** I think she mentioned leaves.

**Marie:** The seeds.

**Miss Rice:** Can you name some of the plants that have food stored in the roots that we eat, Miriam?

**Miriam:** Tap roots.

**Miss Rice:** In the tap roots. Will you name some tap roots for us?

**Miriam:** Beets, carrots, turnips.

**Miss Rice:** All right. Thank you. Can you think of some others, Harmon?

**Harmon:** Broccoli, isn't it?

**Miss Rice:** Would that be roots? Do you eat the roots of broccoli?

**Harmon:** No, but you eat the leaves.

**Miss Rice:** Yes, you eat the leaves. Then it isn't a tap root. We are talking about the roots that we eat. Could you mention any more, Elaine?

**Elaine:** Parsley.

**Miss Rice:** Parsley?

**Elaine:** No, I don't mean parsley. I mean parsnips.

**Miss Rice:** What part of the parsley plant do we eat?

**Elaine:** It would be the leaves.

**Scott:** Potatoes.

**Miss Rice:** Yes, our good friend the potato. Mollie.

**Mollie:** Turnips.

**Miss Rice:** Yes, I guess maybe that was not mentioned. Do you know any seed plants where we use the seeds instead of the roots? Could you name those, Carroll?

**Carroll:** Grains.

**Miss Rice:** Yes. Some others. That takes in quite a few. We saw a movie, you know, about what plant? It was a whole story of this one little plant. We use the seeds.

**Barbara:** Peas.

**Miss Rice:** Yes, that is a very common one, I think. We saw in this picture a carrot that grew a new plant. How did that happen? Why was that possible? Jimmie.

**Jimmie:** Because it had food stored there.

**Miss Rice:** Yes. And when did that plant appear? Anne.

**Anne:** In the fall.

**Miss Rice:** No, I don't think so.

**Anne:** The next year.

**John:** The next spring.

**Miss Rice:** Yes, the next spring it would come out, and do you know what happened to that plant that grew the second year? What did it produce? Marie.

**Marie:** Leaves.

**Miss Rice:** Yes, it grew a plant right out of the top of the carrot, but what would that plant produce that is very necessary to man?

**Marie:** Another carrot.

**Miss Rice:** Well no, it would not grow another carrot. It used up the food in the carrot that we saw there to produce that plant. Then what did that plant produce that is very essential? Betty.

**Betty Jeanne:** Seeds.

**Miss Rice:** Yes, that is the plant that puts forth the new seeds.

**Scott:** Where does the carrot have its seeds?

**Miss Rice:** Can any of you answer that? Where does the carrot have its seeds? It is like the parsnip. They grow in the same place.

**Carroll:** Above the ground.

**Miss Rice:** They would be above the ground, yes. At what time of year would they appear?

**Students:** In the fall.

**Miss Rice:** That might be something for you to look up, Scott and see if you can find out a little more about that. I guess you mentioned that you liked the sound track, Marie.

**Marie:** I did.

**Miss Rice:** Do you have any more comments about the pictures or are there any things that you saw that we haven't touched on? Mollie.

**Mollie:** It showed in the main root where this sugar came in. I think it looked like cells in rows.

**Miss Rice:** Yes, it was very interesting, a little complicated but interesting. Elaine.

**Elaine:** I think the same thing that Mollie said, that they made it simpler by using the little lines instead of making all the tiny cells that really do belong in there.

**Miss Rice:** Did you see the starch gather in one of the pictures? What did that make you think of, John?

**John:** Our potato. We sliced a little bit of potato and we had some iodine and iodide.

**Miss Rice:** That is right, potassium iodide. That is a good word.

**John:** And we put the potato in the pan with the iodide and it turned black.

**Miss Rice:** And that indicated what?

**John:** Starch.

**Miss Rice:** We could see where the starch had gathered. Jimmie, did you have something to say? Harmon.

**Harmon:** What is the percentage of starch in a potato?

**Miss Rice:** I don't know, Harmon.

I think you will have to find that out for me. Marie.

**Marie:** It showed so very plainly how the roots grew out.

**Miss Rice:** But you must remember that roots do not grow that fast.

**Marie:** Yes, I know that.

**Miss Rice:** It is much slower than that. And it magnified the root hairs very nicely and you could see the protoplasm. What do you think about the value of pictures? Do you like to have pictures in school?

**Student:** Yes.

**Miss Rice:** Why?

**Student:** Because they teach you a lot.

**Miss Rice:** All right, thank you. Mollie.

**Mollie:** They show so many things you want to see and you haven't seen.

**Miss Rice:** We would not be likely to see these things happen, would we? It is a good point. Margie.

**Margie:** And it is lots more fun than reading a lot of books. I mean when you can see how they develop instead of reading about it.

**Miss Rice:** Would you say that you would want to give up books entirely?

**Students:** No.

**Miss Rice:** No, you would not want to, but this is a nice variation. Scott.

**Scott:** Miss Rice, I like books sometimes because you can go back over them and check up and see if you are right.

**Miss Rice:** That is a good point. Yes, you can always go back and see in black and white whether you are correct about something. Betty.

**Betty:** Sometimes the books were written so long ago that they hadn't discovered some things yet, and so it is always nice to have other things that can show you what they have discovered and then you know if the books are right or wrong.

**Miss Rice:** Yes, changes take place constantly. Juliana.

**Juliana:** Sometimes the books use big words and you cannot understand what they mean.

**Miss Rice:** Did you all understand "protoplasm" this morning? Did you get that pretty well from the picture?

**Students:** Yes.

**Carroll:** Well, sometimes you read something in a book and you do not understand it and when you see it in the movies you understand it.

**Miss Rice:** It makes it just a little clear, doesn't it. Scott.

**Scott:** When you do not understand it, you can ask your teacher and show her the book.

**Miss Rice:** You mean that if you are using a book and you do not understand it you can ask the teacher?

**Scott:** Yes, you can ask the teacher.

**Miss Rice:** Well, of course, there might be things in pictures that we would not understand, but there are certainly many things that are clearer because of pictures. Well, I think if you haven't any more comments, we will call our work over with, Mr. McIntosh.

**Chairman Waggoner:** As I told you before, this will be discussed and evaluated by Mr. Blough, and I want you people to participate in this discussion, if he asks you to, the same as these very willing youngsters did. I am glad to present, Mr. Blough.

**Mr. Blough:** Whenever we use one method in a classroom in preference to another, we supposedly do it because it will accomplish certain aims which we are otherwise unable to do. Then Miss Rice asked the children about this method and, in their own language, I should like to tell you what they said in case you in the back of the room did not hear. One said, "It teaches you a lot," another, "You would not be able to see these in any way except by seeing them pictured here," another, "It is a lot more fun to see it than it is just to read about it." Another very good point was made that sometimes you read books that have old copyrights on them, but these films are likely to be up to date, which I believe is a very scientific attitude for a third-grade person to have. When Miss Rice suggested that they would not care to give up books entirely, there were several reasons, and one of the very important ones was that you cannot take this picture home with you but you can take a book home and look it over at your leisure.

I believe these things were significant in the presentation. It explained points that had not been quite clear to the pupils. For example, their idea of root hairs probably until now had not been quite clear and I think the film helped to clarify some of those things. I feel that the explanation and the picture and the various manipulations of fibrous roots gave them a clearer idea. I think it also helped to stimulate further discussion and to clarify things. For example, the osmosis experiment. Are you now planning to do that?

**Miss Rice:** Well, I thought we would try it, yes.

**Mr. Blough:** That is a little bit difficult, probably for the third grade, but I think since they have seen it happen here, they could set it up and get whatever they can from it.

**Miss Rice:** Yes. In the Teacher's Guide it suggested that you use a carrot, that you insert the tube in the carrot and then give the carrot water.

**Mr. Blough:** Which would be a very much simpler way than the one they showed in the picture. I think that this film, used in the way that it is, would stimulate some pupils to do further studies by themselves. For example, the boy who wanted to know about the cartridge and just how that worked can perhaps find out some material for himself.

I think a film like this is also important because it presents things in sequence so that children can get the relationship. Sometimes when you set up experiments and discuss them on successive days, you are not quite so likely, perhaps, to get a good sequence in the child's mind. Here, presented from the beginning in a logical order,

scientifically thought out, the child can get a better idea of sequence. And I believe that a film like this, through its mental imagery, could correct any wrong ideas he has. So many times when I am talking about root hairs in third grades, or about the process of how plants take in water, I would give anything to know what actually is the mental image of the discussion. Here they can actually see growth taking place. (I was very glad to hear Miss Rice several times make the point that roots actually were speeded up there and that they really do not grow as fast as this.)

Again, they could see what the root cap does, they could see the roots push along into the ground. It is one thing to tell them, or to let them read a story that tells where growth takes place, but you could see the growing region here. A summary and film used as it was given here is a very enjoyable thing for children, whereas a summary which more or less presents the material in the same way again might not function nearly as well. Such a summary also helps children to bring out the important points from materials which they have studied, to discuss them as we have seen here, and also to connect material previously studied to the new material in better integration.

Now, I had that to say and one other thing before we finish. I think that Miss Rice would agree that we all need a little advice about how to use films. So many times when you see a performance like this, you think, "Well, I will go home and start that out." I think there are several pitfalls that we might point out before the discussion is over, some things that might not work as easily as they appear to work here, but before doing that, are there questions you would like to ask Miss Rice about her procedure?

**Member:** Miss Rice, how much time is devoted to this particular film? Do you tie up the next day?

**Miss Rice:** Well, we won't tie up any more than we did today excepting perhaps a little art work. I shall certainly let them draw anything they want to draw as a result of seeing this picture. I previewed this picture. I do not usually do that. I do not have time, but the guides that go with the pictures are very good and it is really an easy matter to read it yourself and then discuss it with the children. I think they should be prepared for what they are going to see. There were new things today. For instance, the root cap. We had not mentioned that and that was a little confusing to them, you see, and I hope that with other pictures that we will perhaps be able to get through our library it will be clearer to some of them.

**Member:** Is it particularly valuable to show a picture twice?

**Miss Rice:** Yes, it is sometimes. Of course, with our set-up our boys from the junior high school come over and operate the pictures for us and I do not like to take too much of their

time.

**Member:** I mean does it always turn out to be worthy of the extra effort?

**Miss Rice:** Yes, I think it is. They say, "I really didn't know that." For example, I didn't really know that secondary roots had been mentioned in this picture. I didn't hear those words.

**Member:** Have you ever tried running the film first with sound and then running it without sound the second time, letting the youngsters see what the eyes missed? Letting them ask "What does that mean?" and answering it on the spot?

**Miss Rice:** We have not tried that, but I think it would be very good. Monday I had "Plant Growth." That film is a silent film. They talked constantly. I was sorry Mr. McIntosh wasn't there because it was all very spontaneous and fun.

**Question:** Do you feel the need of stills taken from the film afterwards?

**Miss Rice:** I think that would be a very fine thing.

**Question:** And do you not get the feeling that the teacher and the child are both talking about the same point through the film or through anything visual on a screen which you cannot do with a book?

**Miss Rice:** Yes, definitely. No, you cannot.

**Question:** Would you want to build up as much preparation in presenting this film at the beginning of the unit, before the youngsters have done any reading or any research on the problem, for the purpose of setting up through cooperative effort the goal of the unit? Would you prepare them?

**Miss Rice:** Well, I don't know. I am just going into it rather blindly. I haven't had any training. I should think it would be a good thing. I guess I have never shown a film that we haven't had some study first. I think when I am through with this I should like to try that.

**Member:** It seems to me that it is a very important phase of visual education, for a preview of the unit and for the purpose of setting up goals that they are going to look for.

**Miss Rice:** Oh, yes, I think that you can start out very nicely that way.

**Mr. Blough:** Would not a film like this be very good shown first perhaps and then shown after the study?

**Member:** That is what I had in mind.

**Member:** Do you find that films of this sort encourage outside activities, you might say hobby activities, on the part of your youngsters?

**Miss Rice:** Yes, I do.

**Member:** Under normal circumstances would you have more expressional activities? I would say that probably the talk was a little longer than ordinary and I wonder whether you would have broken it up under normal circumstances where you would have a blackboard, for example?

**Miss Rice:** Oh, yes, definitely. Oh, yes, they go to the board and write and I write, too, during the conversation. Then, of course, too, it depends on

how long after you have seen a picture before you have another scheduled period. You do not always have your full discussion immediately after a picture.

**Member:** There you have to let the youngsters have free play?

**Miss Rice:** Yes, I do not usually ask as many questions as I did today. I let them talk a little more.

**Question:** These are all along the same line but I was wondering when the children were talking how much meaningful vocabulary had been built up before the picture and how much they got out of the picture.

**Miss Rice:** I brought the ingredients to school.

**Question:** Now, that is what I was trying to get at on "osmosis".

**Miss Rice:** Yes, I had explained that.

**Member:** In other words, here is the point. I believe that if you build up a meaningful vocabulary before they see the picture, they appreciate the picture because they can understand the picture and the meaning of the words.

**Miss Rice:** I would never show a picture otherwise with as many different words as this has in it—osmosis and protoplasm.

**Member:** And you build that vocabulary not by telling them about it but showing them: It was a sensible vocabulary, not a memory one?

**Miss Rice:** No, I think they understand fully.

**Mr. Blough:** About protoplasm, I think you never need to apologize for third grade children not knowing protoplasm and osmosis, because I think if we got right down to brass tacks and asked people in this room just what is protoplasm, we would have a lot of people troubled.

**Member:** Do you find that the children who have trouble in reading are helped? I think this gives them all an equal foundation.

**Mr. Blough:** I believe that this would even be a help to children who have difficulty in reading, in visualizing what they do read, a reading readiness, we might say, for as high up as the third and fourth grade.

**Question:** Where we have films like that, that are adapted to a wide range or shall we say to a wide age level range, is the teacher justified in providing her own continuity, for example, on the third grade level cut out the sound track and do her own explaining of the film?

**Miss Rice:** When it is as clear and understandable as this, I do not see any reason for it myself.

**Question:** I was thinking that many of the vocabulary difficulties might be simplified.

**Miss Rice:** Yes, on the other hand you cannot call "osmosis" anything else and so they might just as well be prepared for it and then hear it from someone else.

**Mr. Blough:** It is my opinion that many times we encounter a vocabulary at the third grade level which we only really begin to teach, and when they

are encountered again later in another connection, in a further study of plants, we will say at the sixth grade level, we have begun the concept in the third grade and it is added to in the sixth and perhaps again in biology and in high school. Do you think that is true?

**Miss Rice:** Yes, I do. Of course, we keep a vocabulary list when we make a study like this, but I do not attempt to have them learn the words to spell them. I think copying them is sufficient. But they do keep their list, and I know that some of my children who are on the lower level in reading can read those words very nicely and they recognize them when they come back to them.

**Mr. Blough:** I think learning to spell the words would even be a distinct detriment to these children.

**Miss Rice:** Yes, I think so to. I do not think it is at all necessary.

**Question:** Miss Rice, do these children know what elapsed-time photography means?

**Miss Rice:** No, I have never used that term with them, but "Visualizing the Curriculum," by Hoban, Hoban and Zisman, explains these types of photography very nicely.

**Member:** You are not going to have these children make pictures like these, are you?

**Miss Rice:** No, I want them to draw to see what their reaction will be. I would have had them do that today right here, but some of them need to get back.

**Question:** Have you a microscope in that class?

**Miss Rice:** Yes, I have one that I bought and they are very fond of it. This is part of their leisure time work. They sometimes make slides. That is just something more that they can do. The study of the *Amaryllis* was really very interesting. It is a beautiful plant to begin with and we are now watching the seed cases form.

**Question:** Would you use in connection with this your other film?

**Miss Rice:** Oh, yes, *From Flower to Fruit*. Then we saw the parts of the plant and we saw pollination. If you will look at those pictures on display back there, I think you will see pictures that are an outgrowth of these pictures that they have seen.

**Mr. Blough:** I do not know if there is need to summarize this or not. There are several things that could be brought together in this discussion. In the first place, whenever we show a film to children we ought to be very sure that they have the purpose of the film in mind so that they know what to look for; otherwise, the thought processes might be either confused or totally absent.

I think that there is a grave possibility of showing too much film at one time, too long a film for the third grade at one time. I think a short film, other things being equal, might be better than one that stretches their minds over too long an amount of science content.

**Question:** At this point, right in that connection, might I ask this question, frankly, to dispel a little of my own ignorance: Is this an unusual situation? Is this class going into this detailed minute study of the life of plants a usual procedure in the third grade in Evanston? Is that a part of the curriculum outline, or is this the outgrowth this year, this semester, this time of a blossoming of an *Amaryllis* plant in Miss Rice's room?

**Mr. McIntosh:** I think I can answer that in part, and that is, in the first six grades they have not set curriculum at all. This happens to be the usual procedure for this third grade. It may be entirely different in another third grade.

**Question:** I see, well, isn't it fine that you have that flexibility of the curriculum, because I wondered if you gave your third graders this detailed study of plant life, which I must tell you has more detail than my tenth graders are getting in biology right now. I used the same film a week ago and we did not go into it to anywhere near the detailed extent that we saw done so beautifully today, and if it is repeated again in the sixth grade there will be no need for high school biology.

**Mr. McIntosh:** I would not be willing to go all the way with you on that.

**Question:** I just want to check my thinking in that regard. It seems to me that these science concepts which we teach throughout the elementary and secondary schools is a matter of progressive understanding, that at our lower levels there are certain levels of understanding or meaning that we can inject into those science principles and as we go through the grades we begin to add deeper and more meaningful concepts to the science children, so that I do not think your biology is in danger at all.

**Question:** I am not worried about my job, but it occurred to me that certainly the root hair concept, the osmosis concept, the classification of roots, the purposes of roots, and so on, are fundamentals which are, after all, the heart of the whole subject.

**Question:** In the high school we expect them to understand why.

**Question:** Why what?

**Question:** What the theories are underlying the principle of osmosis.

**Mr. Blough:** I think it is a very important thing in this connection to look at this class as a whole and not think that because one person has made the correct response to what "osmosis" is that we have taught osmosis to this whole group. Their idea at the present I believe is that "osmosis" means that roots suck up moisture. Now, you are not content with that in the sixth grade, are you?

**Question:** No.

**Mr. Blough:** So I think they have the beginning experience here. I think when you get up into your field you go a great step farther, and just because a child mentions "protoplasm" and two or three people say the word and have

an idea, I think we should be very careful. Not being derogatory or tearing down this lesson, but so many times you and I judge our own lessons by the reaction which we get from two or three of the smart kids who maybe knew it before. I think that we ought to be very sure that we make allowance for that.

**Question:** I should like to ask one question as to the feasibility of this type of film for third graders. As I sat here this morning and looked at that film I did not feel that it was at all suitable for the type of idea that you want that child to get into his mind. I believe that the film at the start should have told that a root is an anchor for a plant and that if those children tried to pull dandelions from their own lawns they would understand, and secondly, that that root in there as an anchor is also an absorbing organ that takes the plant water and minerals from the ground up through the stem to the leaves, and stop there.

**Mr. Blough:** That is what I wondered, if you let third grade people get a wide spread and try to do too much. I think that is what the sister had in mind when she asked how long you would spend on this film. Now, of course, we do not know what Miss Rice has planned to do with this at the end. If Miss Rice had done only that much there would have been many people here who would have said, "I saw such a little bit of that, I couldn't get the idea." I think that is always the difficulty in a demonstration lesson.

**Question:** That is why I suggested that the teacher provide her own continuity at the lower level where we are using materials over a wide range.

**Mr. Blough:** Yes, and I think it is possible that seeing this film more than one time would be advantageous.

**Mr. McIntosh:** May I say on this point that Miss Rice feels that she does not like to have a film shown twice to these third-graders because that makes a period of some twenty-four minutes of seeing films. Of course, in the upper grades we do show the film twice in the same class period.

**Question:** Have you ever tried using films with sound and then quiet?

**Mr. McIntosh:** Some of the teachers in the district have and, in fact, some of them preview them and write their own continuity. Someone suggested that procedure, which we use. It all depends upon the teacher who uses the film.

**Mr. Blough:** I think that a teacher who knows the third grade surely could do a very good job of that and leave out a great deal of the vocabulary and concept development which she might only want to touch on in her group.

**Question:** Do you have any better teachers than Miss Rice in the third grade?

**Mr. McIntosh:** Thank you.

**Question:** In the showing of the film the second time on another occasion, do you have your own library that you can draw on? We have to rent for the elementary schools as well as for the high schools. That makes it very dif-

difficult to use it again another day than the day for which it is scheduled.

**Mr. Intosh:** We rent most of our films. Of course, there are over 125 teachers who send in orders for films and quite often orders overlap. We have been sometimes justified in bringing them back a second time on that basis. In the seventh and eighth grade, for instance, this film would have been used at this time.

**Question:** Have you tried the making of any films in your grades at this level?

**Mr. McIntosh:** We have not gone beyond films directed at publicity, that is, films regarding the activities of schools for P.T.A. use. But we make a good many stills, on field trips, etc. Students have those very cheap 35mm. cameras and they take pictures with them and develop them in the dark room. Not on this level, but in the seventh and eighth grades. Parents often come along with their motion picture cameras and take shots not of subject matter value but of trip value which indirectly may help, but often they do take stills of the thing they actually see, such as the water works, etc., formal flower gardens, or something of that sort, and sometimes leaves and animals. They go in pretty strong for animals, of course. But there is no direct, formal effort toward that sort of thing as subject matter value.

**Mr. Blough:** Then I should like to say in summarizing that I think it is very important to be sure that the film is at the proper grade level, which I believe is pretty difficult. I would think twice before spending too much time with films that are too advanced, in the first place because they confuse. I think we sometimes fall short when we try to have a child see a film too difficult for him and to try to remember part of it and to connect it up with the simple experiments he is doing. I think that we ought to see the film before we use it. I am almost sure that you should never show a film without seeing it. In the first place, there are films and films about roots and you could get a film about roots, no matter what the title was, that might stress things that would be entirely in contrast to what you are trying to do.

**Question:** Will you carry that out to its logical conclusion? I have in mind film orders for next year. We have ordered them clear through next June, 1940. Would that mean that before I could logically make my selection of a film on roots for my own class I should view several films on roots and then make my selection and write my order?

**Mr. Blough:** I would say this. For this level, if I wanted to use a film for teaching, not for pleasure and not to give a rough idea, I would never show it to a third grade without having seen it first myself because it might make me decide to write my own continuity. Now, for your situation in the tenth grade, I believe that is another matter.

**Question:** I handle the visual education for my school and I have en-

couraged teachers to come in for previews of their films, social science teachers, for instance. Those things are definite, a factual subject matter and they ought to see them in advance. Well, the actual physical limitations of time just prevent them and we just simply, if you must know it, never use previews.

**Mr. Blough:** I would still contend that is what I would do. I believe also that, especially for an elementary school, when I am using a film to teach I would not have the slightest idea what to do otherwise. How could I possibly plan a discussion of this in any kind of a logical way without having seen it first. I know that is difficult, but I am putting it as a caution to the rest of you when you use them. I agree absolutely that it is very difficult.

**Mr. McIntosh:** Your point is well taken. I want to agree with Miss Rice that a good many of the films she uses she does not preview because of her particular limitation of time. Other teachers do preview them. However, if she does not use an Eastman film or an Erpi film she does preview most of them.

Then there is another thing that we do. All of our films are previewed, if not by the teachers, by this club of boys who often write the sequence to send along in advance in addition to any guides that come. I remember that we had a film called, "Beautiful Holland," which, incidentally, was a beautiful picture. We got it from some shipping line, I believe, and the boys just recently, last week, wrote up a sequence of scenes for it and sent it a half-day in advance because that was the only arrangement that could be made.

**Question:** May I ask this question right on that point? That particular film came from our library and it is that type of film that I am asking this question about. Would the teachers find it valuable in this particular problem that is being discussed now if the supplier of the film gave—I do not mean one of these sales talks manuals that teachers would not have time to read—she could look at the film before she could read it—I mean taking an individual film and breaking it down and saying it has the following sequence, not dramatic sequence, not photographic sequence, but, for instance, it shows the original design of the root and it shows the root hairs, etc.? There would probably be only a few places where this particular film could be used, but I am thinking of a chart that has the sequences down one side and has types or classes of course across the other way. A gentleman said that he has ordered his films for June, 1940. Immediately, not next June but immediately, he gets a study of all of these films and he gets a chart and he says, "These can be used in history and geography or human relations, and this can be used in physiology and botany," etc. and showing these various sequences, not for us or for one individual to say, "You ought to use it here."

Say, for instance, under botany you would have a particular thing that it might contribute. Whether you like it or not, it tells you what the film says and where it would be of value. Would that be useful and, if so, would the teachers use it in cases where they do not have time to preview the film?

**Question:** I feel that particularly those of us who are acting as the directors in the local schools would like to have some data like that, supplied by the makers of the films or the rental bureaus, whatever they are, which will enable us to have at least a crude evaluation of the film.

**Mr. Blough:** To how many people in here would that sort of chart be very useful or welcome? If you were selecting films to how many people would that be a distinct help? Are there people who feel that it isn't of sufficient value to need it and that it would not give you enough value for the time it would take to prepare that kind of thing?

**Question:** Would that be given in your manual when you send out that list of rental films or would it come with the film, because, after all, it would be for people who are looking ahead and planning and I know that I would not want to pay the freight. I know that I used to pay freight on things that I would not waste time showing, so I think that ought to be briefly stated before.

**Question:** It could not possibly be included in the catalogs unless the catalogs were charged for. Take our library. For instance, we have 1200 films. If we sent out 1200 charts that would be a book of 1200 pages. But those lists would be sent to you on request. It would be a good thing to do and if the teachers want it.

**Question:** I should like to ask one more question. I am quite sure that the film here is for the seventh grade.

**Question:** I was just looking it up on Erpi's rating. It is from the fourth to twelfth. I think we saw that these youngsters, being of a superior mental caliber, certainly took on this film. I do not know that my tenth graders would pick up the idea of "osmosis" any better than these little nine-year olds did.

**Mr. McIntosh:** I do not know how superior they are. They were just taken from the class.

**Question:** They have had a background that many children from the ordinary schools do not have.

**Chairman Waggoner:** I wish that we could continue this discussion, but I want to take this opportunity to thank Mr. McIntosh and Mr. Blough and certainly Miss Rice and the students for coming here. I want to thank Bell & Howell for doing the projection.

I should like to know, is it the opinion of you people who are here that this sort of demonstration, or this sort of clinic, as we chose to call it, is very much worth while, very much better for us teachers than it is to hear

somebody talk for an hour and a half? (Approval) I think you will authorize me to carry that to the group as a whole. I believe that you people who are here will do that. I hope we will have another such clinic in another year.

### High School Clinic (9:30 A. M., Saturday)

Physics demonstration with the film, *Molecular Theory of Matter*, arranged by Carl Benz, Hammond High School, Hammond, Indiana, and discussion led by P. S. Godwin, Township High School, Thornton, Illinois.

(Partial transcript will appear in Reprint)

### College Clinic

(9:30 A. M., Saturday)

Presentation of some very remarkable microscopic films in Biology, discussion led by Ralph Buchsbaum, University of Chicago. Showing of very fine color film, made and discussed by R. H. Unseld, Bell and Howell Company. Discussion of Harvard Remedial Readings For College level.

(Brief abstract will appear in the Reprint)

## FINAL GENERAL SESSION

(11:00 A. M., Saturday)

Chairman, John A. Bartky, President, Chicago Teachers College

General Topic, *Producing Visual Materials in the Local School*. Demonstration and discussion of varied school activities in this line including *Marionette Movies*, by Arnold Heflin, Lane Technical High School, Chicago; *Slides and Filmstrips*, by J. Kay White, Principal, Pershing School, Berwyn, Illinois, Lyle F. Stewart, Oak Park High School, and G. E. Hamilton, Keystone View Company, Meadville, Pennsylvania; and *Microslides*, by I. P. Daniel, Lake View High School, Chicago.

The session closed with brief reports from Classroom Clinics, general discussion of what the Forum had accomplished, and brief Business Session.

(Full abstract will appear in the Reprint)

## Motion Pictures — Not for Theaters

(Continued from page 194)

devotion to "commercial" and industrial films. It was called the Advance Motion Picture Company; and it seems to have begun in 1912. George L. Cox, a former writer and director for the Selig and American Companies, had been engaged as "master of production." In the summer of 1913 he had become general manager. Functioning in that place he tried valiantly for a year or so to emulate Rothacker's talent for keeping his activities in the public eye, but with little success; and the Advance Company faded then into the background. The Atlas Educational Film Company, which claims a beginning in 1913 will be discussed later in another connection.

There doubtless were many other early film enterprises which it would be pointless to recall, although, as a matter of proving the observation that companies were frequently organized in the non-theatrical field merely as a way of entering theatrical production, an example or two of that type may be cited. Here, for instance, in January, 1913, at an obviously unpromising New York address, is begun the Commercial Motion Picture Company which quickly essays to make theatrical offerings, and which, almost precisely one year later, is announced as having been absorbed by the Life Photo Corporation. Or witness the declaration of Rath & Seavolt, commercial film makers of St. Paul, in September, 1914, that they "will enlarge their business and enter the regular production field." And that this method remained a popular one was attested in June, 1916, when the tautologically named Niagara Films Motion Picture Company, at Niagara Falls, N. Y., declared its establishment "to produce religious, educational, historical, travel subjects and *high class comedies*." The italics are mine.

But it was not necessarily lack of principle or vision which kept the non-theatrical producers close to the theatre. Rothacker, himself, as I have pointed out, maintained a prosperous theatrical laboratory. There simply was not, in the non-theatrical field, a profit commensurate with the amount of labor then required to serve it. That fact is still generally true. If one looks attentively enough at almost any apparently prosperous non-theatrical production venture, he will soon see that its real strength is derived from some closely allied, more substantial line of business.

### NON-THEATRICAL DEPARTMENTS

In many respects, therefore, the producers who dabbled in non-theatrical production, were in sounder position and more reasonably fitted to pioneer. The Edison Company, largely because of the great inventor's personal interest, never ceased to favor educational efforts while that motion picture enterprise lasted. As late as 1915, it will be remembered, Edison's films on chemistry, physics, natural science and history were being released and, in June of that same year, Eugene Nowland and Seldon Warner

of the Edison Company were giving lectures on the past, present and future of educational pictures.

Industrial production was less altruistic and probably at that time more advisable. Virtually all members of the Patents group, along with Edison, dipped into propaganda and advertising production at every opportunity—although none of these went at the development as systematically as did the great Independent, Carl Laemmle, of Universal.

When Laemmle sold his interest in Rothacker's company in 1913, he did not long remain out of industrial production. Only a couple of years elapsed before he instituted a department for that kind of service at his New York headquarters in the Mecca Building. This move was no doubt partly at the urgency of one Harry Levey. Levey's name will be recalled by many New Yorkers, not for his film achievements, but for his widespread advertising that he would clean gloves for five cents per pair. His proudest boast then was that he had plastered Dr. Parkhurst's abandoned old Fifth Avenue Church from top to bottom with one-sheets stating that Levey the Cleaner would renovate gloves at the given price. But that was an old business. Levey had looked with shrewd appraisal at this rapidly growing new film industry, and had decided that his fortune lay in the unexploited line of commercial production. Laemmle approved his enthusiasm and took him on.

Of course, Levey was determined to make a go of it. By canvassing the industries he obtained orders for advertising pictures, selling at prices as high as the traffic would bear, and obliging the scenario writers, directors and cameraman who made the reels for him, to work within inversely small budgets. What came between you see, was profit. His staff included Carlyle Ellis, first borrowed from the "Universal Weekly" as a scenario writer and soon impressed as a director, and William Ganz, a cameraman. Ganz, in later years, set himself up as a commercial producer in New York, and made good. And Ellis, from this strange *debut*, was to gain a non-theatrical eminence of his own.

Another cameraman who cranked there for Levey in these days before the War, but was destined for higher achievement, was Albin Mariner. By way of demonstrating the mad fortunes of this strange business, Mariner, just a few years earlier, had "cranked" as house cinematographer to the King of England.

Divers devices carried Levey through the fantastic nightmare of the World War; and May 8, 1921 he sprang into the spotlight as subject of an interview in the editorial section of the *New York Times*. In a statement bulwarked with handsome figures of how many users of non-theatrical films there were in America, he announced the incorporation of National Non-Theatrical Pictures, himself as president and with forty-two exchanges over the country which would supply films, projectors, screens and operators to those who wished to have their own private film shows.

(To be continued)

## DIVERSITORIALS

### The National Film Evaluation Project

**T**HIS project originated in wishful thinking at magazine headquarters, and was announced with wistful hoping in our issue of last January. It differed fundamentally from other projects, already under way or contemplated, in that it (1) gathers nation-wide individual judgments of teachers actually using the film in class teaching, not the judgments of committees or selected individuals viewing the film apart from the class situation; and that it (2) will produce results increasingly reliable and authoritative because these are based on multiple professional opinions rather than on the fixed and final dictum of a single judge or committee. The consensus opinion afforded by this project will not remain fixed, for additional cards will constantly affect the averages. Logically, as new film production improves, the evaluation on a given film previously produced may be expected to become lower gradually, for later score cards will tend to show a lower estimate on an old film in comparison with the newer and often better productions. The judgment of the Committee is likely to become more severe and discriminating with the general improvement in educational film production as time goes on.

The project has received a national approval nothing short of enthusiastic, but approval was not enough. Success depended wholly on active cooperation from teachers and the start was made at the wrong time of year to get it. Nevertheless, cooperation has fully kept pace with approval, even to the hither busy end of the school year with welcome summer in the offing, when vacation anticipations compete seriously with labors of love. We could have hoped for nothing more, and our sincerest thanks go out to the more than 500 teachers, principals, superintendents, directors and supervisors in the visual field whose splendid cooperation has made possible this auspicious start.

Figures and statistics on the work change with every mail for the cards still come in. At this writing, however, some 420 teachers in 160 schools in 36 states have put thousands of signed Score Cards into our cumulative file which is planned for an ultimate 150,000 cards. Different films evaluated to date number 938. There is a guide card for each. Behind the guides already stand from 1 to 24 cards on each film. In the fall we shall begin consultations on the problem of weighting the questions and averaging the cards so as to produce the most accurate and usable percentile score for each film.

With so much encouraging evidence in hand on the project, our September plans are growing. With the new school-year, every teacher already identified with the work will hear from us direct. The present evaluating committee bids fair to remain practically intact and we shall aim at a 200% increase. This should mean a still greater increase in the influx of cards from the sheer momentum of a successful project.

**A** *WORD* to our present 420 judges. Although cards are still coming in, the scoring season may be considered about closed. There remain some hundreds of 10-card booklets still outstanding and only partially used. Please try not to lose them in the summer shuffle. The cards remaining will be just as usable in the fall as now. Our letter to you in September will name your booklet's serial number and the number of cards therein that have not yet found their way home. We hope to learn that you have it, and that cards from it will resume their travels.

The Score Card, as it now stands after a second reprinting, embodies slight modifications suggested from various sources after some three months of actual use. It is doubtless susceptible of further improvement. We earnestly invite the whole field to recommend changes, additions or subtractions. We hope for change in the direction of greater simplification if it can be accomplished without vitiating effectiveness of results. It should be born in mind that the standard index-card size is compulsory from filing considerations. Therefore in proposing additions some corresponding omission should be indicated.

One specific change in the card is contemplated for next fall, on which we shall appreciate a reaction from our present judges. We may omit the Business Reply form now printed on the back of the card, supply instead a Business Reply envelope for return of 10 cards in one mailing, and thus leave the back of each card blank for additional remarks when needed. This plan will mean considerable saving in postage cost for the project, but we would like assurance from our judges on the following points: (1) Will the mailing of 10 cards at once, instead of individually, be an acceptable procedure? (2) Will you be inclined to make use of the back of the card occasionally for comments (which are most valuable in the final records)?

### The Midwestern Forum on Visual Teaching Aids

**T**HE experimental first session of the Midwestern Forum is now history, and a pleasant bit of history it is for the visual field. We doubt if there has been presented, in the same length of time, more varied food for thought and stimulus to action. That crowded day-and-a-half was a rich congeries of theory and practice, vision and experience, description and demonstration, methods and materials, production and distribution, the pro and con of many actual and hypothetical questions, together with certain flaws and foibles equally illuminating with the rest of the matter, both for those who attended and for those who will read. A study of the class demonstrations, for example, will yield interesting evidence both for and against the procedure used. To see faults is the essential first step toward their elimination.

To extend the values of this meeting beyond the few hundreds who were present, to the thousands who could not attend, we are printing full Proceedings (see page 195). We have undertaken this rather costly venture because we believe the material valuable to the field. It is not only profitable reading for every teacher seriously interested in visual education but should prove an excellent addition to the text material used in any and all courses in visual instruction.

# AMONG OURSELVES

Notes from and by the Department of Visual Instruction, N.E.A.

Conducted by the Editorial Committee  
Etta Schneider, Chairman

## Visual Instruction at the NEA Convention in July

**A**UDIO-Visual instruction will receive a just share of attention at the meetings in San Francisco, in keeping with the theme, "The Responsibilities of Our Profession." Among other important problems to be taken up in the General Sessions are *Radio in Education*, and *Use of Visual Education in Forming Attitudes of Children*.

The Department of Visual Instruction has carefully arranged a program which will supplement the other programs on the responsibilities of our profession.

**Monday, July 3, 2:00 P. M.**

Everett Jr. High Gymnasium

"The Development of the Photoplay Appreciation Movement" will be the theme of a joint meeting to be held with the Department of Secondary Education, N.E.A.

*Speakers:* John Dugan, Princeton High School, Princeton, N. J.; Gardner Hart, Supervisor of Visual Education, Oakland, Cal.; Frieda Lichtman, Julia Richman High School, New York City; Corda Peck, Collinwood High School, Cleveland, Ohio.

*Presiding:* Rita Hochheimer, President of the D.V.I.

*Discussion Leader:* William Lewin, Chairman, Committee on Motion Pictures, Department of Secondary Education.

**Wednesday, July 5, 10:00 A. M.**

Room 403, Civic Auditorium

"Pre-release Showing of U. S. Dept. of Agriculture Films."

Prepared with the cooperation of the U. S. Department of Agriculture and the American Film Center, N.Y.C.

**Wednesday, July 5, 12:30**

Mural Room, Women's City Club, 465 Post St.  
Luncheon meeting for the members of the D.V.I. and their friends. Place to be announced.  
About \$1.25.

**Wednesday, July 5, 2:00 P. M.**

Business Meeting—For members only.

1. Report of Committee on Cooperation with Warner Bros.
2. Report of Committee on International Relations with the aid of Films
3. Report of the Constitution Committee
4. Illustrated report of the Metropolitan Branch, D.V.I. Showing of sound film slides.
5. Election of Officers.

Members of the D.V.I. are urgently requested to return their ballots before June 15th in order that the

nomination slate may be as representative as possible. Send in your nomination for officers and additional members of the Executive Committee.

## Experimental Production Carried Out by Metropolitan Branch

**I**N April, 1938 the Carnegie Committee on Scientific Aids to Learning, under the direction of Dr. Irvin Stewart, voted a grant to the Metropolitan Branch of the D.V.I. to produce talking film slides for experimental use. The Executive Committee of the Metropolitan Branch accepted the grant, and working as a committee of the whole, laid out the areas in which it seemed to them desirable to undertake experimental production.

It was decided to produce films in the following areas:

- a) Safety — primary
- b) Story-telling — primary
- c) Nature study — Intermediate
- d) Graphic charts — junior high school
- e) Foreign languages—junior high school
- f) Democratic living — senior high school
- g) Vocational guidance — senior high school

Further consideration revealed that one of the topics would have to be temporarily postponed. For this reason the filmstrip on foreign languages was omitted. For each of the other topics a sub-committee was appointed to be in charge of production. In addition, a production committee which was made up of representatives from commercial organizations as well as education, directed the production of each film for technical quality.

Six sound filmstrips are now available, and will be presented to the members of the national organization at the July 5th meeting. Three of the films (the first three listed above) are in color; the others are in black and white. During the coming school year, it is planned to try out these materials in schools in order to determine their educational value.

Address all inquiries to Dr. Irvin Stewart, Committee on Scientific Aids to Learning, 41 E. 42nd St., New York City.

## Are You Meeting the Responsibilities of Your Profession? ? ?

**T**HE theme of the N.E.A. Convention, "The Responsibilities of Our Profession," calls to mind the kind of responsibilities which we in visual instruction are being called upon to meet. Closest to the heart and mind of every teacher today is the problem of making democracy stable and irrevocable. The radio and the cinema are splendidly facing the issues, and their representatives are look-

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 ★ MAN'S BEST FRIEND ★ KENTUCKY BLUE STREAK  
 ★ SILENT ENEMY ★ JANE EYRE ★ KLONDIKE ★  
 RUSTLER'S PARADISE ★ HEARTS OF HUMANITY ★  
 RETURN OF CASEY JONES ★ MIDNIGHT PHANTOM  
 ★ NOW OR NEVER ★ THIRTEENTH GUEST ★ RED  
 HAIRED ALIBI ★ all PETER B. KYNE'S SUBJECTS ★  
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ing to us for moral and physical support which can assure them that they are serving educational ends.

No doubt many social organizations are being formed in each community to strengthen the cause of democracy. There are many ways in which motion pictures can be put to proper use for this purpose, and toward this end there have been established in New York City recently two groups, which can do much to benefit our mutual cause:

1. The Film Division, of the Theatre Arts Committee, 132 West 43rd Street, N. Y. C.

This organization has undertaken to promote the production of socially significant dramas, motion pictures, and radio programs. It includes in its membership some of the outstanding writers, directors, and actors whose support is invaluable in the campaign for better films. Read TAC Magazine.

At a recent meeting in which the problem of censorship was discussed, Miss Rita Hochheimer, our President, presented the point of view of the educator.

2. Film Audiences for Democracy, 342 Madison Avenue, N. Y. C.

This organization has a three-fold purpose:

a) To build a nationwide mass organization of movie-goers who, as consumers, will demand and get progressive, pro-democratic motion picture entertainment from the industry which they support.

b) To encourage patronage of films which defend and strengthen American democracy against intolerance and bigotry.

c) To expose and combat reactionary film propaganda.

Beyond this, it is hoped to be able to distribute information about 16mm. motion pictures to be used as instructional aids in high school and adult groups.

Professor Henry Pratt Fairchild, of New York University, is chairman of this organization. Among the group of educators in the Executive Committee are Miss Hochheimer and Etta Schneider. Read *Films for Democracy*.

Two other organizations which have been carrying on important work are:

1. Peace Action, a peace group in Columbus of

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which our famous past president, Edgar Dale, is a leading member. That group started a round robin to Charlie Chaplin for a peace movie, and a recent appeal to Warner Brothers for non-theatrical distribution of that great screen epic, *Life Of Emile Zola*, both of which we are confident will not go unanswered. Can it be that *The Dictator* had some beginnings from this movement?

2. The Institute for Propaganda Analysis, New York City, is distributing materials of instruction for high school and adult groups on propaganda tricks found in current films, newspapers, and radio.

Teachers are meeting the responsibilities of their profession when they cooperate with groups outside of their own profession whose ends are in harmony with their own. By such concerted efforts can we hope to be heard in the complexity of our modern civilization.

### They, Too, Are Serving Our Cause

A hasty survey of recent magazine articles on motion pictures or other aspects of visual instruction reveals a surprising number of our own members represented, all expressing their views in periodicals of a broad scope. This is a great aid to the cause of visual instruction, for we resolved some time ago that not alone among ourselves should we promote the effective use of visual aids, but also among other educators in all parts of the country. Notice the wide variety of professional journals represented by the following articles:

Dale, Edgar (*Public Opinion Quarterly*, April, 1939). "The Public Relations of the Motion Picture Industry." Nov. 1938.

Dale, Edgar (*Nation's Schools*, November, 1938) "Movies That Distribute Ideas."

Astell, Louis A. (*Journal of Chemical Education*, March, 1939) "Significant Aspects of Visual Aids in Chemical Education."

Gregory, William M. (*New Era*, March, 1939) "Visual Radio Lesson in Cleveland Schools."

McClusky, F. Dean (*The Instructor*) "Problems of Visual Aids," monthly issues.

Roberts, Alvin B. (*School Activities*, January, 1939) "Introduction to Visual Aids."

Reed, Paul C. (*Educational Trends*, February, 1939) "Free Educational Films."

Mendenhall, James E. (*The American Teacher*, April, 1939) "New Materials of Instruction."

Schneider, Etta (*Church Property and Administration*, Sept.-Oct., 1939) "Education and Motion Pictures."

Ramseyer, Lloyd L. (*Educational Administration and Supervision*, February, 1939) "Teaching Social Awareness with Motion Pictures."

Dale, Edgar and Ramseyer, Lloyd L. (*American Educational Research Association Bulletin*, 1939) "Visual and Auditory Aids: Implications of Research for the Classroom Teacher."

The above articles have all reached audiences which are usually unlikely to give serious consideration to this important aspect of the curriculum. Equally important, of course, are the excellent articles which have recently appeared in the pages of *Educational Screen* by members of the D.V.I. on important professional problems. All of these efforts can do much to make appropriations for expenditures involving visual materials important parts of the budget. Keep it up!

# NEWS AND NOTES

*Being brief notations on significant doings and events in the visual field*

Conducted by Josephine Hoffman

## Visual Meeting in Oklahoma

A conference on Visual Education will take place July 10-11 at the University of Oklahoma, Norman, sponsored jointly by the University Extension Division, the State WPA Museums and the State Department of Education. The convention will be opened by Boyd Gunning, director of visual education for the University Extension Division. Mr. S. B. Zisman of Texas A & M College will discuss "Utilizing Local and Regional Resources for Visual Education." Other speakers will include university faculty members, visual education leaders from high schools and colleges, school superintendents and State Museum workers. J. Andrew Holley, director of curriculum of the state department of education, will lead a panel discussion on progress in the rural schools of Oklahoma in the field of visual education. A panel on using local museums in teaching will be led by Powell Boyd, State Museum Director. One of the highlights of the program will be an exhibition of Oklahoma school-made films.

## Central Jersey Visual Institute

More than 900 teachers and administrators are reported to have attended the second annual Central Jersey Visual Education Institute held May 11 in Highland Park. The latest methods of visual teaching technique were demonstrated in twelve educational clinics which were held on different subjects in the curriculum, from elementary to senior high school level.

Arthur M. Judd, supervising principal of North Brunswick schools, was general chairman of the Institute and conducted the series of general lectures which preceded the clinics. A demonstration on "The Technique of the Preparation, Presentation and Follow-up of Silent Motion Picture Films" was given by Dr. Walter F. Robinson, president of the New Jersey Visual Education Association, the sponsors. He was followed by Dr. Guy Bruce, Head of Science Department, Teachers College of Newark, who illustrated "The Use of Home-made Equipment for Teaching Elementary Science."

## Launch Radio Series on Federal Exhibits

The Office of Education, Department of the Interior in cooperation with the Columbia Broadcasting System, is presenting a new weekly coast-to-coast radio series interpreting and supplementing the Federal Exhibits at the New York World's Fair. The program is on the air every Sunday, 2 to 2:30 p.m. EDST, over CBS and affiliated stations. The new series, titled "Democracy in Action" succeeds the Office of Education program "Americans All—Immigrants All," recently named by the Women's National Radio Committee, as the "most original and informative program" of the year.

The purpose of the series, according to Commis-

sioner of Education John W. Studebaker, is to promote wider understanding of democratic processes and functions as revealed by the ways in which our American government operates, and to extend the values of the Federal Exhibits at the New York World's Fair. The weekly dramatizations will include descriptions of more than one hundred Federal agencies at work. The script exchange of the Office of Education will preserve the scripts for future use in schools.

## Motion Pictures and Art

A section of Motion Pictures, conducted by Elias Katz, is now a regular monthly feature of the magazine *Design*. This section covers the making of motion pictures as a creative art activity, the appreciation of the motion picture as an art form, and the use of films for instructional purposes in art teaching. Art teaching films are listed and reviewed, one outstanding film of the month from the art point of view is reviewed, and the production of motion pictures from the art aspect is described and explained. All art teachers are invited to communicate with the editor of this section, giving the benefit of their experience in the use

(Concluded on page 219)

# NEW FEATURES

*In 16mm. Sound*

## FORBIDDEN MUSIC

by Oscar Strauss, composer of "A Waltz Dream" and "The Chocolate Soldier" starring Jimmy Durante and Richard Tauber.

## SPY OF NAPOLEON

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# THE FEDERAL FILM

**A page edited by Arch A. Mercey**  
Assistant Director, United States Film Service,  
Washington, D. C.

## Government Films Exhibited at Two Fairs

Fair-going teachers will have an opportunity to see a variety of Government motion pictures at the Golden Gate International Exposition where a daily showing of 35mm. films is scheduled in the Federal Building on Treasure Island. In addition to the prize-winning "The River" and "The Plow That Broke The Plains," the following films are being exhibited: "Washington—The Nation's Capital," "Business Pulse of the Nation" (Department of Commerce), "Couriers of the Nation" (Post Office Department), "Social Security of the Nation" (Social Security Administration), "Labor of the Nation" (Department of Labor), "Help by the Carload" (Government Printing Office), and "Shock Troops of Disaster" (Works Progress Administration). The Services are represented by "United States Navy" (Navy Department), "U. S. Marines" (U. S. Marines), and "The Army Carries On" (War Department). The Department of Agriculture is showing five films—"U. S. Department of Agriculture—Its Aims and Functions," "Clouds," "Tree of Life," "Muddy Waters," and "Sugar Cane"; the Tennessee Valley Authority one, "Wasted Waters"; and the Veterans' Administration one, "Service to Those Who Served."

Programs of films to be shown in the Auditorium of the Federal Building at the New York World's Fair will include a selection of representative films from Government agencies which are of interest to educators. In addition to these programs, "The River" and "The Plow That Broke The Plains" will be shown in the Science and Education Building, and all Works Progress Administration films will be screened daily in that agency's building.

These showings of Government films will be of interest to teachers aware of their existence and alert to additional suggestions for their visual instruction work in the next school year, and will, no doubt, stimulate the curiosity of fair-goers unaware of their Government's participation in the realm of motion pictures. The individual films will not only denote the different types of Government movies and the purposes for which they are made, but will provide as well a substantive reply to the query, "Why does the Government make movies?"

## New Directory Lists Seventeen New Pictures

The June issue of the Directory of U. S. Government films, now in preparation by the United States Film Service, contains seventeen new pictures recently produced by various Government agencies. Among the new films, which are of varied appeal and interest, are the Department of Agriculture's "Re-Creation," a 3-reel film (sound and silent) showing how one family escaped the distractions of city life through a vacation in the National Forests, and "Picturesque Guatemala," a 2-reel film (sound and silent) showing the new

Inter-American highway connecting the United States with Panama City and the methods and machinery used in making roads. Glimpses of the life and occupations of a friendly people are also shown. Of interest particularly in the Western area of the country, and introduced recently by clips in the commercial news-reels, is "The Mormon Cricket," which depicts the life history, migration, and damage done by this pest of western Agriculture.

The Department of Interior adds four new pictures to the list, including "For the People," a 2-reel film tour of the recreational spots afforded the people in the Nation's Capital; the National Youth Administration two; the Works Progress Administration one; and the Bureau of Fisheries one. "Design and Construction of Three Small Homes," recently revised by the Federal Housing Administration, is of interest for its step-by-step construction of small homes from foundation to completion. This film is in the 16 mm. sound edition only.

## Baltimore Theatre to Show All Government Films

The Westway Theatre, 5300 Edmondson Avenue, Baltimore, is currently running a unique advertisement in connection with the regular announcement of its forthcoming feature. The advertisement, which is at once suggestive of what might be done in the way of theatrical distribution of Government films, states: "To better acquaint you with the beauty, progress, and defences of your country, we have arranged to exhibit through the courtesy of Government Dept., their entire library of film in conjunction with our regular program. Every man, woman, and child will find these subjects of educational value as well as entertaining."

The manager of this theatre, J. I. Elliott, has availed himself of the relay service of the United States Film Service to secure the films of the various Departments, and consonant with the popularity of the individual films, it is planned to run some for a week's booking and others for three-day showings. "The Story of the Coast Guard" inaugurated the series, and "Submarines and Service," "The River," "Good Neighbors," and pictures depicting phases of South American life and industry are scheduled for early showings.

## NBC Televises Federal Films at Fair

Those attentive to the uses made of Government films will be interested to know that the National Broadcasting Company's Television Production Division is regularly televising from one to three Government made films per week on its experimental schedule at the New York World's Fair. Non-Government shorts are also used. One-reel films containing some action are the type being requested for the program, which presages the future trend of film requirements for television purposes.

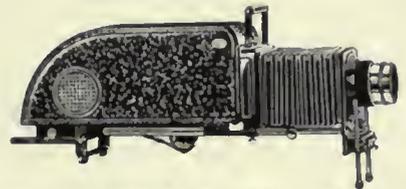


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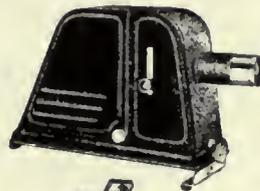
Teaching takes on new interest both to pupils and instructors when projection dramatizes the presentation of subjects. And economy joins with efficiency, for *one* set of material whether it be glass or film slides, actual specimens, or opaque illustrations from books, magazines or prints — serves the entire class.

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# IN AND FOR THE CLASSROOM

Conducted by Wilber Emmert

Director Visual Education, State Teachers College, Indiana, Pa.

## Improvement of Instruction Through Graphic Presentations

**I**N considering the content of the course in visual instruction, the writer heartily endorses the stand taken by the spokesman of the Department of Visual Instruction of the National Education Association for May, 1939, and recorded in the EDUCATIONAL SCREEN for that month, namely: that a balanced, well-rounded course, including all the various visual-sensory aids should be the aim of each instructor in this area of the teacher training program; and recommends further that all persons, beginners as well as veterans, conducting summer courses in this field, deliberately stress some of those phases which have generally been neglected.

The area of *Graphic Materials* including as it does, the *illustration*, the *cartoon*, the *poster*, the *map*, the *chart*, the *graph* (pictorial, bar, area diagram, and line graph), and the *diagram*, constitutes a fruitful region for a departure from the course heavily weighted with motion picture materials. Since graphic materials are so usefully integrated with other visual aids, a clear understanding of the psychological implications, the standards for construction, and the techniques for the use of these abstract, symbolic representations should appreciably enrich the methodology of the classroom teacher.

The alert, progressive teacher has, perhaps, in some thoughtful mood remarked, "I noticed that the motion picture just used started off with a map, at another point there was an animated diagram, then a summary of the findings was presented in chart form." Or, "Why is it that the cartoon motion picture is so popular at the theater?" Again, "Why do the financial pages of the newspaper, and the government bulletins present their statistics in graph form?" "Specifically, what are these symbolic representations, and why are they so effective as communicative devices?" "Might not these types of presentations and techniques be used in the schools?" "How can I learn about them and know the standards they should meet?"

One answer to these questions is: that the teacher preparation should include a course in visual aids and sensory techniques; and that such a course should have a unit on graphic materials, with actual experience in constructing and evaluating such devices. Another solution lies in a study and mastery of the literature in this area of learning. Of course a study of the literature should constitute a part of the work in the organized course, but the teacher-in-service can profit immeasurably by self-directed study.

To assist both the teacher of visual instruction and the teacher-in-service there is given here, (1) a brief bibliography of publications in which graphic presentations are delineated; and (2) some quotations to indicate the nature of the materials in the references. The books cited are those most likely to be on the

library reserve shelves for the course in visual instruction, together with a few which might be conveniently "borrowed" from the education department. The list is intentionally brief, but the books contain concepts and techniques which are fundamentally sound.

### REFERENCES

1. Dent, Ellsworth C., "The Audio-Visual Handbook."
2. Dorris, Anna V., "Visual Instruction in the Public Schools."
3. Hoban, Hoban, & Zisman, "Visualizing the Curriculum."
4. Knowlton, Daniel C., "Making History Graphic."
5. McCall, William A., "How to Measure in Education."
6. Williams, J. Harold, "Graphic Methods in Education."
7. The Educational Screen Magazine (See the December Index each year).
8. Arkin and Colton, "Graphs: How to Make and Use Them."

In discussing the forms and functions of graphic materials, Hoban, Hoban and Zisman state that:

"The illustration is a pictorial representation conveying information in the manner of still pictures.

"The cartoon is an interpretive illustration or sketch, giving a point of view or portraying things and scenes through symbolization.

"The poster is a more or less geometrical abstract of a scene, action or idea for the purpose of creating strong and lasting impressions.

"The map is a graphic means of showing location, direction and size by relatively huge reductions in scale, conventionalizing areas and their colors, and conveying information by symbols.

"The chart is a formal arrangement of facts for making comparisons, for summarizing, for showing quantities and developments.

"The graph is a chart form of presenting statistics and relations of quantities to time.

"The diagram is a highly conventionalized geometric presentation showing interrelations of parts and the flow of operations."

The text which follows these definitions clearly indicates the scope of each form, the standards they should meet, and the technique for individual use as well as the manner in which they may be integrated with other school work.

In *How to Measure in Education* (Chapter 12), McCall concisely lists seventeen simple standards for the construction and placement of tables. The students should be given opportunities to construct and evaluate tables, books, bulletins, government reports, magazines and the daily newspapers abound in such graphic materials. Such sources should serve for practice materials and as standards for individual construction work.

The references listed contain similar sets of standards for each of the various graphic forms, together with the techniques for their use. Teachers and students



Pictures

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are urged to become proficient in the use of graphic materials in their class work. Since they employ abstract symbols as the means of communication, considerable latitude is allowed for creative work on the part of those using them.

## A Convenient Film Carrier

By BURDETTE BUCKINGHAM

Director of Teaching Aids

Public Schools, Quincy, Mass.

**H**AVE you ever tried to unlock the door of your automobile while carrying a double-armful of 16mm movie films? The experience may serve to enrich the vocabulary, though not with words suitable for classroom use. The best procedure seems to be simply to drop them all on the sidewalk and in the gutter. The business of finding the keys and getting the door open may then be undertaken with complete freedom, and the reel cans may be recovered from beneath the car singly or in twos and threes.

To make things easier for us under these circumstances, certain suitcase-like carrying cases are available with compartments for the reel cans. This is a great improvement over the previously described "scramble-grab" system, but these cases are relatively expensive, they weigh as much as four or five reels of film, and occupy the same space, whether completely filled or half empty.

To overcome these objectionable features, a simple film carrying device was designed. This carrier can be produced in the average school wood-working shop for less than a dollar. It is lighter than two reels of film and can expand with the needs of the situation to accommodate from three to twenty reels, taking up almost no space when empty. All in all, it has proved to be the answer to many a profane invocation.

The device consists of a handle fastened to a top disk of oak, a bottom double disk of plywood, and a pair of cotton webbing straps which connect the top and bottom with the film cans securely compressed between. This makes a compact one-hand package from what might otherwise be a very amateurish juggling act.

### Additional Summer Courses

<i>Northwestern University</i> , Evanston, Ill.	June 19-Aug. 12
Visual Aids and Radio in Education (3)	J. S. McIntosh
<i>Louisiana Polytechnic Institute</i> , Ruston	June 5-Aug. 5
Audio-Visual Aids in Teaching (2)	R. H. Mount



Method of use illustrated.

## News and Notes

(Concluded from page 213)

of films or inquiring as to methods and materials. Mr. Katz may be addressed c/o Motion Pictures Section, 69 Bedford Street, New York City.

### Film Screenings at Columbia

To extend interest in the possibilities of the educational film and to assist teachers in their selection, the Student Council of Teachers College, Columbia University, is sponsoring a weekly evening film program. Emphasis is given to recent releases in order that teachers may become acquainted with the new material. Represented on these programs are the films of educational film producers, theatrical producers, government and public services agencies, and industrial concerns. Each program is followed by a discussion of the potential values and uses of the films. Critical reviews are prepared, so far as is possible, by members of the faculty or advanced graduate students in whose field the subject matter of the film falls.

### Ohio School-Made Films

A study of film production in Ohio schools with special reference to films dealing with public relations, has been completed by William Wagner, a graduate student in the College of Education at Ohio State University, according to the April issue of the *News Letter*. This study discloses that 38 schools in that state have already produced such films, and plans are being formulated for a conference of such schools, to be held on the Ohio State University campus in the near future.

### Hollywood Motion Picture Forum

The sixth annual session of this Forum will be held on July 14 and 15 next at the Academy of Motion Picture Arts and Sciences Theatre in Hollywood. The chairman is Bruce Findlay, Director of Visual Education in the Los Angeles Public Schools. Notable features are trips to a Motion Picture Studio in actual production, and to a Radio-broadcasting studio. The meeting is timed to make it easy for teachers attending the San Francisco meeting to include the Forum also in their itinerary.

### 16mm Sound Film in Color Shown in Public Theatre

The initial performance of 16mm. sound film, in color, on the regular 35mm. screen of a public theater, was given recently in the Rockefeller Center Newsreel Theater, New York City. It was agreed by the many attending theater executives that only the trained eye of one experienced in motion picture projection could distinguish that a change had been made from 35mm. to 16mm. film. Projection was made from the same booth, covering same length of throw, and the 16mm. pictures completely filled the regular theater screen used for 35mm. pictures. The film shown was a special subject in color titled *On the Ice* showing famous skaters performing on the Rockefeller Center skating pond. The machine used was one of the new Bell & Howell Filmoarc, 16mm. arc-lamp sound film projectors.

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# AMONG THE MAGAZINES AND BOOKS

Conducted by The Staff

**The New Era** (March, '39) "The Visual Radio Lesson in Cleveland Schools," by William M. Gregory.

The mechanical set-up, organization and working of the successful radio-visual teaching method developed in the Cleveland Public Schools, is described here concisely and definitely. The educational station WBOE was established in 1938 and through its 150 sets placed in all elementary schools, lessons for teachers and pupils are broadcast, accompanied by the showing of lantern slides. These lessons are prepared six months in advance by expert teachers in the curriculum centre concerned, and the visual material carefully chosen from the resources of the Educational Museum. A table shows the sets, grades and subjects for the radio material in lantern slide form that is now in use. This material has been in process of organization since 1934. A program of last fall's radio lessons is also reproduced.

**Science Education** (23:83-86, February '39) "The Relative Value of Sound Motion Pictures and Study Sheets in Science Teaching," by Roy V. Maneval.

The results of six previous investigations on the value of educational sound films, are summarized

briefly by the writer. He then goes on to present the experiment made with eighth grade science pupils at Horace Mann Junior High School of Tulsa, to determine the relative value of two methods of instruction: (1) by the use of educational sound motion pictures; and (2) by the use of printed study sheets, made to resemble parts of science texts and workbooks as nearly as was practical. Of the 300 pupils replying, 70.3% preferred the sound film method and 62.6% thought they learned more by the sound film than by the use of study sheets. The data collected indicated that, when testing for immediate recall, study sheets were superior, whereas, when testing for delayed recall, the pupils taught with sound films retained the factual material better.

**Secondary Education** (8:74-77, March '39) "School Films with a Purpose," by Godfrey M. Elliott, Oakvale, West Virginia.

This discussion gives some sound, practical advice on the production of school films for use in the public relations field. The writer declares that most school newsreels are merely 16mm snapshot albums, serving a limited purpose but do little to build up intelligent understanding of the school. Technical problems in the production of school films are easily solved. The greatest problem is the intelligent planning of the picture. The scenario must be carefully constructed to tell a story, using as few titles as possible, showing what the child does at school and why. The entire development of a project cannot be shown because of the time element. In illustration, Mr. Elliott outlines the scenes which should be shot in the presentation of a Home Economics lesson and, as an example of an academic subject, a Mathematics class at work. The question of editing is also covered.

**School Science and Mathematics** (39: 342-351, April '39) "A Science Teacher Looks at the Classroom Film," by H. Emmett Brown, Teachers College, Columbia University.

Here is a thought-provoking survey of educational films by a well-known name in the field. Mr. Brown has had long experience with classroom films and has contributed to the literature on the subject. Although convinced of the value of films as an aid in teaching, he confesses that several objectionable features have troubled him at various times in his work with films.

His enumerated criticisms apply to certain features of the films themselves, and of their production and use. He contends educators are prone to claim too many values for films, they embrace the new too eagerly, neglecting older and equally valuable aids. Some of the faults he has found with films are that they often lack the vital element of

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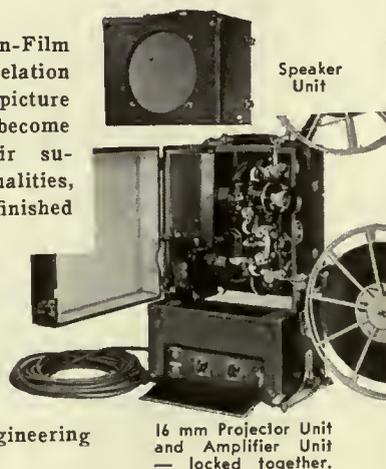
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motion, attempt to cover too much ground, are too general, often dull and inaccurate, do not have the right balance between too much and too little detail, fail to stress the imaginative side, contain poor photography, outmoded acting and clothes, objectionable advertising, and have misleading titles.

*Library Journal* (64: 212-214, March 15, '39) "The School Library Adopts Movies," by Phyllis Raymond and Eleanor Child, Greenwich, Conn.

The manner in which the school library at Greenwich High School cooperates with the Photoplay Club reveals an activity that is gaining in popularity throughout the country. The collection of the club which is displayed on the library's shelves includes books, magazines and pamphlets on movie appreciation, script writing, amateur movie-making and stories that have been filmed, press sheets, clippings and other related material. The library bulletin board is often devoted to pictures illustrating outstanding movies and film reviews. School-prepared exhibits in the library are frequently stimulated by movies, as is the reading of books related to outstanding films.

*School Life* (24: 199-200, April '39) "School Tours," by Carl A. Jessen, Specialist in Secondary Education.

Field trips are becoming more and more common as teachers in increasing numbers are recognizing the importance of learning through concrete experience and observation. Most school excursions are local in character. To learn what was being done by schools systems in conducting longer tours, the Office of Education sent an inquiry form to school superintendents in 326 cities in the United States having 30,000 or more population. The summary of these reports discloses some interesting facts as to destinations, purposes, costs and educational significance.

#### A Comparative Study of Photoplays and Scenarios

"Selected Historical Photoplays and Scenarios as Extracurricular Aids in Eleventh Grade Social Studies," is the title of a dissertation by Arthur Lawrence Marble, prepared under the direction of the Committee on Studies, Los Angeles.

The purpose of this study was to observe, with experimental technique, the reactions of high school pupils to historical narratives presented in two forms: (1) the original script, to be read in the classroom, and (2) the photoplay itself, to be shown in the auditorium. George Washington High School in Los Angeles was chosen for the investigation. Steps in the procedure are described—class grouping, construction and analysis of the tests, experimental organization, and follow-up. From the evidence obtained, it was concluded that selected historical photoplay scenarios may be an important aid to social studies as: (1) the learning possibilities of the film scripts compared favorably with the motion pictures, particularly in common verbal elements of plot and dialog, (2) the reading of scenarios increased appreciation of historical photoplays, and (3) they developed more interest in the field of social studies.

## • How the Motion Picture Records our Civilization

### DOCUMENTARY FILM

By PAUL ROTH

Through the creative reporting of social facts in film, motion picture photographers have given the public a contact with life that is deeper, more significant, and more intimate than anything the other arts or journalism have been able to achieve. In *Documentary Film*, Mr. Roth presents a complete and lucid account of the background, aims, methods, problems and technical aspects of this new form, from its beginnings to the present, in this country and abroad. Illustrated \$3.75.

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### HOW TO USE THE EDUCATIONAL SOUND FILM.

By M. R. BRUNSTETTER

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### MOTION PICTURES IN EDUCATION IN THE UNITED STATES

By CLINE M. KOON. ". . . presents in concrete, detailed fashion what every teacher and administrator in the United States ought to know."—Edgar Dale, Ohio State University. **\$1.00**

Write for illustrated broadside, *For a Sound Education*, describing visual aid materials sponsored by the University of Chicago, including *New Plan* texts in the physical and biological sciences.

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# Current Film Releases

## New Motion Picture on Typewriter

Harmon Foundation, 140 Nassau Street, New York City, have just completed a motion picture, *Know Your Typewriter*, showing what a typewriter is and how to use it. The film was made in cooperation with the six major typewriter companies, and is the first of its kind to be produced. A three-reel 16mm silent subject, it is designed for use by school and club groups as an aid in teaching typewriting to persons "from seven to seventy." The picture gives clear-cut technical information on the working of the mechanical elements of the machine and places emphasis on typewriting as an art of today. The setting up of letters, statistical work, stencils, and the like, is demonstrated. The proper posture in working at the typewriter is also shown.

This film may be rented or purchased on a lifetime-lease-of-the-print basis. Reference Outlines, of value in building a study program around the film, are available.

## The American Films Foundation

A new educational non-profit organization, called The American Films Foundation, Inc., announces the production and distribution of a series of one-reel sound films "upholding the free institutions and the moral and spiritual ideals which constitute the foundations of the national greatness of the United States," as stated by John Beardslee Carrigan, Executive Vice-President, formerly editor of *Movie Makers Magazine*. Louis M. Bailey is National Director of the Foundation, which includes in its leadership fifty officers and members of the National Advisory Board, representative of education and other broad interests. The purpose of this venture is to utilize the motion picture as a medium of mass-education on vital economic and social questions.

The production schedule calls for twelve films a year for monthly release, free of charge to schools, churches, clubs and other non-theatrical outlets, as well as to theatres. Scripts are prepared by Mr. Bailey in collaboration with authorities outstanding in the fields covered by the films. A considerable percentage of the footage in each picture must be especially produced. James Clemmenger, radio commentator, is the narrator for the films. Subjects already available include *The American Way*, which tells how the Constitution protects our liberties, *The Right to Work*, dealing with labor and capital and *Oh, Say Can You See*, a presentation of "every man's" share in the tax burden. Prints of these films are distributed by many non-theatrical libraries, and are also sent directly from American Films Foundation headquarters at 542 Fifth Avenue, New York City.

A unique feature of the theatre distribution of the films lies in the activity of local contacts who arrange with theatre managers for the pre-viewing and showing of the pictures when they are ready for release. After seeing that the film is booked, these local contacts send news stories to the local papers and see that heads of such groups as the American Legion, Parent Teachers Associations, Federation of Womens Clubs, and others, are informed of the theatre showing of the film and urged to see it because of its free availability in 16mm or 35mm for their organization, or for school and church use.

## New Release in Historical Series

The second subject in the series of educational sound films on the history of the United States has been produced by International Geographic Pictures, 52 Vanderbilt Avenue, New York City. This new release, entitled *Territorial Possessions of the United States*, covers in detail the acquisition of the insular possessions of this country, and of Alaska and the Canal Zone. Animated maps are used to show the locations and sizes, and authentic scenes of the possessions are supplemented by original motion pictures of historical events and personalities. Following the precedent established in the first film, *Territorial Expansion of the United States*, the film concludes with a review map which re-emphasizes dates and important facts.

## Garrison Adds Foreign Language Films

To its long list of foreign language films available on 16mm soundfilm, Garrison Films, Inc., has added *Three Lucky Fools*, featuring Tito Schipa (Italian); *Fight to the Last* produced by the Chinese Government; *Sous Les Yeux D'Ocident*, based on Joseph Conrad's novel (French); *The Oppenheim Family*, based on Lion Feuchtwanger's novel (Russian); *Childhood of Maxim Gorky*, based on the author's "My Childhood."

Copies of the Check List of foreign films are available free of charge upon request to Garrison Films, 1600 Broadway, New York City.

## Movie Shows Making of Cartoons

Cartoon movies in the making are revealed by Lowell Thomas in the Universal 16mm. film *Cartoonland Mysteries*, available on rental from the Bell & Howell Filmsound Library. In this film the production of an Oswald Rabbit cartoon *Softball Game* is explained in interesting and hilarious detail. Those interested in what goes on behind the scenes in Hollywood can see a rip-roaring cartoon in the making, and then, on the same program see the finished result,

the completed cartoon movie. Or the order can be reversed; the complete cartoon being shown first, followed by the film showing how it was done. For further information write Films Division, Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Illinois.

## Gutlohn Announcements

Walter O. Gutlohn, Inc., announce the release of a one-reel French film in 16mm. sound entitled *Learning Through Play* (En se donnant la main). This picture has been made by the University of Nancy and represents a most interesting study of the co-operative spirit of children at play.

Educators who plan to be in New York for the World's Fair are cordially invited to avail themselves of the Gutlohn facilities for the screening of films.

## An American Red Cross Film

A one-reel motion picture entitled *Footsteps*, which dramatically portrays the training of the Red Cross Nurse and the humanitarian work she performs, has been prepared for free distribution by the American Red Cross. The purpose of this documentary film is to acquaint the public with the scope and nature of the activities of the Red Cross in behalf of mankind. The picture illustrates the intensive education given the student nurse, with interesting and colorful glimpses of the inside of a great hospital.

Red Cross nurses can serve in three different classifications. *Footsteps* gives striking views of what reserve nurses do in time of war, in hurricanes, floods, epidemics. Another field is that of Home Hygiene Nursing. The final sequence pictures the self-sacrificing work of the Red Cross Public Health Nurse who serves in remote sections where doctors, nurses and hospitals are few.

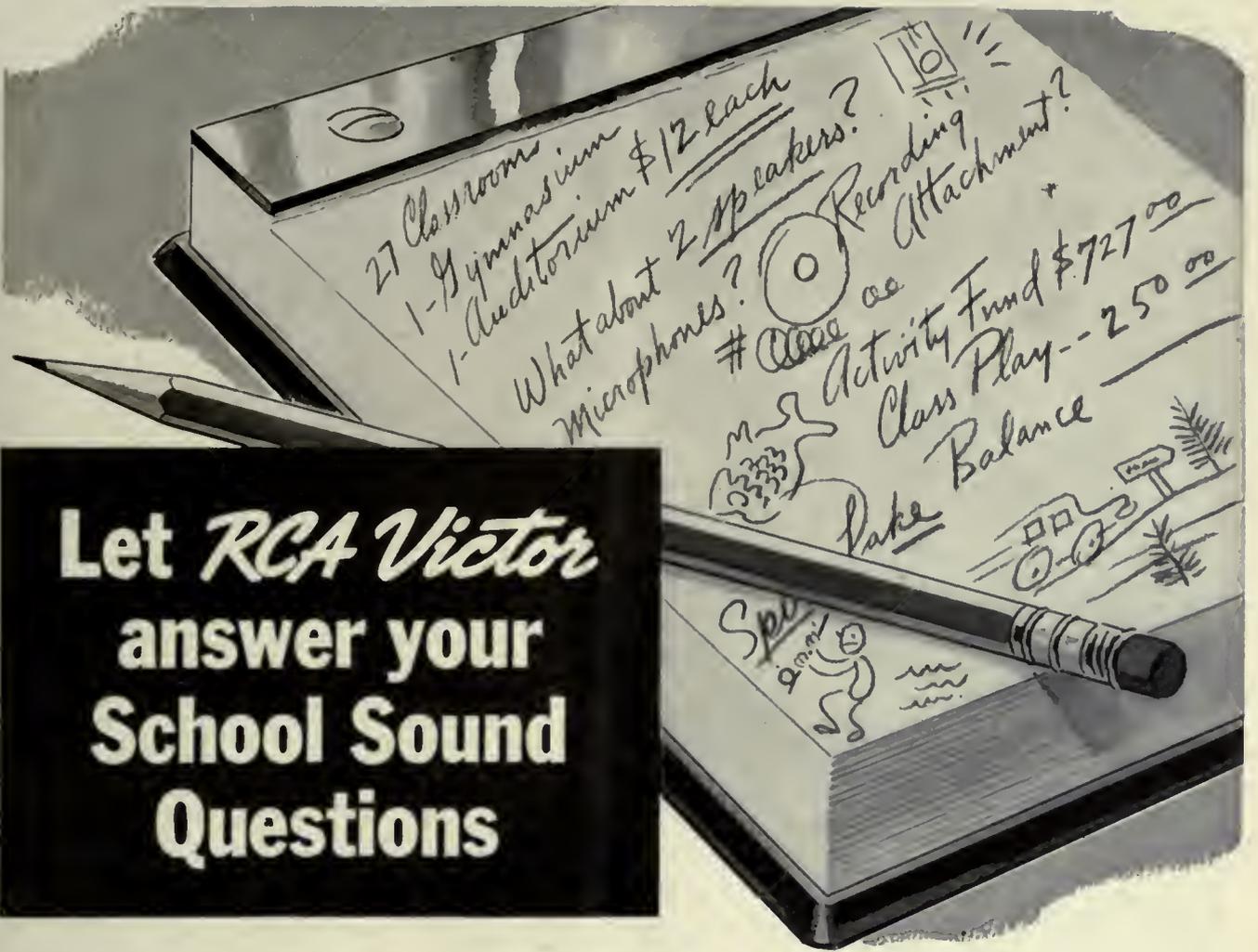
This film, a William J. Ganz Production, may be had in 16 mm or 35 mm, without cost (except for transportation charge) by writing to Douglas Griesemer, director of public relations, American Red Cross, 19 East 47th Street, New York City.

## Bell and Howell "Silents"

Silent motion picture projector users will be interested to learn that there has been no lag in the production of educational silent films, as shown in the latest catalog of 16mm. silent films issued by Bell and Howell Company, 1801 Larchmont Avenue, Chicago. This catalog now lists 365 silent film titles. Of these, 58 have been added since the last printing, about six months ago. Among the new subjects added, the following titles indicate the typically educational trend: *Sahara*, *Workaday France*, *Modern Rome*, *Maguery Culture in Mexico*, *Bread from Acorns*, *Present-Day Germany*, and four Eskimo films by Comm. Donald B. MacMillan.

## Film on Plastics

The story of a fast-growing industry is told in *Modern Plastics Preferred*, the (Concluded on page 225)



# Let RCA Victor answer your School Sound Questions

AS A MODERN EDUCATOR you are doubtless giving much thought to an RCA Victor centralized sound system for your school. You are well aware of the administrative aid rendered by such a system. You know how valuable it is for students... how it enables them, in any or all classrooms, to have the benefit of fine educational radio programs... hear recordings, lectures... receive instructions... even, with the aid of an RCA Victor Recording Attachment, make their own records.

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# AMONG THE PRODUCERS *Where the commercial firms announce new products and developments of interest to the field.*

## New Amprosound Model

Ampro Corporation have brought out a new sound-projector Model "UB" enclosed in a sound-proof blimp case, affording extreme quietness in operation. The machine has an amplifier output of 15 watts, undistorted, a 12-inch permanent magnet field speaker and 750 watt lamp. In addition to the usual features of Ampro projectors, the new model has several innovations, such as a speaker-hiss eliminator which enables the operator to obtain full volume without hiss, even at low voltage; and an amplifier signal



Sound-Proof Model "UB"

light which indicates when amplifier is on, and location of volume and tone control knobs.

With the sound-proof blimp case, the projector is designated as Model "UB," selling at \$365.00, and with standard case, as Model "U," selling at \$345.00. Complete specifications and features will be sent upon request to The Ampro Corporation, 2839 North Western Avenue, Chicago.

## Picture Units for Classroom Use

A unit of teaching pictures on "The Farm," the seventh in a series of such units, has just been published by Informative Classroom Picture Association, Grand Rapids, Michigan. This portfolio of teaching pictures consists of twenty-one 8½" x 11" black-and-white drawings, by Kreigh Collins, illustrating the main types of farming carried on in the United States and portraying farm life in a way that is vitally interesting to children. Each picture is printed on an individual sheet of heavy, durable paper.

A full sheet of early elementary text, by Elizabeth Webster, accompanies each picture. This reading material is printed in large type, and the vocabulary and sentence structure especially chosen for

second and third grade children. Five thousand words of later elementary text, by Raymond E. Fiderer, are provided for Grades 4-5-6.

Other units in this social science series are entitled "Pioneer Days," "Indian Life," "Life in Colonial America," "Knighthood—Life in Medieval Times," "Early Civilization" and "Christmas in Many Lands."

## Victor Announces All-Purpose Projector

The new Victor Add-A-Unit Animatophone, just recently announced, provides 16mm motion picture and sound equipment adaptable to all requirements. This new multiple-variation and multiple-use motion picture projector and sound system, manufactured by Victor Animatograph Corporation, should be practical and economical, because units may be added as desired and all units of the machine are interchangeable.

The Animatophone basic projector which is complete in itself, provides silent or sound motion pictures, microphone facilities and phonograph record amplification for an average size room, without addition of any Add-A-Unit equipment. Adding an amplifier and another larger size speaker furnishes sound motion picture or public address facilities for a large auditorium. Broadcasts, recordings and announcements may be relayed to as many rooms as desired, when the Central Radio P.A. Sound System unit is added. According to Alexander F. Victor, president, other units may be added to make possible the showing of sound pictures



Victor Basic Projector and Units

in one location, while public address or music amplification are being used in another.

Complete information about this new

all-purpose motion picture and sound system may be secured by writing to the Victor Animatograph Corp., Davenport, Iowa.

## New Eastman Product

A new, compact, efficient and inexpensive projector for 2 x 2-inch slides, the Kodaslide Projector Model 1, is announced from Rochester, New York, by the Eastman Kodak Company. Sturdily made and retailing at only \$18.50, this new projector is said to possess operating conveniences and a quality of construction that are unusual in its price range. It is suitable for showing either Kodachrome "stills" or black-and-white positives. With a 10-foot throw, its 4-inch Kodak Projection Lens yields a 26 x 38-inch picture from a double-frame 35mm. transparency, or a 30 x 44-inch screen picture from a Kodak Bantam transparency. The projector lens is free from distortion and chromatic aberration, and is well-corrected against astigmatism. Owing to the efficient design of the optical system, adequate screen illumination is obtained from a 100-watt projection lamp. A disk of special heat-absorbing glass prevents overheating of slides.

The Kodaslide Model 1 does not utilize a slide carrier. Slides are simply fed through a slot equipped with light springs which hold the slide steadily in the plane of focus. The Kodaslide Ready-Mount Changer, magazine feed device, can be used with this model.

## B & H Installs "Vaporating" Laboratory in Hollywood

The Peerless-Vaporate film treatment which has been offered by the Bell & Howell film laboratory throughout the middle west for the last two years, is now available also from the Hollywood laboratory of the company located at 716 North La Brea Avenue.

In the recent report issued by the Research Council of the Academy of Motion Picture Arts and Sciences on "Release print film preservative tests," the committee of experts stated: "These tests indicate that because of the fact that a film preservative contributes to better projection as well as longer life, all release prints should be given some treatment before being placed in use." Conditions for preservative treatment were described as follows: (1) "Prevents scratches in new or green emulsion. (2) Thoroughly lubricates the emulsion so that it will not adhere to any part of the projector. (3) Impregnates the gelatine with a fixed chemical which will not be dissipated by the intense heat of the projection lamp, but which will take the place of the moisture that is withdrawn to thus prevent warping and

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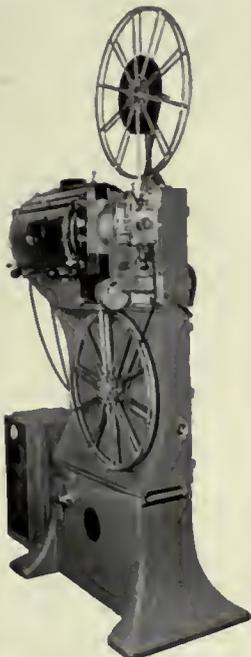
buckling. (4) Retain the film's pliability indefinitely."

All of these conditions are met by the Vaporate treatment, which was one of the processes subjected to these tests.

## DeVry Arc Projector

The DeVry Corporation has added a new professional 16mm. Arc Lamp

Sound Projector designed for large auditorium and theatrical use, to their extensive line of projectors. This machine incorporates all of the essential 35mm. mechanical requirements necessary for heavy duty use including a sprocket intermittent system. By means of a new development in forced draft ventilation, it is possible to use a specially designed high intensity arc lamp without creating heat at the picture aperture.



This machine makes possible the use of 16mm. sound films in large auditoriums, as it is said to deliver a 20x24 ft. picture at a distance of over 125 feet from the screen. It has a 4000 ft. 16mm. reel capacity.

## Micro Attachment for Leitz Projector

Microscope slides may be projected onto a screen as easily as ordinary 2x2 inch glass slides with a new attachment which fits onto the Leitz VIII-S projector. This accessory is a valuable aid to the teaching of biology and chemistry, as the teacher can present the microscope slides to the class, by projection so that all the students see the same thing at the same time.

The Micro Projection Apparatus consists of a microscope stage with clips to hold a microscope slide; an objective carrier into which either of two micro objectives may be screwed; and a bar on which the objective carrier slides. Two micro objectives are available for use with this apparatus, the one giving a magnification on the screen of about twice that of the other, with the projector used at the same distance from the screen in each case. In use, the apparatus takes the place of the lens carrier and slide changer on the VIII-S projector. The change from straight projection to micro projection can be easily and rapidly made. Full information on this equipment may be obtained

from E. Leitz, Inc., 730 Fifth Avenue, New York City.

## Current Film Releases

(Concluded from page 222)

first non-technical, non-commercial film on the subject of "plastics." This 16 mm film was produced in sound and color for Modern Plastics Magazine, by the T. W. Willard Motion Picture Company of New York City. It pictures the origin of the various plastic materials in the laboratory, their production in steel molds with pressure and heat, and also other processes. It shows their application for products used in every conceivable industry, which are better looking and better functioning.

## Gold Mining Filmed

Canada's gold mining industry comes to the screen in a motion picture film with sound narrative, produced by the Department of Mines and Resources, Ottawa, in conjunction with the Canadian Government Motion Picture Bureau. Three reels of 16mm film, each a story within itself, have been released. The first reel depicts scenes of placer mining in the historic Klondike gold rush days, lode-gold mining and underground mining. The next reel shows the various steps of the process for the recovery of the gold, followed by a reel on the refining of the rough bullion at the Royal Canadian Mint. Copies of the film may be borrowed from the Director of the Government Motion Picture Bureau.

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# THE FILM ESTIMATES

Being the Combined Judgments of a National Committee on Current Theatrical Films  
(A) Discriminating Adults (Y) Youth (C) Children  
Date of mailing on weekly service is shown on each film.

**Almost a Gentleman** (James Ellison, the dog "Ace") (RKO) Unpretentious story notable for remarkable performance of police dog. Embittered revengeful hero trains him for dog-show to beat hated ex-brother-in-law's entry. Sentimental dog murder trial and a kidnapping are other ingredients. 5-23-39  
(A) Fair (Y) Fairly good (C) No

**Arizona Wildcat** (Jane Withers) (Fox) More tom-boy stuff for Jane in lively, hilarious Western. Jane, à la Paul Revere, rouses old bandit gang of her foster father, a retired Robinhood, to catch Sheriff, who is really a murderous outlaw "hiding out." Impossible doings by Jane as usual. 5-16-39  
(A) Hardly (Y) Fair (C) No

**Big Town Czar** (Barton MacLane, Tom Brown) (Univ) Potentially decent kid brother climbs from slums to college, but leaves to join "big shot" big brother in racketeering. Good minor characters outweighed by crudity and depravity of principals. Mostly gratuitous trash by columnist Ed Sullivan. 5-30-39  
(A) Trash (Y) (C) By no means

**Boy's Reformatory** (Frankie Darro, Grant Withers) (Monogram) Slum hero takes "rap" for boy pal, becomes trusty in reform school, to which his pal soon comes also, framed by a gang. Seemingly faithless to trust, hero leads escape but only to aid in trapping whole gang. Dull stuff. 5-16-39  
(A) Stupid (Y) Worthless (C) No

**Calling Dr. Kildare** (Ayres, Barrymore) (MGM) Second of promising series on medical profession, with same cast in tensely human character play. But now young Kildare must innocently treat gunshot wound, tangle with law, and fall in love with a gangster's moll! Series cheapened for supposed "punch." 5-23-39  
(A) (Y) Mostly good (C) No

**Confessions of a Nazi Spy** (Robinson, Lederer, Lukas) (Warner) Vivid, sensational film on clash of ruthless Nazi ideals, propaganda and espionage with U. S. Government Secret Service. Masterful, absorbing drama frankly anti-Hitler but not pro-war. Notable screen achievement to make this country think. 5-30-39  
(A) Notable (Y) Mature but good (C) No

**East Side of Heaven** (Crosby, Blondell, Auer) (Univ) Light, heartwarming story featuring adorable baby and Bing's lullabies. Crooning cab-driver gets involved in marital troubles of rich couple and takes care of baby until their reunion, his own wedding postponed thereby. Amusing dialog and situations. 5-16-39  
(A) Entertaining (Y) Very good (C) Good

**Fight for Peace** (by Hendrik Willem Van Loon) (Warwick) Huge composite newsreel with good vocabulary—30 years ago to date—showing war and politics in Russia, Italy, Germany, Japan, China, Spain, etc. Some grisly scenes, much faking, but whole is grim, thought-provoking and definitely anti-war. 5-30-39  
(A) Good of kind (Y) Mature (C) No

**First Offenders** (Walter Abel, Johnny Downs) (Colum) Fine youth convicted of murder, turns "tough guy" in prison and on release (unexplained pardon) seeks revenge on assistant D. A. But latter's farm for young ex-convicts works cure. Well-acted film with earnest message and character values. 5-23-39  
(A) Thought-provoking (Y) Mature (C) No

**Flying Irishman** (The Douglas Corrigan) (RKO) Corrigan's life and story of his famous flight told in simple biographical style. Interesting as fine example of determined ambition and perseverance winning out over poverty and discouragement. Appealing personality atones for woeful lack of acting ability. 6-6-39  
(A) Fair (Y) Very good (C) If it interests

**For Love or Money** (June Lang, Robt. Kent) (Univ) Much hilarious fun and hectic thrill in preposterous yarn about \$50,000 cash lost in transit between big racetrack bookie and unknown millionaire winner. Hectic romance, dire death threats, crazy chase sequences, nitwit actions, and nobody suffers after all. 6-6-39  
(A) Depends on taste (Y) Doubtful (C) No

**Gorilla** (The Ritz Brothers, Anita Louise) (Fox) Re-filming of old burlesque mystery thriller. Slapstick antics of the Ritz Brothers as dumb, frightened detectives fail to amuse and stock scare devices, secret panels and the like, fail to thrill. Absurd, complicated plot. Patsy Kelly provides best comedy. 6-6-39  
(A) Hardly (Y) Prhps. amus. (C) Too exciting

**Inside Story** (Michael Whalen, Jean Rogers) (Fox) Columnist writes booze-inspired invitation to "loneliest girl" from "loneliest man." Clip-joint hostess answers and they jaunt off together. Her gangster boss, fearing she may "talk," tries murder but hero saves and solves all. 5-16-39  
(A) Fair of kind (Y) No (C) No

**It's a Wonderful World** (Colbert, Stewart) (MGM) Lively, hilarious, clever series of burlesque adventures. Detective-hero, fleeing law and chasing murderer at same time, is crazily "helped" by "poetess" heroine. High comedy values largely ruined by belabored dialog, raucous noise, and over-crude slapstick. 5-30-39  
(A) Only fair (Y) Probably amusing (C) No

**Juarez** (Muni, Aherne, Rains, Garfield, Davenport, Crisp, Sondergaard, Bette Davis) (Warner) Masterpiece of historical drama, accurate, powerful, splendidly written, acted and directed, and at same time document on democracy vastly impressive in present world situation. Just as good with fewer greswome scenes. 5-6-39  
(A) (Y) Outstanding (C) Too strong and beyond

**Lady's from Kentucky** (Raft, Drew, Herbert, Pitts) (Para) Rural settings and fine horses sole interest in trite, artificial, feebly-acted story of unconvincing character-transformation of tough, unprincipled gambler-hero. Much footage on bookies and betting. Hugh Herbert minus "woo-woo" a welcome change. 5-23-39  
(A) Hardly (Y) Very doubtful (C) No

**Mikado** (The D'Oyly Carte Opera, Kenny Baker) (Univ) Expert, English-made version of famous light opera, rich in color, costume and sets, delightfully sung and acted with all the flavor, spirit and satirical humor of original. Should please all lovers of Gilbert and Sullivan. 6-6-39  
(A) (Y) Excellent (C) If it interests

**Mr. Moto in Danger Island** (Peter Lorre) (Fox) Typical of the series, with fragile, goggle-eyed little Moto outwitting and outpunching everybody. Impossible heroics, greswome thrills, absurd hokum for the unthinking, with some very dumb comedy for relief. Unintentionally comic at times. 5-30-39  
(A) Hardly (Y) Perhaps (C) No

**Never Say Die** (Bob Hope, Martha Raye) (Para) Utter nonsense farce about hypochondriac at Alpine hotel, expecting early death from wrong diagnosis, crazily involved in romance and marriage. Would-be clever wisecracks, crude slapstick and low-taste buffoonery make hilarious fun for the low I Q's. 5-23-39  
(A) Futile (Y) No value (C) No

**On Trial** (Litel, Lindsay, Janet Chapman) (Warner) Third screening of old Rice melodrama, intelligently done, modernized a bit with radio and airplanes, suspenseful, and with notable child role. Tamer than present-day thrillers and more convincing. Really above-average Class B picture. 5-30-39  
(A) Good of kind (Y) Mature (C) No

**Outside the Walls** (Michael Whalen, Virginia Weidler) (Colum) Honest, released convict, frankly admitting jail-term, seeks work but meets endless trouble. Even his little daughter scorns him, but he finally wins her back and she saves him from being framed for return to jail. 5-23-39  
(A) Passable (Y) Fair (C) Hardly

**Persons in Hiding** (Lynne Overmann, Patricia Morison) (Para) Unpleasant yarn of poor country girl in city. Loves at first sight a wretched petty thief and turns ruthless criminal to make a big-timer of him. Overmann's convincing role as G-Man, and work of Federal Bureau of Investigation, only merit. 5-9-39  
(A) Hardly (Y) (C) Decidedly not

**Return of the Cisco Kid** (Warner Baxter, Lynn Bari) (Fox) Engaging Mexican Robinhood, after his fake execution, meets heroine on stagecoach he had meant to rob. Instead, redeems her mortgaged ranch from tricky Sheriff with Sheriff's own money. His thwarted romance is pleasantly pathetic. Thriller not over violent. 6-6-39  
(A) Good of kind (Y) (C) Good thriller

**Risky Business** (George Murphy, Dorothea Kent) (Univ) More sensational gang-melodrama. Excessively brave radio-announcer, old-time pal of big gangster, turns detective and executioner. Fastens kidnapping upon his pal, shoots him dead, and announces achievement over the air himself! 5-16-39  
(A) Mediocre (Y) Doubtful value (C) No

**Rose of Washington Square** (Power, Faye, Jolson) (Fox) Another "Alexander" echo of the past—old Broadway actors, singers, dancers readily identifiable—with many weak spots and anachronisms. Heroine loves devotedly hero, an incurably crooked and contemptible cad. Rather cheap stuff cloaked in heavy sentiment. 5-30-39  
(A) Depends on taste (Y) Doubtful (C) No

**Society Lawyer** (Pidgeon, Bruce) (MGM) Sophisticated society romance, murder and swank gaiety in night-clubs and penthouses. Smooth lawyer, aided by heroine and cabaret owner of checkered past, traps the arch-gangster. And they have Virginia sing! Remake of 1933 picture, "Penthouse." Well acted and directed. 5-16-39  
(A) Good of kind (Y) Better not (C) No

**Some Like It Hot** (Bob Hope, Shirley Ross) (Para) "Small time" promoter breezes along on bluff and brass till his troupe deserts and climbs high. Devoted heroine brings down-and-out hero back into picture. Tortured "swing" music a big feature. Cheap exploitation of a ne'er-do-well. 6-6-39  
(A) Feeble (Y) Little value (C) No

**Sorority House** (Ann Sheridan, James Ellison) (RKO) In silliest "college" to date, slim-brained girls emote endlessly over Sorority bids, till humble country girl wins the bid and the philandering Colledge-doctor-hero. Less saccharine heroine would have helped some, but stuff is largely amateurish and inane. 5-30-39  
(A) Silly (Y) No (C) No

**Streets of New York** (Jackie Cooper, Martin Spellman) (Monogram) Wholesome, telling story of social and fistic struggles of clean, true boy to overcome slum antecedents and win law education. Worthy little picture despite over-sentimental bits, some obvious sermonizing, and rather ineffective ending. 5-23-39  
(A) Fair (Y) (C) Mostly good

**Spirit of Culver** (Jackie Cooper, F. Bartholomew) (Univ) Surly vagabond boy, sent to Culver (by American Legion) is painfully rebellious till fine roommate and comrades restore his patriotism. Return of his father, supposed dead hero, and Freddie's cabaret romance, doubtful plot values. Total effect good. 5-9-39  
(A) (Y) Very good of kind (C) Fairly good

**The Hardsyds Ride High** (Rooney, Stone, Holden, Haden) (MGM) More pretentious and less interesting of series. Supposed sudden wealth starts family on hilarious social expansion. Bubble bursts and they are themselves again, fortunately, Mickey's role offers fine chance for overacting and he takes it. 5-16-39  
(A) Good of kind (Y) (C) Mostly amusing

**They Made Her a Spy** (Sally Eilers, Allan Lane) (RKO) Hero and heroine, Secret Service operatives, are planted as members of spy ring but unknown to each other. All is solved by suicides and killings. Features supposed gang-shooting of Chief of F. B. I. and a suicide dive from top of the Washington Monument! 6-6-39  
(A) Ordinary (Y) No (C) No

**This'll Make You Whistle** (British) (C & M) English-made farce comedy about irresistible, philandering hero, hampered by well-meaning pals, finally winning his one real love. Frantic but mistaken effort to be funny a la Hollywood, with antiquated slapstick, stale laugh devices, and naive overacting. 5-9-39  
(A) Absurd (Y) No (C) No

**Union Pacific** (Stanwyck, McCrea, Overmann, Tamiroff) (Para) Typical DeMille historical extravaganza, costly and long, on pioneer railroad building to end all railroad building. Valor and villainy, riot and romance, bullets and booze, death and disaster, mileage and multitudes, on a mass production basis. 5-9-39  
(A) (Y) Very good of kind (C) Strong

**Women in the Wind** (Kay Francis, William Gargan) (Warner) Aviatix-heroine, to get money to save her crippled brother, tricks hard-boiled ace aviator into letting her fly in women's transcontinental air-race. She wins both prize and hero, naturally. Just another airplane thriller of little distinction. 5-16-39  
(A) Ordinary (Y) Perhaps (C) Hardly

**Zero Hour** (Otto Kruger, Frieda Inescourt) (Repub) Grim little story, with some fine character acting, about producer suddenly crippled for life when about to marry girl he has trained to stage-stardom. His refusal to marry and final suicide release loyal heroine for stage success and another love. 5-23-39  
(A) Good of kind (Y) Mature (C) No

# EDUCATIONAL SCREEN

The Magazine Devoted Exclusively  
to the Visual Idea in Education

SEPTEMBER, 1939 ●

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## IN THIS ISSUE

*The Radio and  
Visual Aids*

*Measuring Some "Intangible"  
Effects of Motion  
Pictures*

*The Status of Visual  
Instruction by  
Projection in  
Illinois*

*Motion Pictures—  
Not for Theatres*



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# The EDUCATIONAL SCREEN

SEPTEMBER, 1939

VOLUME XVIII

NUMBER SEVEN

## Contents

Diversitorials .....	234
The Radio and Visual Aids W. M. Gregory.....	235
Measuring Some 'Intangible' Effects of Motion Pictures Lloyd L. Ramseyer.....	237
The Status of Visual Instruction by Projection in Illinois Alvin B. Roberts.....	239
Motion Pictures—Not for Theatres Arthur Edwin Krows.....	242
Among Ourselves—Notes from and by The Department of Visual Instruction Conducted by The Editorial Committee.....	246
Film Estimates .....	248
Teaching Fundamentals of Blocking—In Hand-made Lantern Slides. R. N. Southard.....	249
Among the Magazines and Books Conducted by the Staff.....	250
The Federal Film Conducted by Arch Mercey.....	256
News and Notes Conducted by Josephine Hoffman.....	258
In and For the Classroom Conducted by Wilber Emmert.....	262
Current Film Releases.....	266
Among the Producers.....	268
Here They Are! A Trade Directory of the Visual Field....	272

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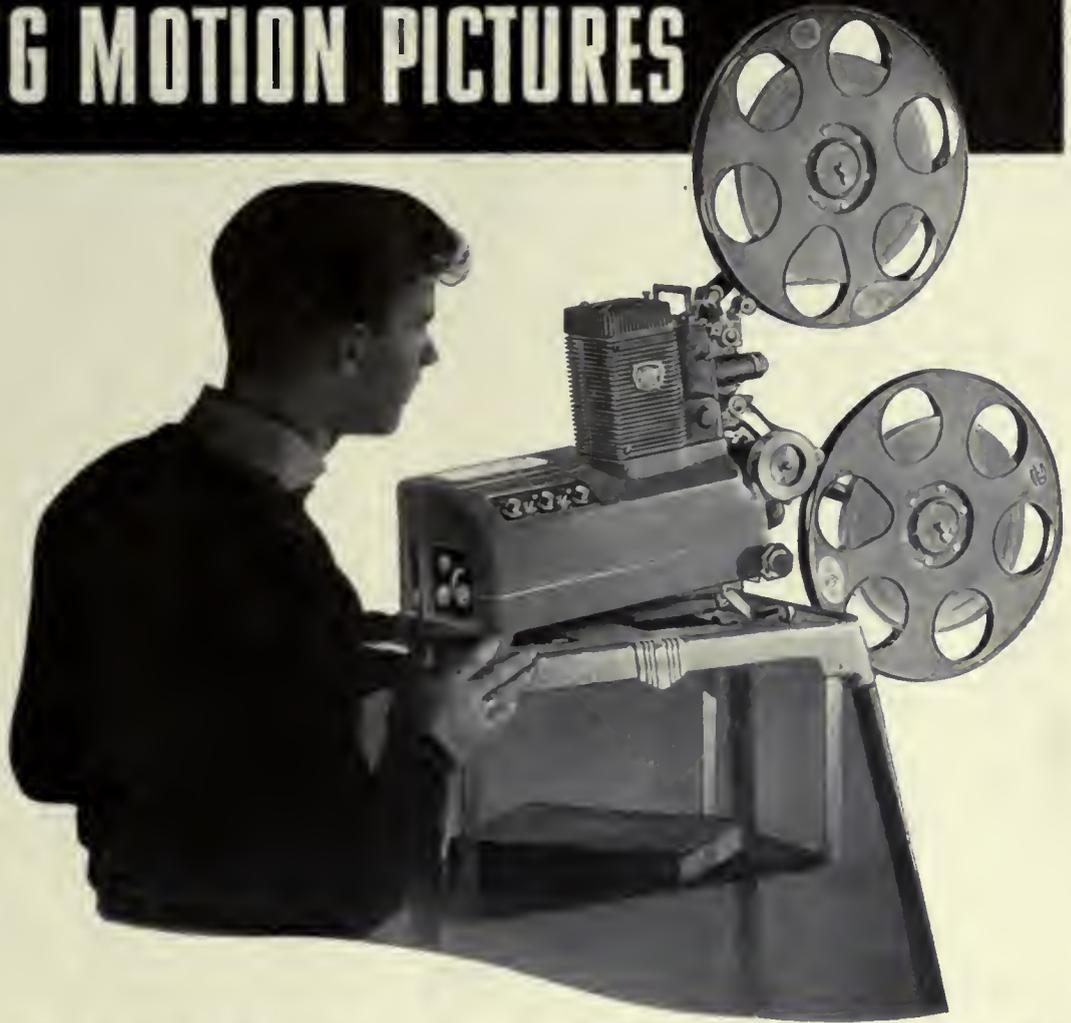


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# Diversitorials

## The Film Evaluation Project

IN VIEW of the most auspicious beginning last Spring, the project for a national evaluation by teachers of films used in their own classrooms will be substantially extended during this school year. The March-to-June experimental effort brought in thousands of Score Cards from more than 300 teachers in 36 States, on 1095 different films. Our new plans contemplate a Judging Committee of a thousand teachers. All present judges will hear from us shortly by direct mail.

The first elementary data to be printed on results so far will appear in the forthcoming 15th edition of "1001 Films." An entirely new feature of that edition will be a complete Alphabetical Listing of the nearly 5000 films appearing in the body of the book under subject classifications. This alphabetical list will indicate the 1095 films so far evaluated. One \* after a film means that at least one Score Card has been received on that film. Two \*\* mean that Score Cards in file are fairly numerous. Three \*\*\* mean that the Score Cards are approaching the number needed for a significant rating of the film from multiple teacher judgments.

Each teacher on the Judging Committee this year will receive free copy of the new "1001 Films". The alphabetic listing will permit checking off those films already evaluated by the teacher, and will also show the films on which Score Cards are most needed. As the \*\*\* films reach the quota needed for a reliable composite rating, all judges will be advised and will omit scoring said films thereafter.

## An Addition

THE EDUCATIONAL SCREEN plans to add an Editorial Advisory Board of Ten. We want it thoroughly representative of and satisfactory to the field, and it should therefore be elected by the field as well as the magazine. To this end we sent ballots to twenty-four outstanding leaders in visual instruction—eight in the West, eight in the Mid-West, eight in the East and South. Within ten days, 18 of the 24 ballots came back, and the rest are expected soon. Announcement of the new Board will be made in October.

## An Enlargement

WE suspect that our enlarged department "The Literature in Visual Instruction—A Monthly Digest", formerly called "Among the Magazines and Books", will be emphatically approved by many readers. We invite your careful perusal of same and your reaction by mail, if and as the spirit moves. Address Miss Etta Schneider, the new Departmental Editor.

## Something New in "Surveys"

THE Roberts survey of the status of visual instruction projection in the schools of Illinois, presented in this issue, impresses us as the sort of thing greatly needed for all the 48 states. Among the many questionnaire "surveys" previously made in various areas, this one is more or less unique (1) in showing a return of about 30% on nearly 2000 questionnaires; (2) in being thoroughly concrete and practical in its quest; (3) in keeping the number of questions asked within reasonable bounds; (4) in avoiding hypothetical questions to which only vague answers can be made and which therefore yield statistics of a meaning and value quite uncertain; (5)

finally, in being concise, precise, and factual, less pretentious and more effective, and thus presenting simply, clearly and accurately an actual *status quo*.

We hope to offer similar surveys of other States at intervals as frequent as possible. A standard questionnaire, the same form to be used in all States, would yield data readily tabulated into totals for the entire country. Mr. Roberts' data for Illinois are much more complete and informative than any previously gathered. A questionnaire similar in size and scope would doubtless produce equally reliable results in any State in the Union.

## Airlines and Schools

A TRIO of Marbles from California, father, mother, and five-year-old son, visited us this summer in Michigan. Arthur L. Marble gives the summer courses in visual instruction at the University of Utah. This year he added a novel feature to the course which we would pass on to other Directors of Visual Courses for judicious imitation wherever the situation permits.

Mr. Marble convinced the authorities at a trans-continental airline base at Salt Lake City that it would be to their advantage to furnish a 21-passenger ship with crew for one-hour flights by members of his classes, who might wish the experience, at the bargain price of \$1.00 per head for the hour. Seven flights were made during the course, the Director and 20 students filling the plane for each flight.

The benefits to all concerned must be obvious. The students gained a visual knowledge of the Great Salt Lake area over a 100-mile radius obtainable in no other way; and the great majority, making their first flight, became real flying enthusiasts. The airline company, at minimum advertising cost and effort, achieved 141 whole-hearted boosters for the flying idea who will inevitably communicate their glowing convictions to thousands of their pupils, all potential customers for the air lines immediately or in the very near future. We urged Mr. Marble to consider seriously the idea of developing on a nation-wide scale such cooperation by the airlines with the visual instruction field. There are real and practical values there for both the schools and the airlines.

## The Film Estimates

THIS month marks the completion of 13 consecutive years of the Film Estimate service as printed in this magazine and elsewhere. More than 5000 theatrical features have been covered since September, 1926. Our problem of "space" becomes more serious every year as the visual movement grows, despite the increase we have made in the number of pages with each succeeding volume. The current volume (XVIII) for example, carries 12% more pages in its first 6 issues than the corresponding issues of Volume XVII, but space requirements are still pressing.

We plan, therefore, to gain a bit more space, for material specifically on our field of visual education in schools, by dropping the Film Estimates from the magazine hereafter. (This does not apply to the weekly service of Film Estimates nor to syndication of same in other publications). Therefore, unless there is a very wide and strident chorus of objection from our readers, the pages of Film Estimates in this issue will be the last to appear in the EDUCATIONAL SCREEN.

N.L.G.

# THE RADIO AND VISUAL AIDS

Summarizing the major steps involved and equipment used in Cleveland's remarkable adaptation of radio for visual instruction.



1. The School Unit.

1. A school unit for radio visual lessons. A short wave high frequency receiver and loud speaker at the center, two projectors, the units of lantern slide lessons and the scripts. Each elementary public school in Cleveland has this equipment ready for use. Radio lesson slides in each building (1939) are listed as follows:

By **W. M. GREGORY**  
Educational Museum of Cleveland Schools

ONE hundred twenty-three schools are equipped with radio receiving sets, projectors, and the complete set of lantern slide lessons. This forms a network that binds closely together the classroom work of pupils, teachers, and visual aids.

The lessons are broadcast from WBOE (41.5 mc) which is owned and operated by the Cleveland Board of Education. The three radio studios are on the sixth floor of the Cleveland Board of Education Building. At Lafayette School is located the 500 watt Collins transmitter room and broadcasting antenna. The quality of reception has been reported as satisfactory in 94% of the outlets. An increase in the height of the antenna will create better reception for all schools.

The results of the experimental broadcast of radio lessons in 15 minute periods have justified the cost and extra planning in that the type of supervision has changed, courses of study are more mobile and visual aids are in active use.

Title	No. of Units	No. of slides
Art	2	68
Art—Junior high	2	59
Elementary Science	6	181
Geography	6	288
Geography Maps	1	50
Health and Hygiene	6	67
Handcraft	1	12
History	3	128
History Maps	1	25
Kindergarten Stories	1	29
Safety	4	165
Adult Education ( <i>your child</i> )	2	98
Social Graphs	1	50
Writing	1	50
<b>Total</b>	<b>37</b>	<b>1270</b>

2. Committees select the visual materials and prepare the script for each radio lesson. This is the art committee consisting of the art director, the art supervisor, and a representative of the Educational Museum. There are twelve committees working to adjust the lessons to pupils. Elementary, junior high, and senior high schools have special centers for the experimental class room work of each committee. The visual materials are supplied by the Educational Museum for these trial lessons. When the material is found to be suitable to the grade level it is then returned to the Educational Museum to be duplicated and organized into lantern slide lesson sets for each school in the city.

The various committees prepare the lesson script for the broadcast, the guide sheets for the class room teacher and make the necessary adjustments that are required for the city-wide use of curriculum materials.



2. One of the Selection Committees.

3. Visual material is frequently obtained by the camera for special use. Captain Roth of the police department and Miss Georgiana Downing of Robert Fulton School are making a positive safety picture to be used city-wide to train pupils to do the safe thing at a hazardous crossing. This picture becomes the basis of a script that is written at Robert Fulton School under the direction of Georgiana Downing, principal, and Leslie R. Silvernale, safety supervisor. The script thus prepared is used in trial lessons with pupils and becomes a definite part of the Cleveland Course of Study in safety. The Safety Council of Cleveland and other organizations are interested in these broadcast lessons. This particular item is only one of the many where the camera brings into the classroom local situations that have valuable lessons for the entire school system. Local materials have been secured in social studies, covering voting, street cleaning, water supply,



3. "Shooting" a scene for a safety picture.

garbage disposal, sewage disposal, shipping of heavy raw materials, and other important civic activities.

4. Art sketches, graphs, diagrams, charts and maps are drawn to fit lessons in history, geography, health, elementary science, safety, and other subjects. This is a series of simple basic sketches for history which have been rotaprinted on thin, clear transolene and made into cheap lantern slides so that all classes may have the material at the time needed. Special artists make the sketches which are approved by the various committees.



4. Series of sketches for history.

These simple sketches have proved to be an excellent aid to all the pupils in a class. This method of displaying materials by the lantern slide where all may clearly see has been found superior in the radio lessons to the use of similar material in a text book.

5. Assembling duplicate sets of lantern slide lessons to be sent to classrooms in Cleveland for radio



5. Assembling slides for radio lesson.

broadcasts. These sets have been selected as above by committees and are the basis of radio lessons. The slides for each subject are assembled about fifty in a slide box. Each box has the slides for a division; e.g. in elementary geography there are six boxes, one each for 4B, 4A, 5B, 5A, 6B, 6A. This gives a teacher the exact material required for the grade level of her class. The small box is a convenient method of handling the material. Each subject has its colored labels so that the slides for various subjects are easily identified.

It is well to note that all lantern slides used in the Cleveland radio lessons are returned at the close of the spring semester to the Educational Museum for replacements, corrections, changes in the pictorial subjects, etc.

6. This fifteen minute radio history lesson is in progress in one of the 120 5A history classes of Cleveland. It is received from the central station over the radio loud speaker at the left. The specially prepared map is projected onto the screen in a semi-dark room. About 4,500 pupils are receiving this lesson. This is a method of using modern tools to put the ideas of the course of study into operation in the classrooms of a large city school system. This lesson uses a map and two or three lantern slides from the especially prepared set of lantern slide lessons which is retained by the teacher as a basic set for the semester's work. The lantern slides are always at hand for check up and review. There is an added advantage in having material selected for the grade level.



6. A visual-radio classroom.

7. This is the regular program for radio lessons. Each lesson is 15 minutes in length and in each lesson there are silent periods for pupil activity. The radio lesson is not one of mere passive listening but it provides frequent opportunity for questions, checking, and other activities.

In the spaces reserved for junior and senior high schools are broadcasts of current events, discussion of modern problems, and other types of activities suited to the secondary levels.

These experiments with visual radio lessons in Cleveland have indicated the value of these new tools as follows:

1. High grade mass instruction.
2. Exposure to good English.
3. Pointed use of maps, charts, and pictures.
4. Guidance in observation.
5. Presentation of new ideas.

Time	Mon.	Tues.	Wed.	Thurs.	Fri.
9:15	6B Spelling	6B Spelling	6B Spelling		6B Spelling
9:35		4B Geography	5B-A Science	2A Arithmetic	
10:00	5B History	2B Music	6B English	4B-A Science	Jr.-Sr. H.S. Programs
10:35					
11:00	6B Art	3B-A Science	4B Health		
11:30				Reserved For	
1:35	5B Spelling	5B Spelling	5B Spelling	Programs To Junior	5B Spelling
2:00	4B Music	5B Science Tryout Lesson	Your Child and his School	and Senior High Schools	Primary Safety
2:40			Parents of Pre-School Children		
3:15		Elem Phys. Ed. Tchrs. 1st & 3rd Tues.			

7. Schedule for radio lessons.

# MEASURING 'INTANGIBLE' EFFECTS OF MOTION PICTURES

By **LLOYD L. RAMSEYER**

President of Bluffton College,  
Bluffton, Ohio

IT is a generally accepted fact that motion pictures are an aid in the teaching of factual information. Many experiments demonstrate clearly the usefulness of films for this purpose. It is now generally conceded that if films are properly used in the classroom they will result in a saving of time and energy in teaching the informational subject matter of the usual course of study.

We must admit, however, that the communication of information is only one of the many aims of instruction in any subject and in any classroom. We want to create awareness of problems, desirable social attitudes, clarity of thinking, and the like. Much less work has been done in the measurement of these so-called "intangible" results of the use of films than in the measurement of the increase of factual information.

The study reported here concerned itself primarily with the attempt to reach some of these non-factual objectives. Motion picture films of the documentary type were used. The study consisted of the use of two groups of films. In the first group were films dealing with the work of the WPA, in which *Hands* and various parts of *Work Pays America* were used. The second group dealt with the problem of soil erosion, *The Plow that Broke the Plains* and *The River* being used.

Answers were sought to such questions as the following: What effects do such films have on the social attitudes of pupils? Do films make individuals more conscious of the existence and importance of social problems? Do such films aid people to see the social

## Some systematic testing for other than factual values derivable from use of documentary films

implications of situations involving the social problem in question? What effect does such a film have on the relative importance which pupils attribute to human and financial values? Do individuals think more clearly and consistently about these problems after seeing a motion picture than they did before?

Nearly two thousand individuals in the schools of Ohio were included in the experimental and control groups. These individuals were enrolled in fourteen widely scattered schools in the state of Ohio, the communities chosen representing different population types. Subjects ranged from the seventh grade to and including adults. Only a part of this total group was used in the attempt to find answers to some of the questions. In connection with attitudes, however, data are available from the entire group.

### Movies and Attitudes

The Payne Fund studies have shown quite clearly that theatrical motion pictures do affect the social attitudes of children. Little has been known, however, about the effectiveness of less highly dramatic and more factual films, shown under school conditions. All showings in this study were under normal school conditions. In all cases but one, sixteen millimeter projection equipment was used. Showings ranged from thirty to forty-five minutes in length.

Attitude tests used were built and scaled by the use of Thurstone technique. Two sets of tests were employed. One of these measured attitude toward the

WPA and was used in connection with the WPA pictures. A test on attitude toward government help in the control of soil erosion was used in connection with the soil erosion pictures.

A total of 784 individuals was in the experimental groups which saw the WPA films. They showed a shift in attitude in the direction of a more favorable attitude toward the WPA as a result of seeing the picture. The shift in mean score was from 6.61 to 7.27. This change was fifteen times the probable error of the difference in means. After a period of two months, the difference between the attitude then shown and the original attitude was still six times the probable error.

A total of 600 individuals was in the experimental group which saw *The Plow that Broke the Plains*. They, to, made a shift in attitude which was in the direction expected, more favorable to government help in the control of soil erosion. Before seeing the picture the median attitude test score was 8.09, which changed to 8.42 after seeing the picture. The difference in these scores was 11.4 times the probable error. After two months, much of the change still remained, the difference between the attitude then shown and the original attitude being 6.9 times the probable error.

A group of 134 high school pupils saw *The River*. The mean attitude test score of this group was 8.25 before seeing the picture and 8.53 after seeing it. This difference was 7.6 times the probable error. In this case no attempt was made to find the retention of the attitude change.

Failure to secure a greater shift in attitude toward government help in soil erosion control was partly due to the fact that most pupils were originally very much in favor of such control. This made further shifts difficult to secure.

Several hundred individuals were included in control groups. Tests were given to these groups at the regular intervals but no stimulus material was presented. Although there was some change of score without the picture, these changes were not of statistical significance.

From these data it is evident that documentary films of the type used do change social attitudes, and that these changes do have a degree of permanence.

### Movies and Social Awareness

Change of attitude is some evidence of increased awareness to the existence and importance of a social problem. Another effort to get at this question was made through the use of essay type statements made by pupils. Some of these indicate that the individual had a better grasp of the significance of the problem after seeing the picture than he had before seeing it. Some of these statements, made after seeing the WPA pictures, follow.

"I believe the motion picture broadened my understanding of the work of the WPA."

"It made me feel better toward them because now I know what they do and how much good work they do."

"These pictures have made me a little less prejudiced against the WPA and I now realize some of its good works."

"It did make me change my mind in some degree mainly because it increased my rather limited understanding and knowledge of the subject."

Some of the statements collected from those who saw the soil erosion films provide more clear cut evidence

of increased sensitivity to a problem. A few of these are quoted below.

"It made it clear how serious it was. I didn't think much about it when I read about it in the papers."

"The picture opened my eyes to things I never knew existed."

"I never sensed that the Great Plains were in such a distressed situation."

"I have read about the dust storms in the Great Plains but I never realized it was such a terrible thing. Something should be done about it soon."

"The picture showed me that soil erosion problems are too big for the individual farmer to handle."

"It gave me the idea that soil erosion is a very serious problem facing us today."

Statements such as these indicate an increased consciousness of the importance and seriousness of the social problem involved as a result of seeing the film.

### Movies and Ability to see Social Implications

In order to find an answer to this problem a type of test was constructed in which a social situation was described and then a series of possible results were given. Some of those given actually would be results, others would not be. Four situations of this kind were included in the entire test. One of these is given here as a sample of the type of material used. Pupils marked these possible effects as either "results," "uncertain," or "not results." They were also asked to mark the three most important and the three least important results.

Condition III Some people are unemployed who have never been trained to work in factories, to dig with a pick and shovel, or to do white collar jobs such as clerical and office work. Many of these people, however, are good actors, fine musicians, or able painters. The government might pay these people, at the regular rate for such work, to put on plays, organize and play in orchestras, or to beautify public buildings with works of art. If the government does this, then:

1. Folks who work at other jobs won't be provided for as they should.
2. It will take large sums of money for things we could get along without.
3. Some of the finer things of life will be encouraged.
4. These people will feel that their art is really worthwhile.
5. Many artists, actors, and musicians will come to this country from abroad.
6. There will be an increase in the demand for supplies for musical instruments.
7. These people can furnish necessary clothing for their children.
8. The pay of musicians will be lowered.
9. The public will be entertained by the work of the actors and musicians.
10. These people will have a chance to practice and improve their art.
11. The public will become less interested in worthwhile things.
12. Attendance at motion picture theatres will be much larger.
13. More supplies will be sold for painters.
14. Artists will have money to buy food for their families.
15. Owners of public halls can rent them for these musical entertainments and plays.

In general, after seeing the picture, pupils were better able to differentiate the results which would probably follow the condition described from those which would not be results. Changes in ability to pick these effects were not phenomenal, but there was a distinct trend in the direction of a clearer insight into probable consequences of the condition described. In so far as the values were concerned, there was a general shift

(Concluded on page 261)

# STATUS OF VISUAL INSTRUCTION BY PROJECTION IN ILLINOIS

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

An original and significant survey of Illinois schools with the exception of Chicago and Cook County.

THE major purpose of this study was to determine not only what is being done in the field of visual instruction in the state, but how it is being done also. School men of today are not only interested in what is being done today, but what schools will be doing four or five years hence. This, of course, cannot be accurately determined, but supposition can be based upon certain trends. Those who are interested in furthering the cause of visual instruction, by assisting teachers, principals, or superintendents with their particular problems in this field, may find the results of this study helpful.

True, a number of national surveys have been made, but frequently only the larger schools were contacted. These surveys, of course, cannot reveal the problems pertaining to the small schools only. In other studies, only schools owning projectors have been contacted. Such a study cannot show the reaction of the schools not owning projectors in regard to the development of a visual aid program. A national survey cannot present the problems of any one state, and it is only when these local problems are known that real progress can be made.

The information used in the preparation of this article was obtained through the questionnaire method. These questionnaires, which were limited to projection material only, were sent to 1987 schools or school systems in the state of Illinois, with the exception of the schools of Chicago and Cook County. All private schools recognized and accredited were contacted also. In all, 558 schools returned the questionnaire. Of this number, 315 reported that they owned projectors and were carrying on a visual instruction program. Owing to the fact that all schools did not check each item, the per-

would seem that the schools of the elementary group are not keeping pace with the other two. Only sixty-four elementary schools reported; this is approximately 11% of the total number of schools reporting. This may be due to the fact that teachers have felt that movie films and slides were more suited for the advanced grades and high school. It is true also, that films for the lower grades, especially the primary, are just beginning to come on the market.

In studying the high school group, one may be inclined to say that the smaller schools are doing more in the field of visual education. However, one should keep in mind the fact that twenty-eight high schools of 301 pupils or above is a much higher percentage of the total number of that size in the state, than forty-five of the high schools with an enrollment of less than 150. In the combined high school and elementary group, one may assume that the larger schools are most active in the use of visual materials.

It is surprising to note in Chart II the number of 35mm. projectors (88)

fully convinced of the value of the sound film as a teaching aid.

In regard to the other projectors listed, it would seem that these have been purchased to supplement the movie projector. This is not true in all cases, but a check shows over 2.6 projectors per school reporting. In the still projector group, the 35mm. film strip and the opaque machine rank nearly equal for future purchase. Since the opaque machine may be equipped to handle either lantern slides or 35mm. strip film in addition to the opaque material this probably accounts for its selection. The 35mm. strip film projector, is no doubt, being considered because of price and better adaptability for individual classroom use. The 2"x2" lantern slide projector has not been on the market long enough for schoolmen to become fully acquainted with it.

In reply to the question "Which of the above projectors have you found most satisfactory?" a great variety of answers was received. It was impossible to tabulate these, but the great majority reported, "It depends on what the teacher

CHART II—Projectors (Owned)

SCHOOL AND SIZE	Elementary	Elementary	Elementary	High School	High School	High School	Elementary &	Elementary &	Elementary &	Total Number Owned	Projectors Expected To Buy
	0 to 150	151-300	301-Above	0-150	151-300	301-Above	High School 0-150	High School 151-300	High School 301-Above		
35mm. Sound .....			1				1	2	3	27	10
35mm. Silent .....	2	3	13	5	11	3	4	18	61	1	
16mm. Sound .....	1	9	15	11	19	8	8	36	108	132	
16mm. Silent .....	9	9	17	21	16	19	20	11	38	160	31
Lantern Slide .....		5	15	14	13	23	10	17	37	134	11
2" x 2" Slide .....			2	2	2	3	4	6	21	6	
35mm. Film Strip .....	6	5	16	14	13	7	12	27	100	23	
Opaque .....	1	1	6	8	8	13	2	6	18	63	22
<b>TOTALS</b> .....	<b>19</b>	<b>16</b>	<b>68</b>	<b>91</b>	<b>69</b>	<b>100</b>	<b>54</b>	<b>64</b>	<b>183</b>	<b>654</b>	<b>235</b>

owned by the different school groups. However, 61 are for silent film, and from the comments of the person making the report, practically none of these machines is in use. Please note that only one school expects to buy a 35mm. silent machine. Nearly every one of the 35mm. sound machines are owned by the larger schools, and used almost wholly for auditorium purposes.

On the basis of the number owned, one might say that the 16mm. silent is most widely used. However, only 31 schools are planning to buy the silent machine, while 132 are contemplating the purchase of sound machines. This is probably due to three factors: the price of sound machines has been greatly reduced during the last few years; more sound films are now available; and schoolmen are more

is trying to do." It is very encouraging to find that educators as a group recognize the value of other projectors, even though the movie is at the present time receiving major emphasis.

A study of Chart III shows that less than one-seventh of the schools reporting on this item own movie cameras, but approximately one-third have made films. Over eighty-one percent reporting on the use of school-made movies believe that they will have a place in our visual instruction program of tomorrow. The glassbead screen appears most widely used, the plain white is second, and the aluminum-coated is third.

The section of the questionnaire dealing with materials owned, materials rented, and the source of rented materials, was so poorly filled out that the

CHART I  
Classification of Schools Conducting A  
Visual Instruction Program

Number of Pupils	0 to	151 to	301 and	Total
	150	300	Above	
Elementary	23	15	26	64
High School	45	30	28	103
Elementary & High School	41	37	70	148
<b>Totals</b>	<b>109</b>	<b>82</b>	<b>124</b>	<b>315</b>
Grand Total of All Schools ..... 315				

centage when given (beginning with Chart III) is based on the total number of replies to each item. Chart I shows how the schools were classified and grouped according to size. There is a fairly even distribution for each classification. From a study of this chart it

section could not be tabulated. However, eighty-eight schools reported using the film library of the University of Illinois. Fifty-two were securing films from industrial concerns. Other sources listed by a few schools were the Y. M. C. A., the State Department of Public Health, and the Federal Government. Seventeen schools are using the film libraries of other states.

In reply to the statement, "Approximate annual expenditure for visual aids", the answers ranged from 0 to \$1120. In many instances the higher figures evidently included the price of machines and other equipment. Many schools seem to be depending entirely upon free material for the visual program. The annual expenditures most frequently given was thirty dollars, and

the second in rank was sixty dollars. Since the membership fee with the University Library is thirty dollars, one may assume that the majority of these schools are using one and two memberships respectively.

One finds that fewer than one tenth of the schools have directors of visual education, as shown on Chart IV, and the majority of these are found in the larger schools. Further study of this chart shows that in the majority of cases the principal is responsible for the program, the superintendent is next, and the teacher last in this capacity. A large majority of the schools depend upon students for handling material, caring for and operating projectors.

In Chart V one notes that in every case the greater number of schools are showing materials in individual classrooms. This procedure, of course, is by far the best practice if the rooms can be darkened so that they are suitable for projection purposes. One will also note that the great majority of schools show films more than once, the greatest number twice. It would seem that the common use of the film as a teaching aid is for information. The great majority of schools require student preparation and sufficient follow-up to get the most good from the film. However, despite the fact that preparation and follow-up work is required, sixty-four percent of those reporting feel that their teachers do not get the maximum value from the films used.

Of the schools reporting on the type of film preferred, over sixty percent favor the sound film. In the great majority of cases those who gave reasons for their selection stated that the sound film made the situation more lifelike. As to length of film, the preference was for the standard 400 foot length. This, however, may be due to lack of experience with films of other lengths. Over ninety percent of the schools report that they have found industrial films satisfactory. Very few schools report using an inter-communicating sound system. A few schools have found it satisfactory to provide sound for a silent film, either in the lecture form or in a background of music.

Probably one of the most valuable sections of the questionnaire was that dealing with teacher training. In Chart VI one finds that more than seventy-six percent of the people reporting feel that the teacher's lack of training in the use of visual aids hinders the development of the visual program. Opinion is rather evenly divided on the formal course in the university or teachers college and the formal extension course which would provide the teacher an opportunity to experiment with these materials in her own classroom. It would seem that the great majority favor the short, informal course of eight or ten meetings held in the local school and conducted by a well qualified person at reasonable expense. However, the questionnaire called for the type or combination of types of the course or courses preferred. On this basis, the short, informal course ranks third in individual preference.

CHART III—Equipment

SIZE OF SCHOOL		Elementary 0-100	Elementary 101-300	Elementary 301-Above	High School 0-150	High School 151-300	High School 301-Above	Elementary & High School 0-150	Elementary & High School 151-300	Elementary & High School 301-Above	TOTAL	Total Replies Per Item
School own a movie camera?	Yes	1	1	3	6	5	5	8	2	9	40	279
	No	16	9	24	36	21	25	26	27	55	239	
Has your school made films?	Yes	2	2	7	7	14	11	10	3	24	80	230
	No	14	4	16	28	7	14	14	23	30	150	
Believe in use of school made movies?	Yes	15	9	20	30	17	14	28	21	39	193	237
	No	2		3	7	3	4	3	6	16	44	
SCREENS:											TOTALS	
Glassbead .....		9	3	17	17	13	23	15	12	36	145	
White .....		5	3	9	12	9	12	15	15	26	106	
Aluminum-Coated .....		2		5	9	9	5	4	6	16	56	

CHART IV—Administration

SIZE OF SCHOOL		Elementary 0-150	Elementary 151-300	Elementary 301-Above	High School 0-150	High School 151-300	High School 301-Above	Elementary & High School 0-150	Elementary & High School 151-300	Elementary & High School 301-Above	TOTAL	Total Replies Per Item
Have a director of Visual Education?	Yes			1	1	7	4	1		11	25	272
	No	18	11	23	37	20	23	33	32	59	247	
Who's responsible, if not?	Supt.	15	4	15	1	1	1	12	12	28	74	255
	Prin. Teacher	2	5	10	24	13	12	16	9	19	121	
Do students handle material?	Yes	13	6	19	21	17	22	22	19	43	182	268
	No	6	6	7	13	7	4	13	12	18	86	
Do students operate projectors?	Yes	10	2	17	12	17	21	19	14	38	150	260
	No	9	8	9	22	7	5	15	12	23	110	
Do students care for projectors?	Yes	4	1	6	7	13	15	11	6	19	82	247
	No	16	9	18	25	12	11	19	14	41	165	

CHART V—Instruction

SCHOOL AND SIZE		Elementary 0-150	Elementary 151-300	Elementary 301-Above	High School 0-150	High School 151-300	High School 301-Above	Elementary & High School 0-150	Elementary & High School 151-300	Elementary & High School 301-Above	TOTAL	Total Replies Per Item
Room	Class	14	7	19	30	23	22	23	16	41	195	323
	Special	6	5	18	17	12	15	13	10	32	128	
Number of times films were shown	One	6	3	1	13	6	1	8	3	8	49	255
	Two	9	5	8	16	14	3	18	9	15	97	
	Three	2	2	5	6	6	4	5	9	10	48	
	Four	2	1	6	1	1	5	1	3	8	28	
Use of films?	More			3	2	2	12			16	33	226
	Introduce Information Review	4	2	2	3	3	3	4	3	4	24	
Preparation required of students?	Yes	16	6	15	24	19	15	19	15	42	171	225
	No	2	2	5	5	4	5	3	1	4	31	
Is sufficient follow up given?	Yes	10	9	17	17	14	11	12	14	31	135	198
	No	7	3	6	13	9	9	14	8	21	90	
Do teachers get maximum value?	Yes	8	4	6	11	4	7	12	5	12	69	194
	No	8	8	13	12	11	9	14	15	35	125	
Type of movie preferred?	Silent	6	6	13	13	4	6	13	10	19	81	201
	Sound	7	2	9	13	17	15	13	9	35	120	
Length of film?	Reg. 400 ft.	11	5	12	12	10	8	19	9	24	115	180
	Shorter Longer	2	2	1	2	1				3	9	
Have you found industrial films satisfactory?	Yes	2	3	7	7	6	7	4	6	14	56	215
	No	10	11	25	21	22	21	20	15	49	194	
Have you an inter-communicating sound system?	Yes	1		2	1	2	3	5	2	5	21	238
	No	15	12	19	30	25	18	25	21	52	217	
Have teachers tried "sound-ing" a silent film?	Yes	1		6	2	4	6	2	6	9	36	207
	No	12	8	14	25	16	13	24	13	46	171	

Undoubtedly, most of us are interested in the outcome of the visual education program in the State of Illinois within the next few years. Judging from what has happened in other states and from the data on trends in Chart VII, one may expect more film libraries servicing fewer schools to be established. It seems that at present most schools are considering the establishment of film libraries at the various teachers colleges. Very few schools will be able to build up film libraries of their own, and as the chart indicates, most of these will be in the larger schools.

What are the most essential problems to be considered in furthering the development of visual instruction in our own state? These may be summarized as follows:

1. An annual appropriation should be included in the school budget for the purchase or rent of slides, strip films, or movie film, either silent or sound. This study shows that many schools own projectors but have no funds available for renting or purchasing materials to use in them. In some instances local organizations purchase the projector for the school, not realizing what it will cost to provide material to use in it. Consequently, the school program is based entirely on films for free distribution. Because of this these schools are deprived of the use of the best classroom films. The school board and the people of the community should have an opportunity to see some of the good classroom films. In time they will see the need for providing these materials for the teachers' use.

2. Elementary schools should be encouraged to make wider use of visual materials. One may more fully recognize the need for the above when he realizes the outstanding values that come from the use of visual materials. The need is also more apparent when one stops to think of the great number of students that drop out of school shortly after completing the elementary work. If it is necessary for these pupils to discontinue their education before completing the twelve years, it is essential that their elementary work be more extensive; this, of course, is one of the chief functions of visual materials. If, through the use of visual aids, school work is made more interesting, the tendency to leave school may be checked.

3. Schools should provide a director of visual education. This does not imply a full-time director, because in many schools the work would not require it. However, the director should have sufficient time to devote to the development of the program, and in addition, time to assist each teacher with her problems concerning the use of visual materials.

4. Schoolmen in general should be acquainted with the service of the University Film Library. Less than one-third of the schools returning the questionnaire reported using sources from which good classroom films are available.

5. Industrial concerns preparing films for school use should be encouraged to provide the very best films possible, and to furnish teachers' manuals with them. The films should be planned to fit into the regular classroom program.

6. More schools should use student help in administering the visual pro-

8. More attention should be given to the special uses of visual aids. These special uses include assembly programs, vocational guidance, adult education, entertainment during noon hours, and selling the school to the community through school-made movies showing the numerous activities of the school.

CHART VI—Teacher Training

SCHOOL AND SIZE		Elementary 0-150	Elementary 151-300	Elementary 301-Above	High School 0-150	High School 151-300	High School 301-Above	Elementary & High School 0-150	Elementary & High School 151-300	Elementary & High School 301-Above	TOTAL	Total Replies Per Item
Do you believe teacher lack of training hinders development of your program?	Yes	11	10	21	27	18	17	25	22	45	196	255
	No	6	1	3	7	5	8	5	6	18	59	
Type of Course?	Formal course in the university and teachers colleges?	3	1	6	13	5	6	10	10	13	67	267
	Formal extension course providing the teacher an opportunity to experiment with visual material in her own classroom?	8	5	8	8	3	8	15	5	14	75	
	Short informal course in the local school?	8	7	10	15	13	14	14	12	32	125	

gram. This not only provides valuable training for the students, but gives the classroom teacher and visual director more time to devote to the educational side of their work. This training will be of special value to the boys and girls who are planning to enter the teaching profession.

7. Schools should be encouraged to rent projectors (circuit service) only when finances are such that purchase

9. If the school is to receive one of the greatest values from the use of visual aids, that is, presenting more material in a shorter period of time, teachers should use films to introduce the unit of work. The schools can solve this problem only with the help of the film libraries. Probably in the future, films may be retained by the school for a longer period, and through the establishment of more libraries

CHART VII—Trends

SCHOOL AND SIZE		Elementary 0-150	Elementary 151-300	Elementary 301-Above	High School 0-150	High School 151-300	High School 301-Above	Elementary & High School 0-150	Elementary & High School 151-300	Elementary & High School 301-Above	TOTAL	Total Replies Per Item
Do you believe that, depending entirely upon the large rental libraries for material, you can develop a visual aid program that will meet the needs of your school?	Yes	6	6	12	13	13	7	12	12	30	111	241
	No	9	7	11	18	6	20	20	16	28	130	
Do you believe small libraries servicing from eight to fifteen schools would more adequately meet your needs?	Yes	11	4	9	19	9	9	21	15	24	121	220
	No	6	5	11	10	13	12	9	9	24	99	
Has anything been done in your section of the state in settling up small libraries?	Yes	3	3	6	4	2	3	1	3	10	35	226
	No	11	9	12	23	20	17	28	22	44	191	
Do you expect to build up a library of movie films in your school?	Yes	2	2	5	5	4	5	9	2	19	44	245
	No	14	10	15	30	20	18	22	24	48	201	

for the time being is out of the question, or when the rented projector is to be used to sell the community the idea of a visual program. At best, such rental services are very inefficient, and if continued over a period of years, it is cheaper to buy a machine and arrange a program using materials from the University Library that will more adequately meet the needs of the school.

servicing fewer schools, the films will be available when needed.

10. Training in the use of visual aids should be provided for teachers now in service, and for those planning to enter the profession. Formal courses given by institutions preparing boys and girls will meet the need of the latter group. In addition, opportunity should  
(Concluded on page 267)

# MOTION PICTURES— NOT FOR THEATERS

By **ARTHUR EDWIN KROWS**  
Editor of "The Spur," New York City

**The story of the pioneer producers continues into the second year of the first detailed history of the non-theatrical field. This Eleventh Installment deals principally with Frank A. Tichenor and his Eastern Film Corporation.**

**I**N 1921 the name, National Non-Theatrical Pictures, and implications in the announcement of its character—forty-two exchanges, library of films, availability of projectors, with operators and screens—were especially significant. It was clear that Harry Levey had encountered the gravest existing problem in the whole "educational" field—distribution—and he now, as Earle Hammons had done in a larger way, was subordinating all else to overcoming it.

At that task let us leave him for the time, adding only that in the same week when Levey left Universal, his place was taken by a young civil engineer, a Princeton graduate, who had no previous knowledge of films but a great enthusiasm for promoting new business. The newcomer's name was Clinton F. Ivins. So the Universal industrial division continued.

## A Champion Arises

PROBABLY NO non-theatrical outgrowth of a theatrical firm had stranger beginning than the phoenix which arose from the ashes of General Film. And I do not mean the library plan of Mrs. Dolesé and Mr. DeLorme. When that corporation had been in happy circumstances, Frank A. Tichenor, a young Kentuckian engaged in the production and distribution of stereoptican slides in New York, had bought an interest in it worth about \$30,000. Then came the adverse patents decision which doomed the enterprise. Tichenor saw that the wealthy backers were preparing to write off their losses and withdraw, and he persuaded them to let him fight the battle a little longer and save the investment which meant so much to him. They liked his spirit and administrative ability and consented, making him executive vice-president and general manager that he might have the necessary powers.

He at once took drastic steps to cut expenses and, by reefing the sails sufficiently, he even dared hope that he might ride out the storm, keeping the concern permanently in business. Unhappily, he did not succeed that far, although human nature being what it is, it is unlikely that anyone else at all could have accomplished more in the industry

as it stood. Indeed, few could have done as much. Tichenor not only saved his own investment; he salvaged what remained of the investments of the men who had shown their faith in him. And two, especially, Frank H. Hitchcock, the counsel for General Film who had been post-master-general in President Taft's cabinet, and Frederick S. Peck, Republican national committeeman, became his steadfast friends from then on.

Shortly before the ultimate and inevitable collapse of General Film, Tichenor formed a concern called Photo Play Productions, and under that name engaged in making what later proved to be a highly valuable property, the film version of Edward Peple's "The Littlest Rebel," starring Dustin Farnum and with Mary Miles Minter—or Juliet Shelby, as she was known then. Al H. Woods, the theatrical producer who had staged the play originally on Broadway, was an old friend of Frank Tichenor—so far back that he had been the first business associate the promising young man had had when he came to New York from Kentucky to enter the theatrical game. It may be remarked, incidentally, that while Tichenor came from the South, his father had lived most of his life in New England. Isaac Tichenor in the direct line, was one of the first Governors of Vermont.

Peck owned the General Film studios at Providence, R. I., and he wished to exploit the place further—for it still held elaborate lighting and stage equipment and large stocks of scenery, properties and costumes—so he had Tichenor join him in an organization known as Eastern Film Corporation, the main offices to be situated in New York. Tichenor already had his Photo Play Productions offices in the 23-story "skyscraper" at 220 West 42nd Street, newly erected by Asa Candler, the "Coca-Cola King," and Eastern Film was given the same address. Of course, anyone wanting to start an active film business in New York City, with cutting rooms and storage vaults, had to locate in one of the buildings approved for the purpose by the National Board of Fire Underwriters.

In that same building was a new film enterprise of the Miles Brothers, staunch



**Vigorous, alert, resourceful and extraordinarily competent, Frank A. Tichenor was a powerful factor in steadying non-theatricals with lessons learned in theatrical production and distribution.**

Independents and implacable enemies of the Patents group. At San Francisco, in 1902, Barry J. and Herbert Miles had opened what is said to have been the first film exchange, following with another, shortly afterward, at Los Angeles. But the early vicissitudes of the Patents wars, when General Film began its own "licensed" exchanges, had forced them out, and they had come East to carry on in the main opposition camp. In 1910 they occupied their own building on Sixth Avenue in New York; and Herbert was secretary there of the Film Service Association. He now had with him a younger brother, Joseph R., who had entered the business with characteristic family enthusiasm for it, and who was destined to be the sole survivor of the line in it, although Herbert outlived him.

One of the new screen interests then awaiting exploitation was represented notably in the remarkable animated drawings of Winsor McCay. Herbert Miles decided to develop the line as a serious business so, with the newspaper cartoonist, Charles R. Macauley, he formed the Kine Cartoon Film Corporation, taking a suite of offices for it in the Candler Building. Among the artists engaged to produce for him were Percy L. Crosby, later to become the creator of "Skippy"; Frank Nankivell; Foster M. Follette, of the New York *Sunday World*; Gregory La Cava, one day to become a celebrated Paramount director; and Arch B. Heath, cartoonist on the New York *Globe* and an important present subject of attention.

Joseph Miles had nothing to do with this venture. At this time, in fact, he and his brother were so far estranged that they did not speak to each other. And then, besides, Joseph had a totally different idea of how to succeed in the film business. In the same building, 220 West 42nd Street, he had set up a group

of film cutting rooms which could be rented separately by persons working on independent productions. As part of the layout there was a large projection room, open to those who wanted to show their new features to the regular distributors and state rights buyers. Somewhere in the scheme had figured an architectural plaster company which had seen its opportunity for a grandiose goods display. The projection room was therefore lined on both sides with large casts of lovely statues, and the anteroom had around the top a deep frieze in high relief repeating scenes from the Roman Arch of Trajan, or something like that.

Apart from the graveyard effect of so much statuary, the room was the most comfortable and convenient of any of the viewing parlors available to public use. It could be made to accommodate approximately 125 spectators if necessary. Projection was with duplex arc equipment as in the theatres; and it was seldom idle. It is easy to see how the stream of traffic brought with it also a heavy volume of business for the cutting rooms.

But, as the business increased, so inevitably, did the rent and, about in the spring of 1917, Joe Miles was obliged to move. He went with his equipment and some of his regular customers first to the Leavitt Building, 130 West 46th Street, and then to the Godfrey Building, at 729 Seventh Avenue. About 1937 the organization moved to the old Universal Building at 1600 Broadway. There, to this day, his widow—a sister of Harry Gribbon, the quondam Mack Sennett comedian—continues the concern. It was in 1914, I believe, that he began his celebrated Lloyds Film Storage, where one could deposit reels on call at a nominal fee and with assurance of protection against fire or other hazard.

### Eastern Film Corporation

It was the space which Joseph Miles left in the Candler Building that Frank Tichenor took over. He at once reopened the projection room, then and long afterward known to the entire industry as the "Simplex"—a name taken from that of the standard projection machines used in the booth—mercifully cleared out the statuary and provided some cutting space for those who wished to engage it. He threw his energy into developing new business and, before long, virtually all features, novelty subjects, industrial subjects and educationals produced for showing anywhere in the United States as well as a huge volume of export pictures, were being screened there.

As far as his neighbors knew, Tichenor's concern was then just Photo Products, Inc. Eastern Film had been speedily incorporated; but formal announcement was not made to the trade until late in August, 1915. Even then Tichenor's name did not appear in the publicity material. Everything was in the name of F. S. Peek, president. It was stated, however, that Eastern had been organized for several months, and that it already had produced several pictures.

The best customer Tichenor had for

his Simplex Projection Room was the National Board of Censorship which, in the spring of 1916, changed its forbidding name to the National Board of Review, the group being actually opposed to censorship in the current understanding of the word. The Board was situated in the Candler Building then. It had taken over the top floor rooms of the old Society of American Dramatists and Composers; and it was very convenient for them to carry their records back and forth between their quarters and the fifth floor screening rooms. William McGuire, then the executive secretary, I long had known because the reviewing committee of the Censor Board originally did its work at the previews attended by the pioneer trade paper reviewers. He was commonly to be seen in Tichenor's office, discussing the films of the day. The New York State Censor Board began its work there, too, continuing until place was found for it in the State Building downtown. When they left, they took Tichenor's chief operator, Abraham Jacobson, with them. Another good customer, for a time, was the American Red Cross, which expanded its wartime work in offices on the third floor, space which Tichenor took over after they moved. In later years, when Tichenor's projection business was at its peak, he had at one time five screening rooms in the building, all under his control.

For awhile Eastern Film continued to seek place in the theatrical field; and a subsidiary called the Jaxon Film Corporation, producing originally at Jacksonville, Florida, released two slapstick series called respectively, "Sparkle Comedies" and "Pokes and Jabs." To these were briefly added "Finn and Had-die Comedies." That plan did not last, however; and soon Eastern Film began



The production manager of Eastern Film was Arch B. Heath, an outstanding example of the non-theatrical producer who is not deterred by budget limitations from personally accomplishing anything at all required for screen effectiveness.

taking on what proved to be its proper stride for many years, the production of industrial and social service films. Tichenor naturally had contacts with many leaders of big business; and through them he hustled many a profitable account.

Knowing the necessity of economy in this undeveloped field, he prided himself on doing the work at rock-bottom prices (which he certainly did); and he frequently allowed his clients as much as a year in which to pay. I have heard him tell prospective customers that if they didn't like their subjects on first screen examination, they wouldn't have to pay at all. It need scarcely be added that there were plenty of social service organizations, experienced in the art of begging, ready to take extreme advantage of that offer. In such circumstances, not to forget that Frank Tichenor really knew the business of production in amazing detail, it is no wonder that many concerns which had never sponsored films before, succumbed to the idea.

In the beginning, Tichenor had, in addition to the Jacksonville plant and the small studio in the Candler Building, the studio at Providence. The Florida studio was disposed of when theatrical production was discontinued. As to the really extensive Rhode Island plant—actually a large converted brewery—with its indoor and outdoor stages, its well-filled scene docks and property rooms, its lighting equipment, its paint frames and processing laboratories, perhaps two-thirds of all that was destroyed in a serious fire; but, even after that, there remained a rich supply of materials with which to make non-theatrical subjects. Consequently, Providence was where most of Eastern Film's production was done, the staff going there from New York, as the work was required. Consequently, also, a large number of industrials still circulated by various former clients of Eastern Film, show their characters moving around Rhode Island streets and houses.

Notable among the repeat customers for which Eastern made commercial films were the duPont interests of Wilmington, Delaware; the American Wallpaper Association, the Public Service Corporation of New Jersey, the American Society for the Control of Cancer, the National Board of Fire Underwriters, the Glens Falls Insurance Company, the Aetna Fire Insurance Company, and the State of Pennsylvania, for which the numerous sesqui-centennial reels were made. And, because of Tichenor's interest in politics, campaign films became another regular source of revenue.

### Personnel

FRANK always supervised production closely. But he did his managing along with all of his other interests. In such circumstances, any man is obliged to choose, for his own success, between being either an executive or a craftsman. He preferred the former, and therefore did not interfere with his workers as long as they achieved proper results. His second-in-command, his general manager, was Jacob H. Gerhardt, the beloved former treasurer of the old New York

*Dramatic Mirror* which was now gasping its last breath in its fatal struggle with a changed new world. Gerhardt, after working on the staff there under Harrison Grey Fiske almost since boyhood, had been spared the pain of being in at the death by being made purchasing agent and general manager of General Film under Tichenor. When Tichenor left General Film, Gerhardt himself had been made vice-president and general manager to succeed him, thereby becoming the last of the executive chiefs of the once powerful Patents group.

Arch B. Heath, long in charge of production for Eastern Film, was one of the most versatile of men. He could do in a practical way about anything the business required, from making effective animated drawings and photographing microscopic life, to writing vigorous selling scenarios, producing them, designing and building the scenery, cranking the camera if need be, and possibly even playing a part—not to forget developing the film, cutting and editing it and matching the negative. And, oh, yes, projecting the picture. Even that complex statement scarcely begins to do justice to his many-sided talents.

Arch had once been a semi-professional baseball player on the same team with Robert L. ("Believe-it-or-not") Ripley. Both men had been newspaper artists for the sports pages. Arch had learned drawing as an office boy, merely catching the trick from the staff cartoonists. His ability had soon asserted itself, however, and he ultimately became sufficiently celebrated through his cartoons signed "Fields" (because he did not want that work to interfere with his other activities), to succeed Herbert Johnson with the Associated Newspapers Syndicate when Johnson left there to join the Philadelphia *Public Ledger* and the *Saturday Evening Post*.

Arch was still drawing for the newspaper syndicate while employed by Tichenor. I've had many a chat with him while he was working after hours to finish his strip. He had come into motion pictures as an animation artist, merely out of curiosity, being taken on as a successful political cartoonist who might create screen propaganda for Wilson's campaign for the presidency. But the best-laid plans of mice and men gang so very aft agley, that, instead of serving the Democrats, he allied himself with the Republican Party and remained there ever after.

The way it came about was this: He was employed as I stated a while back, by Herbert Miles in the Candler Building, and Tichenor, at the same address, naturally became aware of the fact. Keeping notoriously late hours himself, he realized one night that one of the animation artists was as insatiate a worker as he was. He opened conversation with the young man and learned that his name was Arch Heath. The acquaintance and mutual liking developed rapidly. Presently Tichenor engaged Heath to become his general manager of production. August 22, 1917 the young cartoonist came to his new job with high expectations—only to have them dashed by news



No more lovable figure ever brought practical business methods into the conduct of a non-theatrical organization than J. H. Gerhardt of the old "Dramatic Mirror."

on the 23rd that the Providence studio had been burned to the ground.

The shock was eased, however, by assurance that his job still remained. He was sent promptly to Providence to see what might be done to repair a certainly discouraging situation. He found that, while grave damage had been wrought, a few buildings, some scenery and a store of lighting equipment still remained; and with these he started into production. In 1918, to serve patriotic feeling in wartime, he even made a twelve-reel serial, "A Daughter of Uncle Sam," which was released by General Film. Then, by degrees, as General Film died its inevitable, lingering death, Frank Tichenor withdrew from theatrical production and turned to the inviting possibilities of making commercial subjects.

Tichenor was temperamentally the sort of man the non-theatrical field needed for certain phases of its development. Unlike most of the so-called Big Business men, who have come into the field and assumed that all was needed to meet its problems is plenty of money and equipment, he believed, rightly and in the way that so many others are failing to learn year in and year out, that the proper attack was to begin small and expand into the large. Nor had he any illusions about money coming in easily, which has been another curse of so many adventurers hereabouts. No one in his employ ever worked harder or more earnestly at relevant problems than "the boss." Then he always was ready to gamble on new propositions, provided they appealed to the imagination—the more the merrier.

Consequently, at all stages of his adult life and in whatever line engaged him, he has been surrounded by subsidiary corporations—enterprises requiring faith, which ultimately do succeed, and by desks, safes and framed certificates representing lost causes which he has decently

buried when everybody else, lacking in imagination, has given them up. This ready championship of the under dog, this prompt willingness to share in ambitious undertakings of smaller men, make Frank A. Tichenor a glamorous, admirable figure in this history.

About 1924 he acquired a struggling trade paper which had been born a little ahead of its time, the *Aero Digest*. Throwing into it the main stream of his abundant energy, he carried it in a remarkably short time to a position of influence and prosperity in the new industry of aviation. He followed, a little later, by buying another air-minded publication, the *Sportsman Pilot*. In the meantime the coming of talking pictures had made silent ones obsolete. Arch Heath had gone to Hollywood to direct two-reel comedies for Hal Roach and features for Pathé and Universal. Gerhardt remained, but he had slid naturally over into publishing duties. I became the problem employe, for I was the production manager of Eastern Film then, and even I could not be blind to the inevitable end. But at last I moved to a new connection where I could take a salary in better conscience, continuing my foolish infatuation for the theatre.

Talking picture production equipment was then especially expensive; and the existing non-theatrical business, held in abeyance, did not justify its installation. Tichenor considered it, of course; but at the crucial moment, about 1932, along came another publishing opportunity to distract him. The old *Outlook*—Lyman Abbott's famous weekly to which Theodore Roosevelt, one of Frank Tichenor's greatest heroes and friends, had been contributing editor—was for sale. The news stirred also the sentimental interest of F. S. Peck, and together they bought it, Frank becoming the publisher. Presently he became also publisher of *The Spur* and the *Plumbing and Heating Trade Journal*. He had by this time moved to the *Spur* quarters on Madison avenue, at 53rd Street, where Al Smith was to join him as editor, and run the circulation of *New Outlook* to a peak of approximately 700,000 copies.

Before leaving the Candler Building he sold the few remaining bits of apparatus used by the old Eastern Film to Leroy Phelps, a non-theatrical producer from New Haven. It seemed the end of Eastern Film Corporation. Yet, if one dropped into the offices of *New Outlook* in 1935, he would have found J. H. Gerhardt still the right-hand man of Frank Tichenor; in the private anteroom he would have seen faithful Kathryn Healy, who had joined in the General Film days, still busily clicking her typewriter on the boss's heavy correspondence; in the art department would have been seated no less a person than Arch Heath commanding; and I, myself, might have been discovered in the editorial rooms.

Could it really be that Frank Tichenor was out of the film business? Well . . . just the other day at luncheon, Frank said to me while I was incorrigibly talking films, "If ever I get this publishing situation in hand, maybe . . ." And he stopped with a faraway look in

his eyes which could mean only one thing—he'd like to come back.

Many well known directors, cameramen, film editors and players have found employment at Eastern Film at various times. As an expression of the man Tichenor, there was always useful work around him to be done. There may not have been much money to be made in the performance of it, for his prices were low and everything had to fit somewhere into the budget. But qualified men—and Tichenor has always had a keen eye for probable inefficiency—could always drop in on him when they needed a few dollars to tide them over, finding something practical to do to earn it. Tichenor gave me my own first real opportunity to direct pictures. He even permitted me to take on a second before he had seen immediate results on the other.

John K. Holbrook was for about three years both director and cameraman for Eastern. One of the best remembered cameraman there was Howard Green, who later became Technicolor's chief of camera staff when that concern was situated in Boston. He is with the same organization now, employed by the headquarters in California, but, as I write, in China. Howard did most of the camera work in the first productions personally directed by Arch Heath. Another photographer for Tichenor was Spencer Bennett, subsequently a successful director of serials for Pathé. Still another was John Geisel, who attained distinction as a staff talking-newsreel man for Fox in Berlin.

The latest Eastern cameraman to attain prominence was Harry Stradling, although before he came to Tichenor he had been well known as a photographer of theatrical features. His father and his uncle also had achieved distinction in the line in Hollywood. At about the start of the Harding presidential campaign Tichenor was seeking an extra man to send to Washington to photograph the Republican leaders there. I learned that Stradling was at liberty, and had the laboratory with which he was then doing business send him in. Stradling, working under Heath, produced such splendid portraits of the officials under the extreme difficulties of having to photograph them in their own offices by daylight and at their convenience, that he was kept on at Eastern for a long engagement. It terminated only in 1929 when Robert T. Kane took him to France and gave him command of the entire camera department at Joinville. I heard occasionally from Harry after that, and always to the same effect, that he was quite satisfied to remain in Paris where, in his opinion, life was simpler. He quickly proved his worth and subsequently was taken over by Alexander Korda's organization in England to become the star cameraman there. "The Citadel" and "Pygmalion" are recent examples of his work.

### Holbrook

HOLBROOK was still a comparatively young man in the Eastern Film period, but he had been better known in the pioneer days of the industry when he had been in charge of photography for American Pathé and also for the Whar-

tons in their heyday at Ithaca, N. Y. He was the son of a professor of mathematics, in which subject he speedily had become proficient, specializing in the science of optics. In 1895 through friends of his father, he obtained his first position in the factory of the Manhattan Optical Company at Cresskill, N. J. After nearly four years of training there where he had the good fortune to work under a distinguished English specialist, he started his own concern, the Standard Optical Company, at Newark, N. J., continuing there for ten years.

In the meantime, motion picture studios had been arising, mushroomlike, all through this area on the outskirts of New York, and Holbrook necessarily became interested in their optical problems. The optical business, you will remember, was a corridor through which came many pioneer motion picture men, including George Kleine and Sigmund Lubin. Holbrook's first motion picture idea was a color process; and he took it to Jacques A. Berst, executive head of American Pathé. Berst saw that Holbrook possessed valuable technical background in optics but insufficient knowledge

### Next Month

In October readers will be introduced to J. R. Bray, the artist who cornered the patents on animation processes and produced thousands of feet of important educational subjects. Here also will be found the story of the unpublicized teacher who probably first invented the slide film. Thus the fascinating record unfolds for the benefit of regular subscribers. Make sure that your name is on the list to receive every installment.

about practical motion picture needs, so he arranged for him to make a first-hand study. Holbrook therefore joined the camera department of the Pathé studios at Bound Brook, N. J. and, by virtue of his scientific training, arose speedily to command of the photographic division.

Among the many productions on which he worked in this period was Arthur B. Reeve's 33-episode serial starring Pearl White, "The Exploits of Elaine," still said to be the longest motion picture "chapter play" ever made. When Pathé contracted to do the preliminary work for the Whartons, Holbrook went to Ithaca; and, later, still under his Pathé arrangement, he served in the same executive way for Hearst's Cosmopolitan Films, being called upon there, as an optical expert, for much trick photography. There were also cinematographic side trips to the Pacific Coast and to the Amazon. It was a busy time. Then, about 1925, he came to Frank Tichenor.

Holbrook left Eastern Film about 1928 to join a new company organized by Catherine Carter with an address in the

French Building, 551 Fifth Avenue, New York. Since last we met Mrs. Carter she had toiled her way upward—upward in business and upward on the avenue. Now she was preparing to enter production as well as to expand her system of film distribution. To accomplish these things she formed a four-way partnership under the name Carter Cinema Productions Company. Two of the shares were held by Holbrook and herself, and the other two were taken respectively, by Mrs. Carter's close friend, Lida Hafford, and Alison J. Van Brunt, elderly director of safety education for the Public Service Corporation of New Jersey. Van Brunt, incidentally, had bought most of his safety motion pictures up to that time, from Eastern Film. He became treasurer of the new concern and Holbrook, naturally, was placed in charge of production.

Business went very well for a while, there being, in one period, six pictures simultaneously in work. The subjects were mainly for the milk interests—Sheffield Farms, Borden's, the Dairyman's League and others. The partners formulated high plans, one of them to realize a pet notion of Jack Holbrook's, to start a "Motion Picture Institute of American Industries," producing films on various great lines of endeavor. But then, as at times in all commercial activity, there came a lull. For a few weeks more money went out than came in.

Van Brunt, as treasurer, became fearful and critical of the business administration. He had only a couple of hundred dollars of his own invested, having induced a friend, a coal man in Newark, to put up a small sum for part of his own share. Nevertheless when the next demand for operating funds came in, he refused to countersign the check. And when Van Brunt, whom I knew very well indeed, said "No," he meant precisely that. The other partners—save, possibly the coal man—took counsel, and it seems to have been decided that with such a treasurer the business could not continue. So, one account has it, they planned to frighten Van Brunt out by deliberately permitting the outlook to become bleak. And, very quickly, Van Brunt and his friend the coal man were glad to sell their interest.

Mrs. Carter became treasurer now; and the relinquished fourth share was used to bring in a remarkable old-timer, Carl Gregory. His work was to be that of a camera specialist, employing the interesting "trick" equipment maintained in his shop at New Rochelle, including his famous optical printer upon which the most complicated multiple exposure effects were possible to create. But Gregory soon rebelled at the idea of being just a cameraman when he felt that his long experience had qualified him to command production, and he resigned in disgust.

Lean years followed for Gregory (largely because of the coming of sound pictures) until he eventually found a place with the U. S. Forestry Bureau at Washington. About 1937 the Government rewarded him with the much better place he now occupies, in charge of the film division of the National Archives.

(To be continued)

# Among Ourselves

Notes from and by the Department of Visual Instruction, N.E.A.

Conducted by the Editorial Committee

## A Word from the President

IN the following article the writer attempts to set forth what he considers the most urgent problems in the visual instruction field. These problems will be treated briefly under three headings:

(1) Training teachers to use visual aids intelligently and effectively; (2) Making visual aids available to the individual classrooms; (3) Providing adequate school facilities for effective use of such aids.

The writer believes that if we could get the faculties of our teacher-training institutions and the members of our state departments of education to take time out to view fifty or one hundred of our modern teaching films and thus gain some familiarity with the wealth of materials in these latest aids to learning, we would have little difficulty in initiating teacher-training programs throughout the breadth of our country. The lack of information regarding these modern teaching aids on the part of a vast majority of those responsible for teaching-training is almost unbelievable. Yet these same educators would consider themselves derelict in their duties if they did not keep themselves abreast of all the latest professional books and textbooks in their respective fields. Apparently it is up to the leaders in the visual instruction movement to acquaint others with the wealth of visual aids now available. Until this is done we shall have difficulty in getting our teacher-training institutions to incorporate training in the use of these visual aids as an integral part of the teacher-training program.

Until the use of visual aids becomes almost universal there can be no question regarding the need for special teacher-training courses. None but those familiar with this latest aid can (1) instruct teachers and prospective teachers as to what materials are available and where they can be secured; (2) give instruction in the selection, care, and operation of the various types of equipment; (3) instruct in film appreciation and evaluation; (4) instruct in the organization and administration of the visual education program; (5) instruct in the more technical problems of production of materials of instruction. Special courses are offered in library training, likewise special courses are offered in such fields as manual arts, home economics, art, and music, without any apparent objection from those responsible for our teacher-training programs. Too often the argument against special training (and the insistence that such training in visual instruction should be given as a part of other methods courses) is an excuse on the part of the more academically minded educators to avoid the

offering of special courses. Experienced teachers who have taken special courses in visual methods in our summer sessions are almost unanimous in volunteering that these courses are among the most helpful they have ever taken. It seems poor economy, however, to wait until teachers are actually in service before training them in the use of the most modern devices and techniques. Such training should be part of the training of every prospective teacher.

Another problem needing study and solution is that of making these materials of instruction actually available to the classroom teacher. At present educational motion pictures and lantern slides are available to few teachers in most states. In a slowly but ever increasing number of states, state libraries, organized either as part of state universities or state departments, are making these materials available to schools in their respective areas. A few of our larger cities are providing libraries of visual aids for the use of their teachers. But the vast majority of teachers in the United States are still denied the use of such aids as the motion picture—a product of science and industry which has been available in entertainment form to the smallest and remotest crossroads towns for many years. This situation should and can be remedied. Certainly all school systems in cities of more than twenty or thirty thousand inhabitants can afford to establish central visual aids libraries. All states which have not already done so should be urged to establish central state libraries. In the larger and more populous states branch libraries in strategic centers should be established. The state libraries with their branches would serve rural, village, and small city schools and also offer a supplementary service to the larger city libraries in these cities. The problem of actual distribution from the central and branch state libraries to the individual schools needs study. The possibility of delivery of materials by truck or car from state branch libraries or county libraries should be looked into. These are problems which need the cooperation and support of state educational leaders and cannot be solved by departments of visual instruction alone with their present lack of financial support.

In the opinion of the writer the greatest obstacle to the inauguration of effective visual instruction programs lies not so much in the lack of trained teachers and the lack of suitable teaching materials as in the woeful obsolescence of practically all of our school buildings—even many of those million dollar plants built in recent years with the aid of Federal funds. To those of us who believe that the projected picture is one of the most

effective, if not the most effective, of teaching devices it is difficult to think of an educational setup as modern and complete which fails to make provision in its classrooms for the ready use of projection equipment. School officials and architects exhaust every possibility in providing proper light in school buildings in order that reading may be properly facilitated, yet little or no thought is given to making the projection of pictures readily possible. It seems to the writer that a school plant to be considered modern in this age must have (1) provisions for darkening all classrooms — not merely one projection room in each building, (2) conveniently located electrical outlets in all classrooms, (3) properly mounted screens in all classrooms, (4) projection tables available for all rooms, and (5) proper acoustical treatment throughout where needed to allow satisfactory sound reproduction. This may seem like a big order but it is no more costly than the many other provisions we are accustomed to making in our school plants, and if these provisions are built into buildings as they are constructed they will cost little and what little cost there is will be accepted as part of the cost of a modern school building. In fact any additional cost that might be entailed for these facilities could be more than offset by a little less ornateness, a little less marble trimming, a cheaper grade of plush or velour drapes in the auditoriums, a slightly less expensive swimming pool, etc., etc. No school official who recently has had built a typical twentieth century school building can justly argue that visual instruction is too expensive and that the modern building facilities for providing visual instruction are out of reach.

Until classrooms can be readily darkened, projectors conveniently set up and connected to a source of electricity, and pictures easily projected upon a good screen surface without transporting classes to the auditorium or to some dark cell back of the fuel bin in the basement, other promotional work will be largely futile. The writer believes that visual instruction leaders can render no greater service at the present time than the promotion of better physical facilities in our school buildings.

The Department of Visual Instruction might well dedicate itself for the coming year to work on the above problems, especially the two last named. Splendid work has been done in promoting and developing the ideology of visual instruction and it would seem that more emphasis might well be placed on the actual accomplishing of our objectives through the furtherance of a more concrete program.

J. E. HANSEN

## News Item

Your correspondent wishes to announce the inauguration of a digest service for the Department, to be included in monthly issues of the SCREEN. It is indeed heartening to see how many articles are being written by members of the Department, and published in a wide variety of journals. Please keep us informed of your literary efforts in our field.

Although I have been empowered to continue with our Editorial Committee, it will be necessary for me to designate certain changes. Members of the Committee have, in the past, been slow to contribute to our work and I should like to solicit the cooperation of interested

members who would like to become a member of the Editorial Committee. One of our most important tasks continues to keep the members informed of news "among ourselves."

Incidentally, please note that for the next few months I have "gone commercial." I have been asked to assume managing editorship for a project under the sponsorship of the Creative Educational Society, Mankato, Minnesota. The project involves compiling a collection of photographs for children in the first six grades, with special emphasis upon the needs of rural children. Visualized Curriculum Series has its offices at 55 West 42nd St., N. Y. C.

E. SCHNEIDER.

## The San Francisco Meeting

REPORTS of addresses given on July 3, 4, 5 last have been slow in coming in, due probably to the fact that most persons concerned have been away all summer and have not had a chance to submit copies.

A copy of the address given by Frieda Lichtman, of New York City, before the joint meeting of the Department and the Department of Secondary Education is at hand. This interesting talk described some techniques used in New York City junior and senior high schools to improve the movie tastes of students. See the proceedings of the N.E.A., 1939 for details.

Resolutions and other business passed during the Business Meeting of July 5th, at which Miss Rita Hochheimer presided were:

1. That a protest be made to the National Education Association regarding a program given at the general session in this field, in which cooperation from our Department was not solicited. It is requested that any arrangements in the future for a visual education program for the general sessions of the N.E.A. be made through the Department of Visual Instruction.

2. The following officers have been elected for 1939-40:

*President:* J. E. Hansen, Director, Bureau of Visual Instruction, University of Wisconsin, Madison. *First Vice-President:* Miss Marian Evans, San Diego, Cal. *Second Vice-President:* Miss Etta Schneider, N.Y.C. *Secretary-Treasurer:* Pro tem Mr. Don C. Ellis, N.Y.C. *Executive Committee:* Miss E. Winifred Crawford (3 years); Dr. Edgar Dale (2 years); Dr. F. Dean McClusky (3 years); Dr. Charles F. Hoban, Jr. (one year); Mrs. Grace F. Ramsey (one year); Mr. Nelson Greene (2 years).

3. The committee report, prepared by Mrs. Grace Fisher Ramsey, was recommended for mimeographing and distribution to the members of the Department. It deals with School-Museum Cooperation.

4. The Committee to Cooperate with Warner Bros. in making available their short subjects in 16mm for school use was empowered to continue their efforts.

5. The Report of the Committee on International Relations was read by Mr. Lindstrom, chairman. His committee was asked to continue its work on the use of films in foreign countries for international understanding.

6. The Editorial Committee reported progress in

(Concluded on page 260)

# The Film Estimates

Being the Combined Judgments of a National Committee on Current Theatrical Films  
(A) Discriminating Adults (Y) Youth (C) Children  
Date of mailing on weekly service is shown on each film.

**L'Alibi** (Eric Von Stroheim) (French-English titles) (Columbia) Somber, frank, sophisticated continental drama. Tricked by ruthless murderer into accepting bribe to provide false alibi which implies illicit relationship with him, cabaret-ho-tess heroine struggles under his menacing influence till truth is revealed. 8-8-39  
(A) Depends on taste (Y) and (C) By no means

**Andy Hardy Gets Spring Fever** (Same cast plus Helen Gilbert) (MGM) Probably best of series to date. Andy's love-affair with his teacher, and its repercussions on all concerned, is thoroughly entertaining. Mickey replaces his old bag of tricks with real acting. Overdone bits are due to script, not Mickey. 7-25-39  
(A) Fine of kind (Y) Excellent (C) Good

**Angels Wash Their Faces** (Dead End Kids, Ronald Reagan, Ann Sheridan) (Warner) Dead End Kids, made city officials for week, go on lawless rampage, manhandle regular officials, catch crooks who framed their chum into prison. Postposterous stuff, glorifying gutter English, roughneck actions, triumphant toughness of alley rats. 9-5-39  
(A) Depends on taste (Y) No (C) By no means

**Bachelor Mother** (Ginger Rogers, David Niven) (RKO) Entertaining, laughably absurd farce. Shop-girl heroine impulsively befriends foundling baby, and hilarious complications start when everyone assumes it is her own. Clever, sophisticated dialog, avoids offense. Ginger again demonstrates her ability as a comedienne. 8-29-39  
(A) Very amusing (Y) Amusing (C) Harmless

**Back Door to Heaven** (Wallace Ford, P. Ellis) (Para) Grim, emotional social melodrama, well-acted, simply told. Dreary picture of life of appealing small-town poor boy who becomes criminal through adverse circumstances, going from reform school to penitentiary and then death sentence. Preaches tolerance, understanding. 7-4-39  
(A) Fair of kind (Y) Depressing (C) No

**Beau Geste** (Cooper, Milland, Preston, Donlevy) (Para) Frankly "not historical", here is grim, brutal, bloody melodrama at its best, human and appealing as well as thrilling. Devotion of three brothers takes them, after theft of family jewel, through Foreign Legion life with tragic heroism. Technique fine. 9-12-39  
(A) (Y) Very good of kind (C) No

**Blind Alley** (Chester Morris, Ralph Bellamy, Ann Dvorak) (Columbia) Tense, grim "different" thriller. Ruthless killer invades home of psychology professor, terrorizing all, till latter, using psycho-analysis to probe the twisted mind, reveals the subconscious obsession and by so doing supposedly destroys the power to kill. 6-20-39  
(A) Good of kind (Y) Grim (C) No

**Blondie Takes a Vacation** (Lake, Singleton, Larry Simms) (Columbia) Third in series is good, elementary nonsense farce. Everything goes wrong on family vacation to two mountain hotels, but comes out all right. Boy and dog steal picture. The impossible child is cleverly amusing. 9-12-39  
(A) Hardly (Y) Fair (C) Amusing

**Boy Friend** (Jane Withers, George Ernest) (Fox) The zesty Jane in another precocious role, getting entangled with police department and racketeers. Also experiences her first crush on boy, whose brother gang kills. The youngsters uncover the crooks, captured after nerve-wracking chase. Wild, improbable stuff. 7-18-39  
(A) Hardly (Y) No value (C) Unsuitable

**Bridal Suite** (R. Young, Annabella, Connolly) (MGM) Concocted to make ostentatiously engaging a rich, hard-drinking, worthless play-boy, who dodges his Parisian fiancée to chase humble heroine through Alpine snowalides. Fine cast wasted on cheaply risqué story and action more ridiculous than funny. 6-13-39  
(A) Stupid (Y) (C) Certainly not

**Bulldog Drummond's Secret Police** (John Howard, Heather Angel) (Para) Hero still postpones wedding to heroine to run down villains seeking buried treasure. Thick with killings, murderous machinery, subterranean floods, and much "comic relief". Usual character of series changed to lurid melodrama. 6-13-39  
(A) Hardly (Y) Doubtful value (C) No

**Captain Fury** (Aherne, McLaglen) (U. A.) Vigorous, exciting semi-historical melodrama of early Australia. Robin-Hood-type hero and band, escaped British convicts, lead oppressed settlers against powerful, cruel landowner. Much fighting, hard riding, etc. Fine acting, deft comedy relief, lovely scenery. 6-20-39  
(A) Very good of kind (Y) Strong (C) No

**Career** (Edward Ellis, Ann Shirley) (RKO) Labored attempt at realistic small-town drama, vehicle for two young "discoveries" quite unimpressive in small roles. Overloaded with characters, dull romance and banal dialog. Only feature, fine role by Ellis, with continuous drunks, Errol and Hatton, for comedy. 8-1-39  
(A) Dull (Y) Little interest (C) No

**Charlie Chan in Reno** (Toler, Cortez, Phyllis Brooks) (Fox) Toler thoroughly satisfactory as successor to Oland and cast improves. Adequately complicated, with more comedy than shudder, and some sophistication is introduced. Will probably please all who enjoy the famous Chan series. 7-25-39  
(A) Good of kind (Y) (C) Mostly good

**Chasing Danger** (Preston Foster, Lynn Bari) (Fox) Brazen American cameraman and low-comedy pal run roughneck course of impossible heroics through Algiers, sneering at foreigners, manhandling heroine, mowing down all opposition with fists and guns and getting their pictures! Poor ad for America. 7-18-39  
(A) Hardly (Y) Formula thriller (C) No

**Climbing High** (Jessie Matthews, Michael Redgrave) (British-Gaumont) Fine stars wasted on rowdy, overdone-slapstick farce which achieves some sophisticated touches at same time. Dizzy doings center around complicated romance of a photographers' model (shown in intimate poses) with wealthy socialite hero. 8-1-39  
(A) Ordinary (Y) and (C) No

**6,000 Enemies** (Walter Pidgeon, Rita Johnson, Nat Pendleton) (MGM) Probably most nanscating prison film to date. Appalling orgy of gory brutalities, gruesome killings, repulsive close-ups. Generally distorts prison management—warden a mere caricature. Nothing rings true. An inexcusable production. 8-1-39  
(A) (Y) and (C) Terrible

**Everybody's Baby** (Prouty, Byington, Denny) (Fox) Another "Jones Family", but more nonsense farce than human interest comedy. Centers on "modern" baby raising. Struggle between fashionable, faddist "doctor" and old-fashioned ideas, with the latter winning out in slapstick style. 6-13-39  
(A) Mediocre (Y) Probably amusing (C) Hardly

**Ex-Champ** (McLaglen, Nan Grey, Tom Brown) (Univ) Sentimental, unpretentious tale about self-sacrificing ex-prize fighter, scorned by the snobbish, worthless son he educated. To cover latter's embezzlement father plans to "throw" a fight he's handling, but is saved by an amusing mistake. Unconvincing and unimportant. 6-20-39  
(A) Hardly (Y) Doubtful (C) No

**Exile Express** (Anna Sten, Alan Marshall) (Gr. Nat) Spy-murder of doctor for his chemical secrets. His fine Secretary, not yet naturalized, is suspected and ordered deported. Hectic adventures on transcontinental train for Ellis Island. Improbable, but convincing quality of heroine and hero help much. 7-25-39  
(A) Fair (Y) Probably good (C) Hardly

**Five Came Back** (Kent Taylor, Wendy Barrie, et al) (RKO) Strong tense, rather well-done, well-acted thriller of varied character interest, grim action and suspense, as airliner with assorted passengers does forced landing in South American jungle, menaced by distant savages. Heroic self-sacrifice of some to save others. 7-11-39  
(A) Very good of kind (Y) Strong thriller (C) No

**Fixer Dugan** (Lee Tracy, Virginia Weidler) (RKO) Feeble, poorly directed and edited film. Clumsy attempt at melodramatic thrills against background of small-time circus. Precocious child role and crude characters of principals largely nullify plot appeal and entertainment values. 8-1-39  
(A) (Y) and (C) Poor

**Forbidden Music** (Richard Tauber, Jimmy Durant) (World) Gay British-made operetta featuring Tauber's fine voice. Thin but novel, agreeable plot. Princess bans music in mythical kingdom, till people pay taxes; Durante, who fails to be funny, and Tauber cause musical revolution and solve financial problem in hazy ending. 9-5-39  
(A) Fair (Y) Fairly good (C) Little interest

**Forgotten Woman, The** (Sigrid Gurie, Donald Briggs) (Univ) Heavy, emotional melodrama depicting misfortunes of persecuted heroine. Innocent husband killed in hold-up, she is unjustly jailed, baby born in prison and kept from her till happy ending with remorseful D. A. who had convicted her. Unconvincing and dreary. 9-5-39  
(A) Hardly (Y) Unsuitable (C) No

**Four Feathers** (Ralph Richardson, C. Aubrey Smith) (U. A.) England's Sudan campaign in the 80's provides thrilling background for grim, vivid military-adventure spectacle. Concerns young hero, branded a coward, who redeems himself by extreme daring, sacrifice, heroism. Fine technically, photographically, historically. 8-22-39  
(A) Fine of kind (Y) Very strong (C) No

**Frontier Marshall** (Randolph Scott, Cesar Romero) (Fox) Thrilling, lusty super-western, less pretentious than "Stagecoach", "Dodge City", etc. Absorbing, colorful story, capably directed, of how Wyatt Earp (historical character) brought law and order to Tombstone. Much shooting. Convincing character and atmosphere. 9-12-39  
(A) (Y) Very good of kind (C) Too exciting

**Girl and the Gambler, The** (Leo Carrillo, Steffi Duna) (RKO) Cheap, inferior version of the stage play, "The Dove." Carrillo amusing as the Mexican Robinhood, but film plays up sordid cafe life and indulges in broadly suggestive dialog. Ample shooting, fighting and hard riding for supplementary action. 8-1-39  
(A) Mediocre (Y) and (C) Unsuitable

**Girl from Mexico** (Lupe Velez, Donald Woods, Leon Errol) (RKO) Lively farce, occasionally funny, frequently mere slapstick, built round the cyclonic antics of Lupe, a "radio discovery" of hero, Hilarious complications as she wins recognition and also hero from his calculating society fiancée. 7-11-39  
(A) Hardly (Y) Not the best (C) No

(Continued on page 269)

Please be sure to read the  
Diversitorial on the Film  
Estimates  
(on page 234)

**Clouds Over Europe** (British) (Richardson, Olivier) (Colum) Lively, delightful spy-thriller-comedy of character and action. New radio power-ray threatens England's aviation. Thrills and amuses without slapstick or wisecrack. Subtle in humor, in satire of British ways, and "detective Hammond" is memorable role. 6-27-39  
(A) Excellent (Y) Excellent (C) Good

**Code of the Secret Service** (Ronald Reagan) (Warner) Theft of government engraving plates sends G-Man hero on trail of counterfeiters in Mexico. Falls repeatedly into their hands and makes countless escapes until local police finally aid him in their capture. Lively thriller with small dose of romance and comedy. 8-29-39  
(A) Hardly (Y) Passable (C) Exciting

**Conspiracy** (Allan Lane, Linda Hayes, Barrat) (RKO) Lurid melodrama of Americans caught in totalitarian country. Hero, suspected of aid to enemy, helped to escape bold football coach, now running low-life cafe, and siren cabaret heroine. Hide-outs, speedboats, airplanes, fists, guns, police, etc. A potboiler. 9-12-39  
(A) Mediocre (Y) No value (C) No

**Dark Eyes** (Harry Bauer, Simone Simon) (French, Eng. titles) Doting father conceals headwaiter job from sheltered daughter who has secret romance with worldly banker; climaxed by attempt to seduce her in private dining-room and father's intervention. Uninteresting, slow-moving story. Simone poses, Bauer fine as usual. 8-22-39  
(A) Mediocre (Y) No (C) No

**Daughters Courageous** (Lane sisters, Rains, Garfield) (Warner) Hilarious romances of four very modern daughters of broken home, complicated by deserter-father's return, about-to-be step-father, and sullen crook as hero and chief lover. Incessant action, sprightly dialog, but semi-convincing and too long. 7-25-39  
(A) Good of kind (Y) (C) Very doubtful value

**Each Dawn I Die** (Jas. Cagney, Geo. Raft) (Warner) Built for maximum thrill and shock. Welter of incredible violence, brutality, inhumanity inside prison. Suffering hero, framed by corrupt officialdom is freed only through postposterous self-sacrifice of hardened "lifer." Machine-gun-carriage for climax. Technically fine, well-acted. 8-8-39  
(A) Depends on taste (Y) and (C) By no means

# Teaching Fundamentals of Blocking — In Hand-Made Lantern Slides

By R. N. SOUTHARD

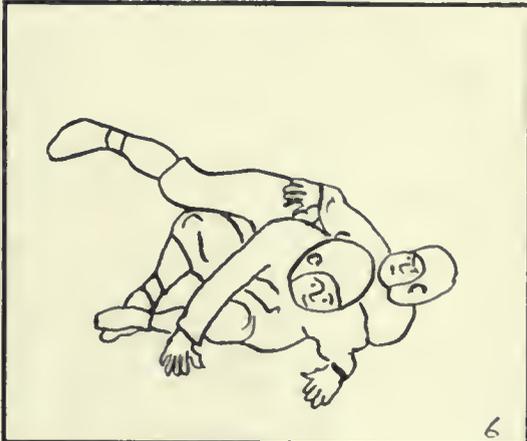
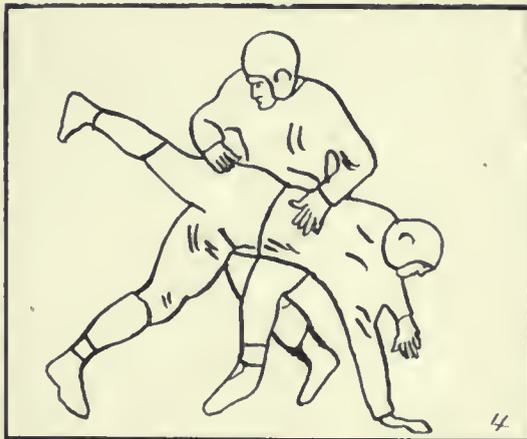
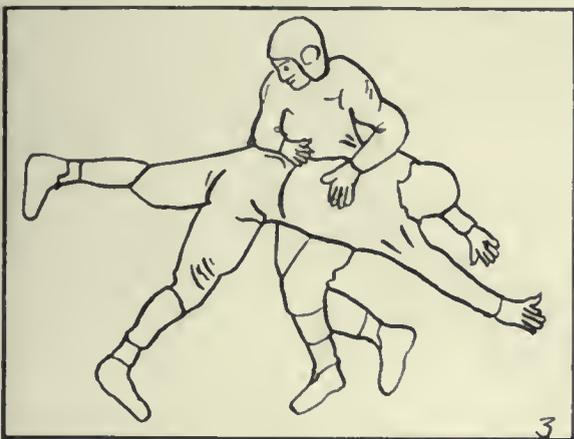
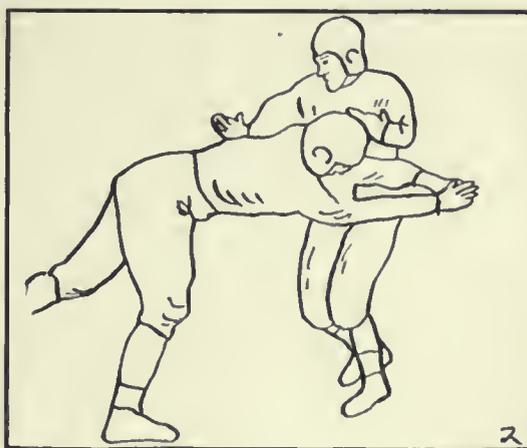
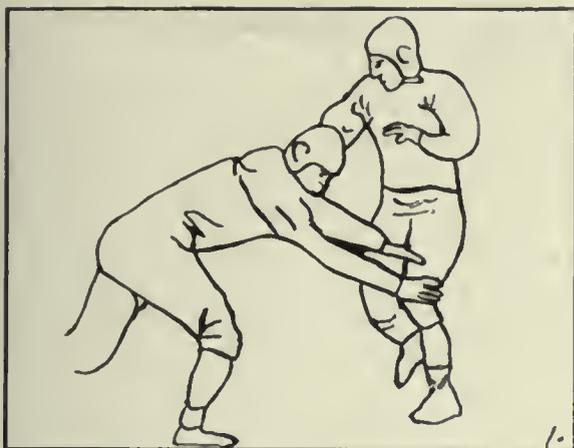
Public Schools, Westbury, Long Island, N. Y.

THESE slide illustrations have been used by the football squads and proved very satisfactory when the squads have been forced inside due to inclement weather.

- (1) The blocker should approach fast in such a manner as to break through the defensive man's hands and aim towards the pit of his stomach.
- (2) He has broken through the hand defense and his body is starting to make the longest possible blocking surface.
- (3) His arms are fully outstretched; right leg beginning to

raise with the hip making bodily contact; turning on his side towards the first movement in preparatory to the block.

- (4) Good contact; right leg still higher—continuing movement of the roll.
- (5) Roll progressing still further with a result that the defensive man is being forced down.
- (6) Completion of the block—defensive opponent on the ground forced out of play by offensive blocker.



The simplest type of hand-made slide is made by drawing or tracing on finely finished etched glass with ordinary medium lead pencil. Color, by special crayons or inks, enhances the slides greatly. Fine effects are obtained by blending with crayons. About one-third inch margin should be left all around the slide. The slide is readily cleaned with soap or washing powder to receive a new picture.

# The Literature in Visual Instruction

## A Monthly Digest

Conducted by Etta Schneider

### Techniques of Utilization

**Films in the Learning of Foreign Languages**—by W. S. Hendrix—*Journal of Higher Education*, 10:308-11 June, 1939

An interesting clue to the possibility of the talking picture for teaching a foreign language is the reaction of natives of Mexico to American films, and the beginning of an understanding of our language solely from this medium.

Foreign-language films cannot altogether be depended upon to aid in language instruction. Frequently, the language is spoken in such a fashion as not to be easily understandable to the audience. What is needed for our purposes is a careful presentation of the average every-day life, customs, and manners of the country whose language and civilization we are studying. While it is helpful and interesting to have pictures showing beautiful landscapes and magnificent architecture, we would like to have, for example, a series of films showing education from the elementary grades through the universities. One film should be devoted to a rural school, showing the costumes of the children as they arrive at school, the schoolhouse itself, and the curriculum. More films depicting, for France, rural or small-town conditions would be very helpful in our understanding of French society, politics and economics, as well as French literature and art.

A series of speaking films on the following subjects, still using France as an illustration, would be of great help in foreign-language instruction: a series of films, on education in general; on rural life; on agricultural resources of France; on the mineral resources; on important historical places; on architecture; and then on the picturesque landscapes. Films of these types for all the countries whose languages, customs, and civilizations are being taught by modern language departments in this country, would be very valuable.

**The Slow-Motion Picture as a Coaching Device**—by Roy E. Priebe, Los Angeles, and William H. Burton, U. of Southern Cal.—*School Review*, 47: 192-8 March, 1939

This investigation was designed to secure evidence of the value or lack of value of slow-motion pictures as a coaching device, with particular reference to the high jump. Attention was given to the use of these pictures in presenting a new form of jumping, in diagnosing and

correcting errors, and in stimulating practice. The high jump was selected because it contains factors of fundamental importance in various other athletic events. Timing, coordination, natural ability, facility in given skills, and other factors are involved. Forty pupils at Polytechnic High School, Los Angeles responded to a call for volunteers for the experiment. The experiment covered six weeks of the regular track season. During the teaching period the students were shown pictures of champion jumpers at slow and normal speeds. During the third week, slow-motion pictures of the boys were taken during the regular practice period and shown to them. Detailed analytic discussion of good form, defects, and coordination took place. During the fifth and sixth week the experimental group saw its own pictures and also those of the champions again and engaged in further discussion.

**Audio-Visual Instruction: Possibilities in Home-Making Education** — by Mary Booth, East Texas State College, Commerce, Tex.—*Practical Home Economics*, 17:178 June, 1939

The use of radio, filmstrips, and motion pictures have been found effective in East Texas State College. However, the two important problems still remain: the training of teachers, and the lack of funds.

This year the State Board of Educa-

In this issue we are inaugurating a feature in EDUCATIONAL SCREEN which has, to a more limited extent, been well covered previously in the section, "Among the Magazines and Books." It is planned to provide a classified digest service, covering current writings in educational and lay magazines, and in books. No attempt will be made to evaluate the material, other than to summarize in greater detail those articles which appear to contain the most valuable matter.

We should like to make this service as practical as possible for our readers. We therefore invite recommendations, or criticisms with respect to the system of classification and that of review. It will be noted that certain articles may fall under more than one classification. We can list them but once.

tion in Texas is permitting each rural aid school to include a sum up to \$35 per school for visual aid materials. The best way to secure funds is to make a start, and demonstrate the value. A list of sources of filmstrips and films on home-making is given.

**Manual for the Educational Sound Film, "Living and Learning in a Rural School"**—by Anne Hoppock, Warren County, N. J.—*Bureau of Publications, Teachers College, Columbia University, N. Y.* 1939

This two-reel sound film is the result of a study made by seventh and eighth grade pupils in a rural school on motion picture making. The resultant film is suitable for teacher-training.

The manual includes much valuable information necessary for an adequate understanding of the situations depicted in the film. It describes the school, the nature of the students and their environment, setting in which the film project developed, and the manner in which the teacher proceeded to follow their interest. Supplementing the information about the Allamuchy School provided by the film, Miss Hoppock gives a detailed account of the school program and the children. Questions for discussion, and the scenario are also included.

### School-Made Visual Aids

**Teacher-Made Visual Aids**—by Ellis C. Persing, Western Reserve Univ., Cleveland, Ohio—*Science Education*, 23:195-7 April, 1939.

Teachers often find the commercial films, slides, or still pictures inadequate to serve local needs and set about preparing them themselves. Travel provides an excellent opportunity for taking pictures of pertinent phenomena. Specimens and pictures collected during week-end trips by the teacher offer rich opportunity.

The miniature camera is having a great influence on teacher-made visual aids. Candid shots of children in action, portraits, photostatic copy work, landscapes, close-up of flowers, minerals, etc. are all easily possible with the better made precision miniature camera. Good enlargements, made from these negatives, can be made at a nominal cost. Lantern slides can likewise be made from any of the good negatives, and at low cost if the teacher is interested in photographic work. Transparencies may be held up to

the light or pasted on the window, and need not always be projected. The development of color film is making it possible for teachers to photograph colored objects with the same ease with which they take black and white.

One group of teachers produced a film entitled, "Animals of the Zoo," in black and white and in color. Another group made a series of enlargements from miniature camera negatives. Another group is working on color. Altho the standard sets of slides are of the highest quality obtainable, it is still possible for teachers to make good materials themselves. College courses on photography are growing in popularity, and should continue to grow.

**Show the Public—Through Movies!**—by J. Heinrich Hull, Supt. of Schools, Keenesburg, Colo.—*School Executive*, 58:16 May, 1939.

School-made films are very effective for community programs, to show all children in action, at close range, and within a limited space of time. But careful planning is necessary to produce a film adequately informative about the school, as well as to present the school's program from the point of view of the philosophy, results obtained and methods used. The director and administrator determine the type of picture to be made, and the audience for which it is intended. The cameraman, the teachers, the script girl, the electrician, and the actors should all work together in planning the production. Good film for school purposes should be well edited and titled, natural and artistically simple, adequately supplied with close-ups. Progressive schools might permit the children to determine for themselves what is to be filmed.

### Administration of Visual Aids

**Portfolio: Visual Aids to Education**—*Nation's Schools*, 23:34-48 June, 1939

A series of articles by educators in many parts of the country, and on various aspects of visual education. Especially valuable are the suggestions for schools of various sizes, ranging from the small community to the large city school. Sources of films are also furnished in one of the articles.

**When Showing Films**—by Alex Jardine, Evansville, Ind.—*Nation's Schools*, 23:68 May, 1939

A bulletin to teachers on the care of films and projectors to avoid damage.

**Survey of the Sound Motion Picture Situation in the Rocky Mountain Region**—Bureau of Visual Instruction, Univ. of Colorado—*Colorado School Journal*, 54:No.7:5 April, 1939

In October, 1938 a questionnaire was sent out to about 500 school officials in Colorado and neighboring states in an effort to find out if there was need for supplementing the 16mm. silent film library of the University with a sound

film library. Most of those replying favored waiting until the fall of 1939. With only 16 schools in Colorado that reported sound projectors, and not all of those able to subscribe to a film service, it seems evident that, at present, the demand for a sound film library is not enough to warrant the expenditure necessary. Many schools stated that they had, or were buying a sound projector, yet would not have funds to buy any sort of film service.

**Visual Education in Rural Elementary Schools**—by Richard L. Davis, Principal, and Charles Edgecomb, Supt. of Schools, Selma, Calif.—*Sierra Educa. News*, p. 28 June, 1939

Contrary to the belief of many, the initial cost and the subsequent upkeep of a visual education program in the average school district is not at all prohibitive. The first problem is that of getting a projector. The beginner in a small school will find that the silent 16mm. is best for his purposes. Although sound films are sometimes desirable, it is not at all necessary at the start to provide for them. Screens for classroom or auditorium are not expensive. The next problem is that of arranging for suitable environment for showing films. Darkness can be achieved by hanging curtains of inexpensive monk's cloth on rods of half-inch pipe. This was a good project for sewing classes. Sources of films, free, rental and purchase are then listed.

The Thursday assembly period each week has, in addition to student activities in music or dramatics, a reel or two of educational film. After school hours each week the upper grades are invited to see a film. Once a month, a five-cent admission is charged and feature films shown. Wherever possible, the film material is correlated with the curriculum by the teachers. Primary grades are shown films in a special assembly, but such material is still scarce. Opportunities for community cooperation through films are many in rural areas.

**The Librarian Speaks: A Symposium**—*Sight and Sound*, 7:177 Winter, 1938-9

Some of the problems and suggestions which librarians of film libraries would make to users to facilitate prompt service.

### Research and Evaluation

**The Effectiveness of Educational Motion Pictures**—by A. W. Reitze, Jersey City, N. J.—*Ind. Arts and Voc. Ed.*, 28:152 April, 1939

This study was made with college-preparatory, vocational, prevocational, high school and elementary school classes, and shows the need and practicability of using more educational films with prevocational and vocational groups. This study was carried out for a Ph.D. degree.

**Evaluation of Still Pictures for Instructional Use**—by Lelia Trolinger, University of Colorado—*Educational Screen*, 1939 47pp. paper, 50c. (Partially printed in the *Educational Screen* for March, April, May, 1939)

The investigation dealt with the reliability of standards for selecting still pictures for teaching. First a score card was devised, based on the combined judgments of a group of experts in visual instruction, as given on a questionnaire. The experiment consisted of submitting first a series of photographs to the collaborating educators; and then using them with teachers and students, both with and without the aid of the score card, to see if any noticeable improvement resulted. The experimental unit selected was the American Indian, and a series of 20 pictures (reproduced in the booklet) was sent out to experienced, inexperienced and student teachers.

It was found that the score card appeared to increase the ability of the teachers to grade the pictures more nearly in accord with the evaluation given by the judges. With the score card, the rank of the pictures by the teachers and judges were in closer agreement than the teachers were with themselves.

**Visual Education in Modern Education**—by Gardner L. Hart, Supervisor of Visual Ed., Oakland, Cal.—*Childhood Education*, 15:363-66 April, 1939

A review of the values to be expected from the use of silent and sound films, lantern slides, stereographs, dioramas, charts, graphs and other aids.

### Documentary Films

**Moving Picture Goals**—by Eric Knight, Screen Writer.—*Theatre Arts Monthly*, 23:57-64 Jan., 1939

The immediate progress of the film is not coming in the overworked fictional field. Perhaps the best progress in film in the last decade has come, not from Hollywood, but from the documentary wings. It would seem that the present goal for documentary would be a ready interchange of ideas and men between Britain and America, a constant striving for technical standards to equal the general concepts and ideas being expressed, and a concerted drive to teach the public that a live camera observing life itself and its problems can be far more exciting than a Hollywood highlight on the star's cheek-bone. Perhaps the goal that can be seen most clearly, and the one to which such pitiful progress has been made, is the educational film. Everyone admits that the film is a masterful teacher. Extensive experiments at Harvard cleared up the misconception that it taught only in a quick-surface way. All agree, films are a strong, vehement method of teaching. We do little about it beyond agreeing on it.

There are several obstacles: One of the greatest is the school bodies who presume that, somehow the film is amusement, not 'schooling,' and that even if it does teach quickly and well, it is a dishonest way of getting knowledge, duck-

ing the proper amount of tedious 'boning' in the good old-fashioned way at a book. Another bar is that most educational films are sadly lacking in one of two ways: either they are made by an educator who knows his subjects, but not how to speak clearly in the new visual language, or made by a good film man to whom subject-matter is secondary. A third obstacle is that many teachers feel the class passes beyond personal instruction into the realm of standardized knowledge groups.

Whatever the immediate bar, it is in educational films that there is the greatest progress to be made at this time. The U. S. Army, commonly supposed to be backward, has been using films for knotty technical instruction at its highest schools for more than 13 years. Perhaps education boards don't mind being 13 years behind the army. In general, such progress as we have had in the field of the film during the last decade, has come from the groups where we can boil film-making down not to massive studios and great technical staffs, but to the smaller groups.

Film-making today is still a highly technical job. It requires a man who knows a camera, a man who knows sound-recording, and a man who knows what he wants to say through the method and how to say it. These qualities can be found wrapped up in one man. Small groups can make films cheaply. These films can be stirring to watch. With the cheapening of cost of materials needed for production, as more young men grow up to 'think' in terms of filmic expression, we shall get more worthy efforts. That there is little small-group production today should not be taken as a discouraging factor. It is exactly the reverse: a sign of the unexplored state of the field—one of the few in which a young man can pioneer and get in ahead of the rush. For no one can doubt that the demand for non-Hollywood films will increase with the future.

So, roughly, we have this situation today: an unlimited supply of potential sponsors who look longingly toward any method of using the screen's power to extol their industries, explain their problems or popularize their points of view. For today political parties are calling in film men from the small groups; several large manufacturers have agreed recently to subsidize non-fiction films. There is the demand, and the supply. Where these two things exist a link will always be formed between them. Much of the future of small-group production depends upon how this link is made. If the sponsor insists on, and gets, a vapid or clumsily propagandistic film of his industry, he will have something refused by the public. If he adheres firmly to high standard, and gets the producer to make a production of authenticity, one that seeks to tell its story thru the real magic and excitement of industry, plus the human dignity of those who toil in it, then there will be many outlets. Such films, with the trust of all propaganda—the propaganda of truth—will need to seek no new audiences. The old audiences will accept them. Reaching those audiences presents

a problem, but one that can be overcome by cooperation.

**Teaching Social Awareness with Motion Pictures**—by L. L. Ramseyer, Bluffton College, Bluffton, Ohio—*Ed. Admin. and Sup.* 25:127-32 Feb., 1939. Reprint available from author. See also article by same author in this issue of EDUCATIONAL SCREEN.

**Unreeling History**—by James Miller, *Current History*, 50:39-42 May, 1939

When history moves fast and fatefully, the average citizen's feeling is one of irritated confusion. He welcomes the documentary film, which turns all the talk about war and revolution and unemployment and housing and flood control into something he can see and hear and feel. Attempts to define documentary films are risky. Pare Lorentz says he did not know he had made a documentary until someone told him. Essentials which "documentary" films have in common are: they are all dramatizations of ideas; they dramatize their ideas by dramatizing factual material; and they dramatize this material in terms of human beings and human interests. Also they are frequently charged with being propaganda. The charge is seldom dodged, because they do present arguments, predetermined points of view. They deal with more than entertainment values — they are thought-provoking. Documentary becomes, then, a new instrument of communication among peoples, helps them to see through the chaos of world affairs and understand one another's lives.

Among the documentary films produced since 1919 are: *Nanook of the North*, *Moana*, *Man of Aran*, *Potemkin*, *Berlin*, *Rain*, *New Earth*, *Night Mail*, *Voice of Britain*, *Housing Problems*, *Plow That Broke the Plains*, and *The River*. Pare Lorentz is now working on *Ecce Homo*, based on technological unemployment. Among the film makers in this field are: *Frontier Films*, *American Documentary Films, Inc.*, *History Today, Inc.*, *March of Time*.

Perhaps the most ranking problem of the documentary movement is that of distribution. It is associated with travelogues and educational films whose chief attributes have been dullness. For the most part documentaries have had to depend upon pressure generated among audience groups.

Film guilds and societies are active not only in the U. S., but in Canada, England, New Zealand, Australia, and even South Africa. Film (Audiences) for Democracy, headed by Professor Henry Pratt Fairchild, is one such pressure group to promote the showing of pro-democratic films. In England and Russia documentary films are backed by the government and are accepted in nearly all regular theatres. If the documentary film can reach the millions upon millions of persons who go to the moving pictures every week, if it lives up to its promise of enlightenment, and if it remains in their control, it can become an impressive addition to what are called the forces of civilization.

## Museums

**Children's Museum of Indianapolis**—by Grace Blaisdell Golden, Executive Secretary—*Childhood Education*, 15: 408-12 May, 1939

Description of the work of the museum which Mrs. Roosevelt praised very highly in a recent column.

**The Child Explores His World**—by Catharine Kneeland, Harmon Foundation, N.Y.C.—*Childhood Education*, 15:357-62 April, 1939

An account of the Brooklyn Children's Museum, to be used as background for the 2-reel motion picture depicting the unique work of that institution. The film, together with an excellent study guide, is available for sale or rental from the Harmon Foundation, 140 Nassau Street, N.Y.C.

## Photoplay Appreciation

**Training Film Taste in America**—by Ernest Dyer—*Sight and Sound*, 7:179 Winter, 1938-9

A critique of the photoplay appreciation movement in American schools. Courses in photoplay appreciation are more extensive in the U. S. than abroad: these are given as formal courses in schools and colleges; as photoplay appreciation clubs in high schools; and as part of the work in English.

That much of the photoplay appreciation work is uncritical, is evident. Some of the descriptions given of photoplay lessons makes one wonder what else American schools have to do with their time. Study guides are inadequate, as they appear to contain little more than publicity blurbs. Some of them deal with films not worth wasting time over in class; most of them are critical only on points of detail; they never think of challenging the major assumptions of the films they describe (the booklet on the *Charge of the Light Brigade*, for example, is a masterpiece of complacency); and only rarely do they contain questions of value for an understanding of film form. They represent a triumphant exploitation by the Hays office of the gullibility of the teaching profession.

**The 'Movie' as an Agency for Peace or War**—by Albert Benham, National Council for Prevention of War — *Journal of Ed. Sociology*, 12:410-17 March, 1939

The motion picture industry is quoted as being able to exert its influence for peace or war. And, since many elements go into the creation of film content, and many pressures brought to bear on its development, the screen cannot accurately be termed a spontaneous reflection of public thought and sentiment. Illustrations are then cited to indicate the relationship between the U. S. Navy and Army Departments and current films. It is reasonable to assume that in the future, propaganda from the screen will be more subtly cloaked than during the past war. The only really effective defense which a public can set up against



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such propaganda is to know how to recognize it and how to deal with it.

A public opinion, continuously expressed thru the channels by which it can be heard by those who produce the films, is the only control of screen fare desired in a free country. The safeguarding of the right of free-expression of the screen rests not only on the industry itself but on the millions of people who comprise the great movie-going public.

**The Movies As a New Educational Tool**—by Muriel T. Bain, Muskingum College, New Concord, O.—*Educational Method*, 18:362-6 April, 1939

Skillful guidance in selection of films from many angles through the school program is preferable to a single course in photoplay appreciation. Teachers of dramatics, English, geography and science found current films pertinent to their subjects and worthy of discussion. The work of developing movie discrimination can begin in the elementary school, and could well be extended to include the parents.

**Using New Educational Tools**—by Edgar Dale, Ohio State University—*Educational Method*, 18:347-52 April, 1939

Some of the questions which challenge the teacher as the result of the development of movies, radio, and newspapers as means of communications of ideas and understanding. How can these be used to increase our understanding of reality? How can they be used for the spread of scientific knowledge? How can they be used to reconstruct many outmoded stereotypes? How can they be used so that they will promote, not stultify thinking?

**An Experimental Course in Cinema Appreciation**—by Sherman P. Lawton, Stephens College, Columbia, Mo.—*English Journal* (College Edition) 28:230-2 Mar., 1939

In a course in English composition, written papers, oral performances, outside readings, and dramatizations were based on current films with interesting results.

### Other References

**Artists of the Movies**—*Theatre Arts Monthly*, 23:424-8 June, 1939

**Liberty Bells in Hollywood**—*Christian Century*, 56:310 March 8, 1939.

**Medicine in the Movies**—*Hygeia*, 17:486-9 June, 1939.

**Artists' Point of View: Films for Democracy**—by R. M. Pearson, *Forum*, 101:175 March, 1939

**Hollywood Waves the Flag**—by Frank S. Nugent, *Nation*, April 8, 1939

**Clinics in Crime**—by B. J. Thompson, *Commonweal*, 29:686-7 April 14, 1939

**One Man's Meat: Hollywood's Standard of Living**—by E. B. White, Harper, 179:217-9 July, 1939

**Cinema Censorship**—by V. F. Calverton, *Current History*, 50:47 March, 1939

### Motion Picture Reviews

**Science Motion Picture Reviews**—by H. Emmett Brown, Chairman of Committee—*School Science and Mathematics*, monthly

**Social Science Motion Picture Reviews**—by Robert B. Nixon, Wayne, Penn.—*Social Studies*, monthly

**Music Motion Picture Reviews**—*Music Educators' Review*, monthly

**Films for Teaching Occupations**—*Occupations Magazine*, monthly

**Motion Picture Review**—*Nation's Schools*, monthly.

### New Catalogs and Source Lists

**Catalog of Films for Classroom Use**—Selected and classified by the Advisory Committee on the Use of Motion Pictures in Education—*Teaching Film Custodians, Inc.*, 25 West 43rd St., New York, N. Y. Includes short subjects released by Hollywood producing companies under limited conditions for school use. 50c.

**Films on Human Relations**—Edited and distributed by the Commission on Human Relations, *Progressive Education Association*, 30 Rockefeller Plaza, N. Y. C. Excerpts from feature films which have been used with success in course on human relations under the direction of Dr. Alice V. Keliher. Available to schools under limited conditions.

**Catalog, volume I**—*Association of School Film Libraries*, 9 Rockefeller Plaza, N. Y. C. Lists films which may be obtained through the Association. Exclusive rights to March of Time releases, available only to members of the Association.

**Films of the Pacific Area**—Compiled and edited by the American Council Institute of Pacific Relations, Inc. Published by *American Film Center, Inc.*, 30 Rockefeller Plaza, N. Y. C. 25c, 1939. A listing of 16mm. films and their sources on the many islands and countries located in the Pacific region, including Alaska, China, Dutch East Indies, Mexico, Nicaragua, Siberia, etc.

**Film List of Motion Pictures in Sports for Women**—Compiled by the Motion Picture Committee, National Section on Women's Athletics, *American Ass'n. for Health, Physical Education, and Recreation*, N.E.A. Valuable because it is an evaluated listing, with specific recommendations for teaching.

**Motion Pictures at the New York World's Fair, 1939**—Department of Feature Publicity, *N. Y. World's Fair*. Mimeographed. See also the reviews of many of the films contained in this compilation in *Film Survey* for June, July, August, 1939 (Film Audiences for Democracy, 342 Madison Avenue, N. Y. C.) and *TAC Magazine* (Theatre Arts Committee, 132 West 43rd St., N. Y. C.) July, 1939.

### Book Reviews

**An Alternative for Revolution and War**—by Albert E. Osborne, 124 pages, cloth \$1.25. *The Educational Screen*, Chicago, 1939

This volume, which has just appeared, is by a veteran in the educational field who sees visual education in the large, a thing of vast possibilities which are little recognized as yet. It is a potential world force, not a mere classroom device. It is the open road, if rightly understood, to a "more humanity-centered" education, to a world-wide international understanding which is the one hope for ultimate banishment of war.

The book is the resultant of years of thought and study, of thousands of interviews with teachers, principals, superintendents, scholars, of consultation with outstanding thinkers of our day. The Introduction is by Dr. John R. Patterson, former Professor of Education, New York University. Various theses in its pages carry the endorsement of some of the most eminent names in America.

It opens with the "tragic need for bigger men and women" with a world environment instead of a local horizon; the power of pictures to achieve this on the premise that the world is innately good; the need for psychology and psychiatry, for more nature study, more human geography, more knowledge of folkways, more incentive to action for the common good. It is earnest and thought-provoking argument for higher goals in education, valuable reading for teachers, principals, superintendents, school boards, and curriculum committees. It will rouse wholesome reflection on H. G. Wells's dictum, that "the future is a race between education and catastrophe." N.L.G.

**The Audio Visual Handbook**—by Ellsworth C. Dent. Published by the *Society for Visual Education*, 100 E. Ohio Street, Chicago. Ill. 212 pages, cloth bound. Price \$1.50.

The new 1939 revised edition (third) of this work, by the same author and publisher, is a notable addition to the literature of the field. It is an able, sound, practical presentation of essential information valuable to any teacher active in visual instruction. It shows a fine distribution of emphasis on all visual aids, their characteristic values and special techniques in the teaching procedure.

After an introductory chapter on the present status of the field, its experience, experiment and activity in industry and school, the book gets down to cases. Chapter II treats individually the blackboard, school journey, plays and pageants, models, museums, maps and graphs, sand table, photographs, opaque projector, stereographs, slides, filmstrips, silent films, and others. Then, a chapter on sound aids, phonograph, radio, recordings, sound systems; another on audio-visual aids, sound filmstrip, sound motion picture, and television. Chapter V treats the organization of an audio-visual service and the final chapter gives sources of information, materials and equipment. N.L.G.

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# The Federal Film

**A page edited by Arch A. Mercey**

Assistant Director, United States Film Service,  
Washington, D. C.

**I**NSTRUCTORS returning to their desks this fall will find many reallocations of Government agencies and their motion picture divisions, brought about by the President's Reorganization Plans No. 1 and 2, effective July 1, 1939.

The United States Film Service was transferred to the Office of Education, which was itself shifted to the newly established Federal Security Agency. The name of the Service has been retained, however, and its production, consultative, and distributive facilities will continue unchanged, although it is anticipated that even greater service may be given the teachers and schools of the country by this alignment with the new Federal agency.

The new Directory of U. S. Government Films distributed by the Film Service is now in revision and will indicate the various reorganization changes as they affect departments having motion pictures for distribution. We suggest that you write for a copy of the new Directory.

Among the new pictures listed in the Directory is *Winter Sports in the National Forests of California*, produced by the Department of Agriculture, portraying opportunities for winter sports offered by California's national forests. Agriculture has also recently prepared teacher's guides for *The Tree of Life* and *The ABC of Forestry*. The film *Picturesque Guatemala*, which Agriculture has been distributing, will henceforth be distributed by the Pan-American Union. Under the Department of Interior is listed *Service to Those Who Served*. This picture has had a new section added showing glimpses of veterans' hospitals in the East, with scenes of the Cancer Clinic at Hines, Illinois. The Consumers' Counsel Division (now in the Department of the Interior) has recently revised its picture *Know Your Coal*, the laboratory scenes from which have been particularly successful among schools.

The Children's Bureau of the Department of Labor has two new pictures. One is *The Feet*, showing details of structure and arrangement of the arches; the best mechanical use of the foot; the points of a good shoe and harmful effect of improper shoes. This film was made in cooperation with the American Posture League. The other picture is *Now I Am Two*, being the third in the "Judy's Diary Series." The first picture in the series, formerly called *Judy's Diary*, has been re-titled *From Morning Until Night*. The Children's Bureau has reviewed and is prepared to recommend non-Governmental films on juvenile delinquency, street safety, and recreational programs for boys. It

has also recently acquired a film strip which is for sale only, showing the effect of rickets on children and methods of prevention and cure. The price of the strip is \$2.00 and it is also available with Spanish titles. In addition, the Bureau has acquired two sets of lantern slides. One set is available only to physicians; the other is suitable for general distribution and covers Birth and Mortality statistics.

The Navy Department has a new picture titled *Repair, Supply, and Relief*, which describes the functions of supply, repair, and hospital ships accompanying the United States fleet. About October 1, the Department will have another picture, tentatively called *South American Cruise*, which will be a travelog of the coast of South America with views at the major seaport cities.

The Federal Housing Administration is again making available to the public its *Better Housing News Flashes*. They will be lent in 35mm sound. On 16mm film, they are for sale only and no free distribution is contemplated. In this connection, the FHA has a new technicolor picture called *Miracles of Modernization*, which is currently being restricted to theatrical distribution. Your local theatre manager will be glad to let you know when it is to appear at your theatre.

The National Youth Administration (Federal Security Agency) has three new pictures in color: *NYA Builds A Seaplane Base*, *Youth Visits Our Nation's Capital*, and *Royalty Visits the White House*. The Social Security Board has available for immediate release, *Social Security for the People*, running four minutes. The U. S. Housing Authority has recently released *Housing In Our Time* showing operation of the USHA program.

Medical schools will be interested to know that the Veterans' Administration is just releasing a color picture, *Cancer Among the Veterans*. This is a scientific picture especially arranged for the medical profession and distribution is restricted solely to medical organizations and medical schools.

Considerable interest has been evinced in the films mentioned in the last issue of EDUCATIONAL SCREEN as being screened at the Golden Gate Exposition. None of these films is yet available for free distribution, but the following may be purchased on proper authorization: *Washington—The Nation's Capital*, *The Business Pulse of the Nation*, *Couriers of the Nation*, *Social Security for the Nation*, and *Labor in the Nation*. Applications for purchasing these films should be addressed to: U. S. Golden Gate International Exposition Commission, Department of Commerce, Washington, D. C.

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Hugh Herbert, Joy Hodges
- EASE SIDE OF HEAVEN—Bing Crosby
- THAT CERTAIN AGE—Deanna Durbin
- EX-CHAMP—Victor McLaglen
- THE SUN NEVER SETS—  
Doug. Fairbanks, Jr., Basil Rathbone
- UNEXPECTED FATHER—  
"Sandy", Mischa Auer, Dennis O'Keefe
- WHEN TOMORROW COMES—  
Irene Dunne, Charles Boyer
- THE MIKADO—  
Kenny Baker, Jean Colin, Martin Green  
(and many others)

Write to Universal's Non-Theatrical Department for further information regarding short and feature-length pictures, travelogues, cartoons and other motion pictures.

CATALOGUE 16

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# NEWS and

## Theatrical Shorts for School Use

Six hundred short subjects in 16mm sound are now available to the school field from the libraries of six major theatrical production companies, as announced by Mark A. May and Will Hays at the July meeting of the National Education Association in San Francisco. An organization has been formed to handle the distribution of these subjects, called Teaching Film Custodians, Inc., the trustees of which are: James R. Angell, President Emeritus of Yale University and Educational Director of the National Broadcasting Company; Willard E. Givens, Executive Secretary of the National Education Association; and Carl E. Milliken, Secretary of the Motion Picture Producers and Distributors of America.

The films have been selected by an Advisory Committee of educators as being the most suitable for educational use. The major part of the reviewing work was completed in the summer of 1937 by the seven reviewing panels appointed by the committee. 432 of the 600 selected have been compiled in a 320-page catalog which classifies the films into six main divisions: *Art and Music; Literature and Biography; Sciences; Social Studies; Health, Physical Education and Recreation; Practical Arts and Vocations.* A generous description of each film is given, along with brief resumé of the panel's appraisal.

The pictures are available for an experimental period of three years under the most favorable possible terms, without any financial return to the producers. Teaching Film Custodians, Inc. is permitted to lease or rent them at the following rates: \$5.00 for two weeks or less, \$10.00 for one-half a school year; \$15.00 for a school year; \$25.00 for two years; \$30.00 for three years. These prices are for one reel, black and white prints.

A copy of the film catalog can be secured for 50 cents from Teaching Film Custodians, Inc., 25 West 43rd Street, New York City.

## Human Relations Film Series

Another important announcement made by Mr. Hays at the San Francisco meetings was that the motion picture industry is permitting the Commission on Human Relations of the Progressive Education Association to extend the use of the series of films on human relations to a greater number of schools than were included in the original experiment, and has agreed to provide additional films for the project. These pictures take the form of excerpts from existing non-current photoplays and vary in screening time from five to thirty minutes. All are in 16mm sound and are available on a rental basis.

The Commission has completed nearly 75 subjects in the series. About 100 pictures finally will be included. The work is supervised by Dr. Alice Keliher under a grant from the General Education Board of the Rockefeller Foundation. A list of the films, with study materials and complete information, may be obtained from the Progressive Education Association, 45 Rockefeller Plaza, New York City.

# Notes

## Motion Picture Equipment Survey

The Committee on Scientific Aids to Learning is making a "Survey of School Experience with Motion Picture Equipment," under a Carnegie grant, in order to provide schools a basis on which to judge and select motion picture projectors. The survey form asks about the quantity of equipment, the age and extent of use, the nature of troubles, the cost of maintenance and suggestions for improvements of projectors. All schools furnishing information will receive, without charge, all reports published.

Directing the survey is Herbert R. Jensen, 506 Administration Building, Minneapolis, Minn.

## New York University Courses

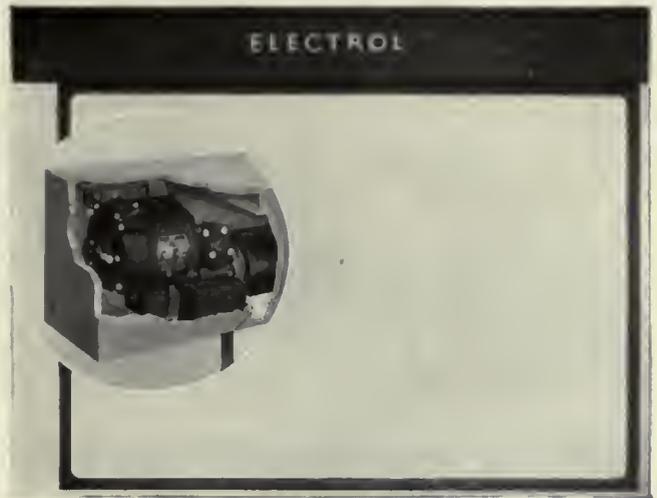
Two new courses dealing with motion pictures will be offered both terms of this school year by the School of Education, New York University: one on "Classroom and Educational Use of Motion Pictures" (30 hours: 2 points), a practical course on teaching techniques; the other on "Elementary Film Making for Educational Purposes" (60 hours: 4 points). The latter course, to be given Thursdays from 6:15 to 8:00, will acquaint teachers with the techniques of making their own films and benefit others interested in the production aspect of motion pictures. The University's well-known course on "The Motion Picture: Its Artistic, Educational and Social Aspects," richly illustrated with sound and silent films, will be repeated this year also.

## Documentary Film Makers Organize

The Association of Documentary Film Producers was formally organized during the summer, with headquarters at 1600 Broadway, New York City, to develop the field of the documentary film, artistically and technically, to publicize and promote wider production and distribution of such films, and to facilitate exchange of ideas and information among independent, creative film makers. Among its members are many well-known documentary makers. Joris Ivens, president, Paul Strand and Willard Van Dyke, first and second vice-presidents, head the organization.

Regular membership is open to all persons "substantially interested" and "active" in the production of "independent, creative films." Associate membership is open "to those not eligible to regular membership, but who have proved their sympathy to the aims of this organization."

The Association has been sponsoring the showing of British and American documentary films at the Science and Education Building at the New York World's Fair. Information as to the contents of the programs can be obtained from Fair authorities. *The*



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City, a four-reel film on municipal planning, financed by the Carnegie Corporation, is being shown regularly.

**Florida Film Session**

A two-day showing of about forty new educational films in six curricular fields, was conducted by the General Extension Division of the University of Florida at Gainesville June 23 and 24 to acquaint Florida educators with new productions. Lectures and class demonstrations completed the program.

**SMPE Fall Convention**

Hotel Pennsylvania, New York City, national headquarters of the Society of Motion Picture Engineers, will be the scene of the twenty-fourth annual convention of the Society, to be held October 16 to 19, inclusive. The technical progress which the motion picture industry has made in the past year will be reviewed at the Convention, in many outstanding technical papers presented by the industries' leading engineers and executives.

**Progress in Wyoming**

An increasing and more effective use of visual aids in the schools of Wyoming is promised by a resolution adopted at the State Convention of the Education Association at Rawlins last year. The resolution reads: "Sufficient educational films are now available that the school authorities in Wyoming should give special attention to the introduction of all forms of visual aids to education." It is anticipated that the sectional meetings at the District and State conventions in the fall of 1939 will give teachers an opportunity to become better acquainted with the latest trends in the field through panel discussions and demonstration lessons.

**Among Ourselves***(Concluded from page 247)*

the development of the First Yearbook of the Department. The Society for Curriculum Study has appointed Edgar Dale to act as chairman, in collaboration with F. Dean McClusky, chairman for our Department. The Joint Yearbook will show how visual aids can be integrated into the modern curriculum.

7. The Committee working with the Sloan Foundation regarding the production of films on economic problems recommended that the Foundation proceed with its plans, and add to them a program of teacher training in the use of films for economics. (Since the meeting, an Educational Film Institute, under the direction of Dr. Spencer Pollard, economist from Harvard, has been established at New York University by the Sloan Foundation.)

8. The Teacher Training Committee has sent out a questionnaire regarding techniques of instruction to summer session instructors.

9. The revised constitution was passed, and copies will be mailed to members.

10. THE EDUCATIONAL SCREEN shall continue for the next year to be the official publication for the Department.

## Intangible Effects of Motion Pictures

(Concluded from page 237)

from considering money values as most important to the consideration of human values as important.

Much more work of this type needs to be done before we can say conclusively that motion pictures of this type help the pupil to think through social situations more clearly or that they help him to change his sense of values. There is an indication from these data that such is the case. Certainly it touches an important phase of education, one which merits much more intensive study.

### Movies and Clarity of Thinking

An attempt was made to get at consistency of thought by a different method. The assumption was made that if students agreed with attitude test statements which have a wide range of scale values, they show inconsistency in their thinking. This conclusion was drawn after a careful examination of the statements in the attitude test on government help in soil erosion control. If the range in statements agreed with should decrease after seeing the picture, this would then be an indication of more consistent thinking.

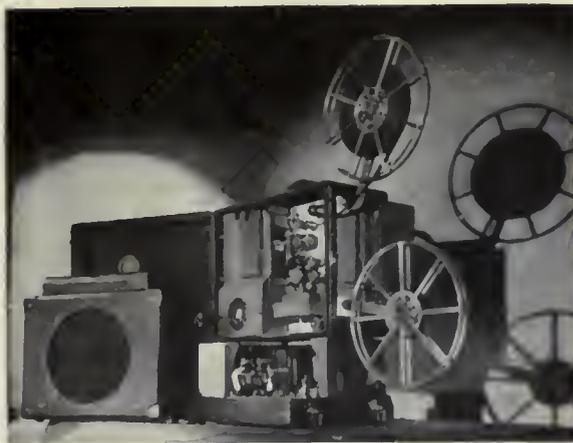
Working on this assumption, the standard deviation of the scale values of the attitude test statements with which each of 112 college students agreed was determined. They were then shown *The Plow that Broke the Plains*, retested, and the same measure of consistency applied again. The mean standard deviation was 1.77 before seeing the picture and 1.62 after seeing it. This difference was 3.1 times the probable error of the difference in means. Although this ratio is not quite high enough to assure us of statistical significance, it gives us very great probability that the difference is not a chance one. A distribution of scores in this particular case reveals that *three very atypical individuals out of the 112* prevented a greater difference. If these three had been omitted the difference would have been .21 instead of .15 and would have given us statistical significance.

Here again more work needs to be done before we can hazard the assertion that a motion picture such as *The Plow* will help pupils to think more consistently about the problem of government help in the control of soil erosion. The evidence we have presented, however, points rather convincingly in that direction.

We have here, then, evidence concerning important phases of education. The evidence concerning changes of attitudes resulting from the use of documentary films is quite conclusive. We may feel sure that such films shown to pupils in school will have an influence on what they think about social problems. There is very great reason to believe that they may also influence the ability of pupils to see the implications of social problems and to think consistently. They probably influence the sense of values which pupils hold. There is little doubt that they can increase the social awareness of pupils, even for social problems which have been written about repeatedly in our newspapers and magazines. This type of results of our visual education program may prove even more important to modern education than the increased ability to acquire facts which it provides.

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# In and for the Classroom

Conducted by **Wilber Emmert**

Director Visual Education, State Teachers College, Indiana, Pa.

## Teach with Comparison

"STOOD like a stone wall"; "Clear as a crystal"; "Ran like a deer"; "Swam like a fish"; "With clock-like precision"; "Patient as Job"; "Fought like a tiger"; "Cunning as a fox"; "Pretty as a picture"; "Roar like a lion"; "Similar . . ."; "Equal to . . ."

Why do people use such expressions? Can teachers find in this technique a valuable teaching tool? What is significant, educationally, about these figures of

speech? Undoubtedly the user is seeking to impart information, create attitudes, and develop appreciations by resorting to the well-known principle of teaching that the new is learned in terms of the old—i.e., building new concepts on a background of past experiences.

There is no doubt but that effective teaching really begins when the teacher uses such words as "like", "as", "equal to", "resembles", "similar to", "stronger than" and other comparisons. In short, when the teacher begins to compare the unknown with the known, the new with the old, the strange with familiar, the general with the specific, children are given a real basis for understandings.

Obviously, comparisons need not be limited to the verbal method of communication, but may be used with all concrete materials and pictorial and graphic representations. The alert teachers in every subject will find opportunities for using comparisons in the presentations of new materials. The excursion, object, pictorial, and graphic presentations will furnish situations to teachers for developing effective comparison techniques.

In addition to the illustrations of comparison techniques given below, teachers will find in the methods used in textbooks, laboratory manuals, the newspapers, the magazines, posters, billboards, wall charts, exhibits and displays, demonstrations, the motion pictures, and radio presentations, fundamental similarities, points of essential differences, contrasts, and other comparisons.

Even though sensory experiences are provided, there is no assurance that the teaching will be effective unless the pupils are taught to observe all the factors carefully, to draw inferences, develop insights and see relationships of both the concrete and of an abstract nature. The teacher must lead the pupils to further activities, insights, interests and the solution of new problems upon the basis of the sensory experiences, and through comparisons drawn from these experiences.

One plan for using comparisons can be based upon a series of activities which enable the pupils to study environmental relationships by using themselves as the standards for comparison. This will not only provide information, but will aid in clarifying concepts, developing attitudes, and gaining fundamental skills. For example, a clear concept of time intervals may be gained by counting the pulse. The pulse rate comparison technique is widely used, to cite one instance, by the amateur photographers in timing some of their work which must be carried on in absolute darkness. Hot and cold are relative terms, with the bodily temperature taken as the basic standard for determining whether a thing is hot, cold, or luke warm. Likewise a sense of distance and a plan for measuring distance can be gained by having the pupil pace a predetermined distance,

(Continued on page 264)

Hundreds of

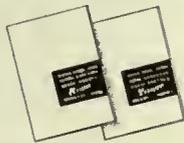
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### WARNING

To All Superintendents:

It has come to our attention that some unscrupulous persons are offering for sale and have sold to schools as new equipment second-hand or reconditioned motion picture projectors.

To protect you and your schools from such misrepresentation we are offering the following suggestions. Ascertain the factory numbers on the projector you buy and send them to the manufacturer of the projector being offered to you for sale with the request that you be advised whether or not the said projector is new or second-hand. Sometimes agents accept projectors in trade, and if they are unscrupulous enough to resell them as new they can quote prices on them that are far below the market prices of new equipment.

It is advisable to be very cautious when buying (especially as "new") any projector of a different make than the one regularly sold by the agent offering it.

When an agent offers exceptional inducements in the way of free auxiliaries, bear in mind that there are standard prices for each make or projector, and if there is any deviation from that price, or gift of auxiliary equipment, the cost has to come from some one other than the manufacturer—be sure it isn't you.

Our interest in the matter is the result of damage done to the films of the Exchange by unsatisfactory equipment, plus the fact that those meeting with such damage, or other projector troubles, become disheartened in their very laudable efforts to use the motion picture in their school work.

If any cases of the nature noted come to your attention, please advise us, and if you have any doubts as to how to protect yourself, or your school, against such unethical practices, we shall be glad to do what we can to help you.

Cordially,

B. A. AUGHINBAUGH

Director of Visual Instruction

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### Teach with Comparison

(Continued from page 262)

count the number of steps taken, then calculating the length of the stride. Pupils can find many uses for this unit of measurement. Other comparative standards, such as, "As high as I can reach"; "Just as tall as I am"; "It weighs just as much as I do"; "As wide as my hand"; and others, can readily be developed. Smell, taste, and sounds are also based upon bodily reactions for their comparisons and identifications.

Another idea is to trace out, understand, and use standards contained in some common expressions. For example: "A pint is a pound the world around". Is this a true statement? It is always true? Under what conditions is it true? A simple laboratory exercise will furnish the experimental evidence, and will also assist in answering such questions as: How much does a gallon of water weigh? A gallon of milk? A gallon of gasoline?

A second illustration. "From the tip of his Royal finger to the tip of his Royal nose is one yard. The story is told of the little girl, who had often seen her mother measuring cloth in this manner, say; "Mamma, smell this string for me and see how long it is." Many people use this convenient method of measuring cloth, rope, twine, etc., by the "arm's length plan"—from finger tip to the tip of the nose. After a few experimental trials one can become very skilled in measuring things by the yard in this manner.

Pictures are used mainly to convey correct images of persons, places, things, or relationships in order that these new concepts may form the basis for judging and comparing in new situations. Teachers cannot be too careful, therefore, to select pictures that convey whole truths, and not half-truths. A familiar illustration is that of the child who declared that a hippopotamus was no larger than a rabbit. The child, on being questioned as to why he had come to that conclusion, produced an illustrated book showing a rabbit on one page, and on the opposite page the picture of a hippopotamus. Both pictures were absolutely the same size and both animals stood out in bold relief without a single object in either-picture to afford a basis for comparison that might convey the real truth regarding the relative sizes of these two vastly different animals. Obviously, there should be in the pictured scene some familiar unit of measurement by means of which intelligent comparisons may be made of size, form, distance, etc. Teachers who study the techniques used in educational motion pictures, for instance, will observe that people are often included in certain types of scenes as the standard for comparison. Likewise, rulers are often pictured in motion picture scenes. In the case of some small objects they are photographed while being held in a person's hand.

The map has customarily been used to represent the shape, length, breadth, and area of countries. In the geography books each country or continent often

has a map to itself on a sheet of its own so that, for instance North America, Russia, and Scotland all appear the same size. The only help the pupil gets is from the little scale of miles, which he is likely to overlook or never understands. The pupil is not likely to get a vivid, lasting concept of the relative size until a better basis for comparison is presented. The insertion in the corner of the map, of a map of the same area drawn to a very small scale, together with an outline make of some standard country drawn to the same scale, will form a real basis for comparisons and make the presentation meaningful. A map of the state in which the pupil lives might appear in the corner, for instance, of the continents, of India, China, the United States, etc. An effective way to illustrate, for example, the relative sizes of the countries of the home state is to have the pupils make a tracing of the whole state and the counties from the wall map, then color the tracing with a flat wash, cut out the counties and use them for comparisons with other counties, other states, countries, etc.

The motion picture makes use of this technique with its fade-outs and fade-ins, and does it very effectively. It is most impressive to see the whole North American continent pictured, then to have the map of Alaska glide from its location and be superimposed upon the United States, and discover that when Alaska is so placed that it touches the United States boundaries on the North, the northeast, the southeast, the south and the west. Teachers can also use the lantern slide projector and the opaque projector for this same purpose, and secure most excellent results. First, the outline of the whole area can be traced on the blackboard and afterwards numerous comparisons can be made by shifting the projector to the proper positions. Newspapers and magazines often use this juxtaposition technique. For instance, a most enlightening newspaper picture appeared just before the outbreak of the present European War, showing the relative air route distances from important centers in Europe as compared with some distances in the United States. It consisted of an outline map of the United States, with state boundaries and principal cities indicated. There was superimposed on this map the map of Europe with the air distances marked on heavily drawn arrow lines. To many people it was a most amazing revelation to find that the distances from capitals of the various nations are so relatively short in comparison with distances in the United States. With this realization it was a bit easier to understand why strong fortifications seem to be necessary and why conflicts are likely to occur frequently.

The whole area of graphic representations will provide the teacher with opportunities for developing techniques for herself and aid in leading the pupils to developing skills of this sort. The construction of exhibits and displays necessitates a knowledge and use of comparisons if their messages really reach the audience to whom they are directed. Both teachers and pupils will be tremendously benefited if definite efforts are made to use comparisons for teaching and for learning things definitely.

By **BRYAN EMMERT**

Western State Teachers College,  
Paw Paw, Michigan.

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Approval and "A" ratings have been given to many of our 16mm. Sound and Silent Films by Dr. Mark May's Advisory Committee on the Use of Motion Pictures in Education and by other representative groups. *Evaluations furnished upon request.*

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# Current Film Releases

## Monogram Non-Theatrical Department

Three months ago, Monogram Pictures, one of the theatrical producing companies, inaugurated a Non-Theatrical Department with Joseph A. Kehoe in charge. This new department is releasing films in 35mm sound to schools, churches, steamship lines, hospitals, state and federal institutions, and other non-theatrical outlets.

The establishment of this department opens up a vast library of films hitherto unavailable for such purposes. *Boy of the Streets*, starring Jackie Cooper, and *Romance of the Limberlost*, starring Jean Parker, are two outstanding films offered. Both have been highly endorsed by important committees and organizations. Other pictures available are *Streets of New York* and *Gangster's Boy*, with Jackie Cooper, *Atlantic Flight*, with Dick Merrill, *Hoosier Schoolboy* and *Little Pal*, with Mickey Rooney, *Barefoot Boy* featuring Marcia Mae Jones and Jackie Moran, *Under the Big Top*, Jack London's *Wolf Call*, and the *Mr. Wong* detective series starring Boris Karloff. The Department also handles westerns with such stars as Tex Ritter, Tim McCoy, Tom Keene, Jack Randall and John Wayne.

## Film Series on Puppets

In answer to many teacher-requests, Bailey Film Service, 1651 Cosmo Street, Hollywood, are including a series of films on puppets and puppet making among their new fall releases. These films, available in both silent and sound editions, were produced under the supervision of Miss Portia Hawley, well-known on the Pacific Coast for her puppet work in the public schools.

The first half-reel shows the making of a very simple hand puppet so that children in the early grades can follow it clearly. The second half-reel shows a little more advanced hand puppet with built-up features. And the third half-reel shows the construction of a simple theatre, the operation of the puppets, and a short puppet play. These puppets should not be confused with the more com-

plicated marionettes, operated with strings.

Produced to closely follow the plan of a book, "The ABC of Puppets," written by Miss Hawley, and soon to be published, the pictures are for beginners, no matter what their age or grade level, so they may be widely used throughout the school curriculum. Continuity and study sheets are furnished with the prints, which may be both rented and purchased.

## New Gutlohn Releases

Walter O. Gutlohn, Inc., 35 W. 45th St., New York City, distributors of 16mm sound films, have added the following pictures to their extensive library:

*Forbidden Music*—(8 reels), an operetta satirizing European dictatorships, with music by Oscar Strauss, starring Jimmy Durante and Richard Tauber; *The Lilac Domino*—(7 reels), a musical comedy with June Knight and Michael Bartlett. *Prisoner of Corbal*—(8 reels), Rafael Sabatini's great emotional romance set against the spectacular background of the French Revolution; *Southern Roses*—(8 reels), a musical comedy with melodies by Johann Strauss; *Spy of Napoleon*—(10 reels), a story of turbulent Europe of the late 19th century with the court of Napoleon III as a setting; *When Knights Were Bold*—(8 reels), Jack Buchanan and Fay Wray in a tuneful comedy of what would happen if you were transported to the Middle Ages.

## Edgar Guest Poems in 16 mm

A new series of 16mm films for the non-theatrical field is announced by Post Pictures Corporation, 723 Seventh Ave., New York City. Under the general title *Poetic Gems*, the series consists of thirteen one-reel pictorial adaptations of the famous poems of Edgar Guest, the themes of which are rich in the philosophy of human happiness and are reflected in artistic photography with a musical background, and narration by Normal Brokenshire.

Post Pictures also have acquired the exclusive 16mm rights to a new series of sound films featuring Tim McCoy, to be released at the rate of one a month.

## Castle September Offerings

Titles of films issued this month by Castle Films, R.C.A. Building, New York City, are *Washington, Ride 'Em Cowboy*, *The Pirate Ship*. *Washington* is an interesting document of the nation's capital, showing the government buildings, Smithsonian Institution, Lincoln Memorial, Washington Monument, etc. in striking summer and winter scenes. All the thrills of a rodeo are afforded by *Ride 'Em Cowboy*—bronco busting, trick riding, bulldogging, roping. *The Pirate Ship* is an amusing mouse romance in cartoon form. Castle will also issue a special news parade entitled *War in Europe*, showing all of the events leading up to the new war, as well as pictures taken during the next few weeks.

## New Eastin Subjects

An exclusive new release of *Lorna Doone* is offered by Eastin 16mm Pictures Company, Davenport, Iowa. This stirring picturization of Richard D. Blackmore's immortal love story features Victoria Hopper as Lorna, with John Loder and Margaret Lockwood. Much of the ten-reel picture was filmed in the Doone country itself. Also just released by Eastin on an exclusive basis is *The Last Wilderness*, which features Howard Hill, the World's Champion Archer. This 5-reel film, made by Jerry Fairbanks in the wilds of Wyoming, shows stirring scenes and rare glimpses of wild life there. Narration is by Gayne Whitman.

## Additions to Films Inc. List

Films to be added this fall to the "School List" of Films Incorporated, 330 W. 42nd St., New York City, are: *The Buccaneer*, historical romance of Jean Lafitte, played by Fredric March; *High, Wide and Handsome*, story of the laying of the first oil pipe-line, combining history with music and romance; *100 Men and a Girl*, delightful musical picture with Deanna Durbin and Stokowski; *Wells Fargo*, epic story of the first transcontinental express, and *Souls at Sea*, starring Gary Cooper. These pictures have been selected for their educational and cultural content and are offered to schools with integrating Study Guides.

Films, Incorporated has also obtained exclusive 16mm distribution rights to the Paramount short subject series *Popular Science*, and those on *Unusual Occupations*. Both are produced in color. The former are fascinating portrayals of current scientific discoveries and research—highlights in the practical application of mechanical science, covering the latest inventions, new mechanical "gadgets" and devices, all the various developments of Science's modern wonderland. The subjects have wide general appeal, and are especially interesting for classes in Mechanics, Physics, Chemistry, etc. The *Unusual Occupation* subjects also have high entertainment value and are stimulating material for courses in Vocational Guidance.

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### Foreign Features Re-edited

The International Film Bureau, 59 E. Van Buren Street, Chicago, is re-editing the French films *Carnival in Flanders*, *Mayerling* and *Pearls of the Crown* for showing in assembly periods. They will offer the films for two days' use at the one-day rental price. The re-edited versions permit of showing one part of the film on the first day and the remaining part the second day. The original 12-reel version of *Pearls of the Crown* is also available. Copies of the dialog in these subjects are loaned without charge to teachers using the films.

### Roosevelt Movie

Garrison Films, 1600 Broadway, New York City, announces the release on 16mm sound film of the one reel musical short, *A Musical Message From Hollywood*, directed by Frank Tuttle and Herbert Biberman, featuring Charles Purcell and "The Notables" Quartet. The picture introduces the popular song, "Mr. Roosevelt, Won't You Please Run again." Prints are available for immediate unrestricted outright sale.

### More Films for College Center

A list of British Documentary films has been added to the rental library of the College Film Center, 59 E. Van Buren Street, Chicago. This organization has also added to its list of films for history and social sciences, which now consists of 40 subjects selected by committees of teachers and educators.

### Timely Shorts

Some one-reel subjects in 16mm sound appropriate to the season are offered by Pictorial Films, Inc., 1650 Broadway, New York City, among which is *Football*, which goes behind the scenes of the game to show how the players learn their lessons, with movements analyzed by the slow-motion camera. *Chinook's Children* is a beautiful winter film, photographed at a New Hampshire kennel, showing the care and training of sled dogs sired by Chinook, Admiral Byrd's antarctic lead dog. Fascinating scenes of winter sports and magnificent scenery are revealed in such films as *Winter Magic*, *Winter Holiday*, *Snowscapes*, *Frosty Frolics*, *Skiing with Hannes Schneider*, *High School of Skiing* and *Dangerous Climbing*. Many of these subjects have a fine musical background.

### Audio-Film Announcements

Audio-Film Libraries, 661 Bloomfield Avenue, Bloomfield, New Jersey, announce the release of two films, *Territorial Possessions of the United States*, and *Lincoln*. The former is a two-reel 16mm historical subject describing the acquisitions of Alaska, The Wake Islands, Hawaii, Porto Rico, The Philippines and our other possessions, with accompanying maps, animations, and narrative. In *Lincoln*, the Gettysburg address is delivered by Lincoln and Civil War soldiers harmonize in singing "Tenting Tonight."

### Visual Instruction in Illinois

(Concluded from page 241)

be provided for the use of visual materials by the *practice* teacher. Formal extension courses will reach a larger number of those who have completed their formal education. Such courses will give the teacher an opportunity to experiment with these materials in her own classroom. Teachers colleges, film libraries, and other institutions interested in education will find it quite valuable in terms of educational returns, to provide capable instructors to conduct special informal courses in the larger school systems. Such a course will more adequately meet the demand for teacher training today.

11. The Illinois Education Association should appoint a committee to study the various types of organizations of the smaller film libraries now in use in the eastern states. The advantages and disadvantages of each plan should be noted, and this material made available to the institutions interested in establishing such libraries.

In summarizing, one may justly conclude that if interest in the use of visual materials continues to grow as rapidly as it has in the last five years, and along the lines indicated by this survey, Illinois will soon rank among the states leading in the use of visual aids.

# Among the Producers

Where the commercial firms announce new products and developments of interest to the field.

## Film Slide Story of the Clock

Visual Sciences, Suffern, New York, announces a new roll of 35mm safety film slides, *Timekeepers Through the Ages*, which traces the clock from earliest antiquity to the present day. The treatment is pictorial throughout; and while it admirably supplements this company's film slide series in *General Science and Principles of Physics*, the work is complete in itself and may be used alone. It is suited to classroom work, general assembly programs, club talks, etc. The price for the entire roll of 39 frames is two dollars.

## Slide Set on Safety

Keystone View Company, Meadville, Pa., now have ready the third unit in their Safety series, *Safety in Sports and Recreation*, consisting of thirty slides, ten of which are in color. The two preceding units are titled *Safety in the Home*, and *Safety on the Highway*. Teachers' manuals accompany the sets.

Some of the subjects treated in the new unit are: dangerous sports, sunburn, poisonous plants, safety with camp tools, proper clothing for safety, boat rescues, swimming rescues, resuscitation, skiing, safe and unsafe practices in bicycling, riding at night, etc.

## New SVE Equipment

In the new attractive little folder on SVE projectors circulated by the Society for Visual Education, 100 E. Ohio Street, Chicago, there appears announcement of the new SVE Tri-Purpose Model DD which, like the AA and CC models, shows single and double frame filmstrips and the 2x2 glass slides. It sells for \$49.50 complete with carrying case.

Also new is their special slide carrier for the Eastman Kodachrome Ready-Mounts in 2x2 size, which are thinner than ordinary 2x2 glass slides. This device fits the SVE miniature projectors EK and AK (which show only the small size slides), as well as Models CC and AA and the Argus Models A, B and CP.

## Kodak Data Books

Worthy reference material for any photographer's library, four new Kodak Data Books at nominal prices are announced by the Eastman Kodak Company, Rochester. These books, now available through Kodak dealers, present a tremendous amount of specific, practical information in handy pocket-size form.

*Kodak Films* (56 pages, 15 cents) dis-

cusses photographic characteristics of films, film speeds, meter settings, uses and processing of each film. *Kodachrome, Photography In Color* (52 pages, 25 cents) explains exposure technique both in daylight and artificial light, use of a photoelectric exposure meter, movie and "still" filming; and provides full specifications and data tables. *Wratten Filters* (40 pages, 15 cents) deals with filters from both the practical and theoretical standpoints, demonstrating use of them and the Kodak Pola-Screen. *Eastman Photographic Papers* (48 pages, 15 cents) offers full information as to the characteristics of various brands of Eastman photographic papers. A number of formulas are included in the section on toning.

## Sound Slide-Film for Photographers

Suggestions on how any camera fan can "shoot" high calibre pictures indoors have for the first time been incorporated in a 25-minute talking slide film produced recently by General Electric. Entitled "Pictures Indoors with G. E. Mazda Photolamps," the new talkie is expressly designed to serve camera clubs and other groups, who want expert instruction in photoflash and photo-flood technique. Consisting of more than one hundred, "how to" slide pictures, the film thoroughly covers the fundamentals of indoor photolamp photography, telling its story in non-technical terms. Projected pictures



illustrating an effective lighting set-up, illustrating the essentials to be observed feature a French doll as the subject, doll-house-size camera and lighting equipment. The presentation also includes numerous examples of interesting indoor pictures taken under the lighting setups described.

Any group that wants a copy should

mail its request direct to Incandescent Lamp Department (166) of General Electric Company, Nela Park, Cleveland, Ohio. By agreeing merely to pay for transportation charges and to return film and records promptly, the new photolamp talkie will be supplied by the nearest division sales office of the Company.

## Revised DeVry Catalog

*Free Films for Schools*, a 64-page booklet listing alphabetically over 1400 free films from over 300 sources, has just been revised and reprinted by the DeVry Corporation, 1111 Armitage Avenue, Chicago. Cross references under 60 different headings show at a glance what films are available for school projects. Physical data of each film is recorded, the number of reels, whether 16mm. or 35mm., and whether sound or silent. Names and addresses of sponsors or distributors of each film are also listed.

The catalogue is a well printed 6x9 book and sells for 50 cents.

## B & H 8mm. Accessories

A new 2-inch viewfinder objective for use with available two-inch telephoto lenses is announced by Bell & Howell for use in the Filmo "Aristocrat" Turret 8 Movie Camera. The two-inch lenses with the new viewfinder objective permit 8mm. film users to shoot distant scenes, recording images sixteen times as large as with the regular half-inch lens.

For some time the wide-angle lens has been the accessory most demanded for 8mm. Filmo Cameras. Responding to this demand Bell & Howell has introduced the Hyper Cinor Lens Attachment which serves two valuable purposes. It doubles the lens angle, and it includes provision for focusing. When normal use of the lens is desired the attachment is unscrewed and removed.

The new Bell & Howell Focusing Alignment Gauge for use with the Filmo Turret 8 meets the requirements of close-up photography, as it permits the operator to focus exactly, as well as to obtain the exact boundaries of the close-up picture. Since the Critical Focuser (an integral part of the Filmo Turret 8) and the lens in photographing position are exactly parallel, it is only necessary to slide the Focusing Gauge block to the right and revolve the selected lens back into place in order to photograph the picture precisely as focused and framed in the Critical Focuser.

For further information on these items, write Bell & Howell Company, 1801 Larchmont Ave., Chicago.

## Film Estimates

(Continued from page 248)

**Good Girls Go to Paris** (Joan Blondell, Melvyn Douglas) (Columbia) Broad, sophisticated farce, with incredible doings of unconventional, exaggeratedly naive waitress, crazily involved in straightening out the cheap affairs of wealthy, senseless family. Dubious ethics, some suggestive situations, absurd romantic element. 8-1-39 (A) Depends on taste (Y) Very doubtful (C) No

**Golden Boy** (Wm. Holden, Stanwyck, Menjou) (Columbia) Strong, finely acted drama of emotional conflict in violinist-hero whose temporary desertion of music for financial success in fighting fails to bring happiness. Mature romantic element with heroine of sordid past is important story element. 9-5-39 (A) Very good of kind (Y) Doubtful (C) No

**Goodbye, Mr. Chips** (Robert Donat, Greer Garson) (MGM) Great achievement. Splendid portrayal of joys and sorrows of gentle classics teacher, of boy life in venerable English school, of British cultural traditions, of humanitarian life, ideals and service. Fine international influence wherever it can be appreciated. 6-27-39 (A) Excellent (Y) Excellent (C) Good

**Gracie Allen Murder Case** (Gracie, Warren Williams) (Para) As blundering amateur detective in hilarious murder-mystery comedy written especially for her by Van Dine, Gracie further confuses police with her idiotic chatter and insane actions. Will delight Allen fans but probably not detective-story addicts. 7-4-39 (A) Depends on taste (Y) Amusing (C) No

**Hell's Kitchen** (Margaret Lindsay, Ronald Reagan) (Warner) More typical toughness by Dead End kids, now inmates of Boys' Shelter where inhumane head causes death of one. Makes hero of crude illiterate who institutes new order. Preposterous stuff, with gang element adding violence and thrill. 9-5-39 (A) Stupid (Y) and (C) Poor

**Hotel for Women** (Linda Darnell, Ann Sothern, Elsa Maxwell) (Fox) Alluring glamorization of working girls' lives in New York. Heroine is small-town girl who achieves incredibly swift success as advertising model, recovering sweetheart who had jilted her. Eye-appealing, artificial stuff, lavishly set. Sparkling, amusing dialog. 8-29-39 (A) Depends on taste (Y) Sophisticated (C) No

**Hotel Imperial** (Isa Miranda, Ray Milland) (Para) Pretentious war thriller. Border-town hotel alternately held by Russians and Austrians. Spy-hero posing as waiter, heroine seeking cause of wronged sister's suicide in same hotel. Both succeed. Overloaded sets, boisterous action, jumpy direction make confused thriller. 7-25-39 (A) Mediocre (Y) No (C) No

**House of Fear, The** (Wm. Garson, Irene Hervey) (Univ) Well-taunted, fairly-well acted murder mystery. Empty theatre settings achieve eerie effect, but plot interest is weakened by too much dependence on stale comedy gags and stock thrill devices—secret panel, mysterious voices, ghost faces and such. 8-8-39 (A) and (Y) Perhaps (C) No

**I Married a Cop** (Jean Parker, Phil Regan) (Republic) Flimsy, far-fetched farce of romance between producer-heroine and "singing-policeman" hero, complicated when she tricks him into making song recording for pig character in comic cartoon! Elementary doings to the accompaniment of much raucous hullabaloo. 8-1-39 (A) and (Y) Mediocre (C) No

**Inside Information** (Dick Foran, June Lang, Harry Carey) (Univ) Rookie Cop's scientific crime detection methods are opposed by veteran police captain, who believes in the strong-arm "knock-em-down" way. But her's methods solve crime and he sees the light. Elementary stuff, brutal and unpleasant in spots. 8-1-39 (A) Hardy (Y) Better not (C) No

**Indianapolis Speedway** (Pat O'Brien, Ann Sheridan) (Warner) Sensational auto-race thrill melodrama interspersed with news-reel shots of the annual 500-mile classic. Story tells of rivalry of brothers for race-driving honors, with some cheap elements in romantic complications. Noisy and unimportant. 9-5-39 (A) Hardy (Y) Doubtful (C) No

**Invitation to Happiness** (Irene Dunne, Fred McMurtry) (Para) Elite, rich, charming heroine catches, wins, weds crude ignoramus prize-fighter, "love" being mere physiology. The "fight game" and little son's aversion to father bring divorce. But final prizefight, long and gory, solves all. Well done absurdity. 6-27-39 (A) Depends on taste (Y) By no means (C) No

**Invitation to the Waltz** (Lillian Hervey) (Hoffberg) Clumsily-told, poorly acted, sophisticated musical comedy in time of Napoleon. Absurdly unconvincing doings center round English dancer who risks her reputation in elaborate scheme to force the Duke of Wurtemberg to furnish soldiers for England. 8-15-39 (A) Dull (Y) and (C) No

**I Stole a Million** (Geo. Raft, Claire Trevor) (Univ) Dreary film of very dubious merit. Maladjusted hero's inability to face existing conditions turns him to career of crime, till long-suffering wife's plea that he give himself up is heeded at last. Depressing, unconvincing stuff creating undeserved sympathy for criminal. 8-22-39 (A) Depends on taste (Y) and (C) Unsoitable

**It Could Happen to You** (Stuart Erwin, Gloria Stuart) (Fox) Mixture of pleasing domestic comedy and mystery melodrama, with considerable footage devoted to unpleasant drinking party. Talented but meek hero is held for murder; wife's cleverness saves him and secures good position for him. Well directed, acted and written. 8-15-39 (A) Fairly good (Y) Better not (C) No

**Kid from Kokomo** (Wayne Morris, P. O'Brien, J. Blondell, May Robson) (Warner) Thoroughly distasteful mess. Unsavory fight manager exploits brawny, dim-witted yokel, abandoned as babe, by having drunken old harpian pose as his mother. She adds tough associate as "father." The fraud revealed, he adopts them as parents! 7-11-39 (A) (Y) and (C) Trash

**Kid from Texas, The** (Dennis O'Keefe, Florence Rice) (MGM) Rather novel and amusing comedy about conceited cowboy who leaves Texas for Long Island because of polo complex. Not the success he expected, he learns his lesson and when he returns, with team of costumed Indians, he wins game and girl in weak climax. 6-20-39 (A) Fair (Y) and (C) Entertaining

*The Film Estimates have appeared continuously in The Educational Screen for 13 years.*

*Most regretfully do we make the announcement of their discontinuance. (See Diversitorial in this issue.)*

**King of Chinatown** (Tamiroff, Anna May Wong) (Para) Tamiroff engaging as gambling-king with scruples about racketeering. Scoundrel "pals" shoot him, usurp his throne, but Anna May Wong as his hospital doctor works his reformation before he dies. Not over-violent and rather well done. 6-13-39 (A) Hardy (Y) Fair (C) No

**Lady of the Tropics** (Hedy Lamarr, Robert Taylor) (MGM) "Madame Butterfly" à la Ben Hecht. Socialite playboy on world yachting tour drops family and fiancée for tricky half-caste siren in Indo-China. Torrid romance, Oriental intrigue till smooth villainy brings heroine's suicide. Notable exotic role by Hedy. 8-15-39 (A) Depends on taste (Y) Unwholesome (C) No

**Lenin in 1918** (Russian-English titles) (Amkino) Elaborate, episodic, long-drawn out story of Lenin's merciless rise to power. Roles by Gorky and Trotsky. Mass scenes of mobs, armies and battles. Lenin, national idol, puts mantle of power on Stalin's shoulders. Usual Soviet glorification. 7-18-39 (A) Good of kind (Y) and (C) No interest

**Life and Loves of Beethoven** (Harry Bauer) (French-English titles) Notable for reproduction of much of Beethoven's music. Story concerns love for fickle Juliette and indifference to the loving Therese. His gradual deafness shown by striking technique. Heavily played by Bauer. 7-4-39 (A) Fair (Y) (C) Little interest

**Luzerzia Borgia** (French, Eng. titles) (Gallic Films) Elaborate backgrounds, excellent acting, in vivid portrayal of life and times of the ruthless Borgias seeking pleasure and power. Slow at times and photography uneven, but mostly impressive, convincing picture of a grim bit of real history. 8-22-39 (A) Good of kind (Y) Mature (C) No

**Maisie** (Ann Sothern, Robt. Young) (MGM) Glorifies breezy, illiterate, honest, engaging little chorus-girl heroine, speaking chiefly wisecrack, who pursues and "gets her man." Sprawling artificial plot provides extraneous complications such as a faithless wife, a suicide, and murder trial for hero. 7-4-39 (A) Hardy (Y) No value (C) No

**Man About Town** (Jack Benny, D. Lamour) (Para) Benny's best to date. Fast, frothy, well-knit musical comedy skillfully blending handsomely set song-and-dance numbers with amusing story of American actor's farcical entanglement with English aristocracy. Rochester contributes considerably to the fun. 7-4-39 (A) Very good of kd. (Y) Enterting. (C) Prob. omus.

**Man of Conquest** (Richard Dix, Edward Ellis, Gail Hamilton) (Republic) Fairly accurate life story of erratic, freedom-loving, big souled, heavy drinking, roughneck patriot-soldier-statesman, Sam Houston, ably theatricalized. Vivid picture of frontier Texas. Notably well done, especially Ellis' Andrew Jackson. 6-13-39 (A) (Y) Very good (C) Too mature

**Man in the Iron Mask, The** (Louis Hayward, Joan Bennett) (U. A.) Lively, skilfully done version of Dumas' fabulous, sword-rattling, romantic melodrama of court intrigue and dark doings in time of Louis XIV. Hayward splendid in difficult dual role. Supporting cast, photography, settings, costumes, all excellent. 8-8-39 (A) and (Y) Very fine (C) Mature and Exciting

**Missing Daughters** (Richard Arlen, Rochelle Hudson) (Columbia) Lurid melodrama with thrills and violence for the uncrlical. Gang set-up lures girls into service in tough dance-halls. Murder is reward for those who threaten to "tell." Radio-announcer hero ultimately gets evidence to convict and destroy mob. 7-4-39 (A) Mediocre (Y) (C) No

**Mr. Wong in Chinatown** (Karloff) (Monogram) Mildly suspenseful, non-gruesome murder mystery. Chinese war general sends sister to America to buy planes. Rival crook forces attempting to steal plane funds lead to her murder and two others. Karloff as Mr. Wong smoothly detects killer. 8-22-39 (A) Hardy (Y) Fair (C) If it interests

**Mutiny on the Blackhawk** (Arlen, Devine, Constance Moore) (Univ) Pseudo-historical stuff, anything for thrills. Unespeakable brutalities on becalmed slave ship; wild fight between Mexico and frontier squatter colony; rescue by General Fremont; and hero, rampant throughout, revealed as U. S. Army captain. 9-12-39 (A) Mediocre (Y) No (C) No

**Naughty but Nice** (Dick Powell, Gale Page) (Warner) Lively comedy about prim young professor of classical music getting mixed up with popular song publishers, who turn his symphony into swing tune, trick him into contract, involve him in plagiarism suit. Amusing at times, overdone and tiresome at others. Silly title. 8-15-39 (A) Light (Y) Fairly amusing (C) Unsoitable

**News is Made at Night** (Preston Foster, Lynn Bari) (Fox) Routine but quite mild newspaper-gangster murder melodrama. Aggressive managing editor, abetted by persistent reporter-heroine, resorts to desperate measures to get reprove for condemned man until he can uncover real murderer. Acting better than story. 8-8-39 (A) Mediocre (Y) No value (C) No

**On Borrowed Time** (Lionel Barrymore, Bobs Watson, Beulah Bondy) (MGM) Gently humorous fantasy depicting Death as a genial, kindly friend, finely produced, acted, for intelligent enjoyment. Much charm, humor and human appeal in emotional story blending the real and the unreal. Some overemphasis in dialog is flaw. 8-8-39 (A) Fine of kd. (Y) Mature, good (C) Too mature

**Only Angels Have Wings** (Cary Grant, Jean Arthur, R. Barthelmess) (Columbia) Expertly directed, photographed, acted, blending spectacular aviation thrills with absorbing story about intrepid commercial flier. Strong, human, convincing stuff. Good character values. Romantic element slight but pleasing. 6-20-39 (A) Very fine of kd. (Y) Gd. but strong (C) Mature

**Oppenheim Family, The** (Russian-English titles) (Amkino) Grim, powerful portrayal of talented Jewish family outrageously maltreated by Nazis. Insults, brutalities, exile, killings, suicides. Notable character work. Strongly anti-Nazi. Slow tempo and too much talk lessen dramatic values somewhat. 6-27-39 (A) Good of kind (Y) Mature (C) No

**Orage** (Chas. Boyer, Michele Morgan) (French-English titles) Finely acted, sophisticated theme of illicit romance showing tragic consequences when happily married hero becomes infatuated with another woman. Trite theme, thoroughly continental in flavor, fairly well done except for faulty continuity. 7-11-39 (A) Good of kind (Y) and (C) No

**Our Leading Citizen** (Bob Burns, Susan Hayward) (Para) Serious controversial drama with timely theme—Capital vs. Labor, resulting in strike and bloodshed. Earnest preaching carrying patriotic message. Bob in straight role of fine lawyer whose ideals clash with young hero's until latter sees light. Much talk; vigorous action. 8-22-39 (A) Unusual (Y) Prob. good (C) Beyond them

**Panama Lady** (Lucille Ball, Allan Lane) (RKO) Sordid, incredible tale of show-girl heroine, stranded in Panama, taken to South American jungle as housekeeper to atone for share in safe robbery. More unpleasant and lurid happenings before she finds happy future with hero who follows her to New York. 7-11-39 (A) Poor (Y) and (C) Certainly not

**Panama Patrol** (Leon Ames, Charlotte Wynters) (Grand Nat'l) Agreeably thrilling spy melodrama, in which instructive exposition of code ciphering by Washington Bureau offers considerable interest, and hero's tracking down of Oriental spy ring, in possession of Panama Canal secrets, entails many suspenseful situations. 7-11-39  
(A) Fair (Y) Rather good (C) Hardly

**Parents on Trial** (Jean Parker, Johnny Downs) (Columbia) Attempt at earnest message on theme of too-strict parents. Wholesome qualities of supposed teen-age youngsters help much, but ridiculous attitude of girl's father and other unconvincing, melodramatic elements greatly weaken values. 8-15-39  
(A) Hardly (Y) Doubtful (C) No

**Quirk Millions** (Jed Prouty, Spring Byington) (Fox) Lively, elementary farcical doings of Jones Family in Arizona, whence they trek to claim supposed gold mine willed by relative. Find no gold, but crooks using mine for hide-out get family crazily entangled with law, till real bandits are caught. 8-22-39  
(A) Hardly (Y) and (C) Amusing

**Romance of the Redwoods** (Jean Parker, Charles Bickford) (Colum) Obvious thrill stuff of little merit or interest save for forest settings and scenes of logging activities. Largely artificial, falsely motivated melodramatic situations built around theme of innocent man tried for murder. 6-27-39  
(A) (Y) Mediocre (C) No

**Rookie Cop** (Tim Holt, Virginia Weidler) (RKO) Simple little thriller with boyish cop for hero, engaging police dog as chief actor, and Virginia doing an irrepresible, self-appointed, 9-year-old detective. Dog's impossible feats made convincing. Lively fun for youngsters, with reasonable thrills. 7-25-39  
(A) Elementary (Y) Fair (C) Probably good

**Second Fiddle** (Sonia Henie, Tyrone Power) (Fox) Sonja's skating and Edna May Oliver's humor are brightest spots in light, agreeable little picture inspired by Hollywood's search for a Scarlett O'Hara. Minnesota schoolteacher gets coveted movie role, is big success, but studio publicity stunt ruins everything for her. 7-18-39  
(A) Pleasing (Y) Good (C) If it interests

**Should a Girl Marry** (Anne Nagel, Warren Hull) (Mono) Highly artificial concoction about heroine whose prison-birth threatens her marriage to doctor-hero. Contemptible rivalry among hospital doctors, blackmailings, shootings, endless emergency operations, etc. Crude stuff that fails to ring true anywhere. 7-25-39  
(A) Poor (Y) No (C) No

**Should Husbands Work?** (Gleasons, Harry Davenport) (Republic) Another in Higgins Family series of comedies, more convincing and realistic than others. Family's blunderings keep husband jobless until end of film when he succeeds wife as manager of cosmetics business. More nonsensical antics by Davenport as grandpa. 8-15-39  
(A) Fair (Y) and (C) Probably amusing

**Spellbinder** (Lee Tracy, Barbara Read) (RKO) Sordid melodrama well acted by Tracy as successful criminal lawyer, using shady tricks to acquit guilty clients. When daughter marries one of them, believing in his innocence, father kills him and defends self at trial. Plausible ending. 9-12-39  
(A) Hardly (Y) Unsuitable (C) No

**Stanley and Livingstone** (Spencer Tracy, Hardwicke) (Fox) Elaborate, impressive composite of history, high adventure, African scenery and extraneous romance. More chronicle than drama. Two heroes divide interest, alternate success and failure defeat suspense. Great historical moments finely done, rest of uneven value. 8-15-39  
(A) and (Y) Mostly good (C) If it interests

**S. O. S. Tidal Wave** (George Barbier) (Republic) Wildly sensational stuff, drably acted, about a hesitating hero who recovers in time to achieve happy ending. Villainous politicians nearly swing election by televising horror film of tidal wave destroying N. Y., thus driving voters from polls in panic. Fantastic absurdity. 6-20-39  
(A) Hardly (Y) No value (C) No

**Star Maker** (The Bing Crosby, Louise Campbell) (Para) Another entertaining musical echo of the past. Episodic story, inspired by career of Gus Edwards, reviews his songs and child vaudeville acts which brought him fame. Many youngsters in cast and new 14 year old singing "and." Linda Ware, add interest. 8-29-39  
(A) Good of kind (Y) and (C) Entertaining

**Stolen Life** (Elisabeth Bergner, M. Redgrave) (Para) Artistically produced English film. Bergner superb in difficult dual role of twin sisters with opposite personalities, one of whom assumes identity of other upon her death. Extraordinary, hardly credible central situation, but absorbing, moving drama. Ably directed. 7-18-39  
(A) Very good (Y) Too mature (C) No

**Stronger Than Desire** (Walter Pidgeon, Virginia Bruce) (MGM) Another busy-husband neglected-wife triangle, quite well done, but "other man" is so contemptible that wife's interest in him is incredible. She supposedly shoots the blackmailer, but lawyer brings out truth at trial and acquits all concerned. 7-18-39  
(A) Depends on taste (Y) No value (C) No

**Stunt Pilot** (John Trent, Marjorie Reynolds) (Mono) Ruthless director, seeking real death and disaster for his airplane thriller, gets vengeance also on old enemy, hero's opponent in air fight, by sneaking real bullets into hero's guns. Chance photographs by boy at play clear hero and spot villain. Hectic crudity. 7-25-39  
(A) Poor (Y) No (C) No

**Sudden Money** (Ruggles, Rambeau) (Paramount) Winning sweepstakes ticket makes fools of drug clerk and wife, each squandering money pursuing old college ambitions until loss of it brings them to their senses. Diverting at times. Incredible farcical antics, one sequence imitative of "You Can't Take It With You." 6-20-39  
(A) Ordinary (Y) Passable (C) Unsuitable

**Sun Never Sets** (The Fairbanks, Jr., Rathbone, and fine cast) (Para) Notable portrayal of fine old English family traditionally devoted to the Empire's Colonial Service. Highly melodramatic villainy adds thrill but character values dominate. Intelligent entertainment but perhaps too "British" for general appreciation. 6-27-39  
(A) (Y) Very good (C) Quite mature

**Susannah of the Mounties** (Shirley Temple, Randolph Scott) (Fox) Simple adventure tale with slight plot concerning hostile Indians, building of Canadian Pacific Railroad, and little orphan's devotion to "Mountie"-hero. Elementary stuff of little interest aside from Shirley's winning personality. Warfare scenes restrained. 7-4-39  
(A) Perhaps (Y) Good (C) Enjoyable

**Sweepstakes Winner** (Marie Wilson, Allan Jenkins) (First Nat'l) Two cheap, crude race-track loafers spend most of film trying to wangle very silly heroine's \$1000, so as to bet it and make \$5000 to buy racehorses, etc. Fathead hero present merely to be heroine's husband at the end. 6-27-39  
(A) Stupid (Y) No (C) No

**Tarzan Finds a Son** (Weismuller, O'Sullivan) (MGM) Less distorted and absurd than its fore-runners. Retains exciting thrills—narrow escapes from jungle perils, savage brutalities, etc., but settings, wild animal shots and beautiful underwater swimming add elements of genuine interest. Small boy character appealing. 7-4-39  
(A) Perhaps (Y) Good (C) Exciting

**Tell No Tales** (Melvyn Douglas, Louisa Platt) (MGM) Above average intricate detective thriller. Douglas does smooth, deft role as newspaper-man who outwits rival paper, stumbles on kidnap evidence, involves heroine in hectic adventures till all is solved and saved. One drinking episode thoroughly overdone. 6-13-39  
(A) (Y) Very good of kind (C) No

**400,000,000, The** (Joris Ivens documentary) (History Today, Inc.) Impressive picturing of Chinese life and thought amid present actual war conditions, grim and greswome. Strongly pro-China but rings true. Good photography, maps, and properly intermittent narrative by Fredric March. An important "documentary". 6-13-39  
(A) (Y) Very good of kind (C) Very strong

**They All Come Out** (Rita Johnson, Tom Neal) (MGM) Authentic, informative prison film made in cooperation with U. S. Dept. of Justice. Exciting gang robberies at start, but mostly shows kindly efforts of prison staff to rehabilitate criminals. Human little story of regeneration of boy and girl involved with bank-robbing gang. 8-29-39  
(A) and (Y) Good of kind (C) Too mature

**They Asked For It** (Michael Whalen, Joy Hodges) (Univ) Doctor, lawyer, journalist and his fiancée, leave city to carve out small town careers. Hard struggle until a supposed suicide, needing solution as murder, gives them plenty of action. Dramatic construction faulty, some absurdities, but nothing objectionable. 7-18-39  
(A) Mediocre (Y) Fair (C) Perhaps

**Torchy Runs for Mayor** (Farrell, MacLane) (Warner) Swift-moving, exciting story of newspaper reporter's courageous exposure of crooked boss, who resorts to killing and kidnapping to thwart her. Slow-witted detective-fiance rescues her and she wins election. More painful comedy by Tom Kennedy. 7-11-39  
(A) Perhaps (Y) Fair of kind (C) No

**Trapped in the Sky** (Jack Holt) (Columbia) Very ordinary, mildly puzzling, moderately violent spy thriller of loose, unconvincing action, as army-captain hero patly tracks down foreign spy ring responsible for sabotage of U. S. airplanes. Absurd bit of hero doing two-story plunge through window-pane without a scratch! 8-8-39  
(A) Mediocre (Y) Perhaps (C) No

**Under-Pup** (The Gloria Jean, Virginia Weidler) (Univ) Introducing talented 11-year-old singer. Does fine work as engaging child of poor but happy family who gets outing at rich girls' camp, triumphs over their snobbish treatment and rights many wrongs. Much appealing and humorous action, good cast, fine human values. 9-5-39  
(A) Entertaining (Y) Good (C) Very good

**Undercover Doctor** (J. Carroll Naish, Lloyd Nolan) (Para) Docteur, convincing, well-acted film. FBI methods of tracking down criminals interestingly shown. Mainspring of plot is the vain effort of a prominent doctor, grown wealthy from undercover services to crookdom, to shake off his criminal association. 8-29-39  
(A) Good of kind (Y) Doubtful values (C) No

**Unexpected Father** (Baby Sandy, Mischa Auer, Shirley Ross) (Univ) Utterly engaging orphaned baby falls into devoted hands of small-time actors. Amusing adventures till right man and girl marry to become foster-parents. Wholesome characters in none-to-original story. Nerve-racking climax with baby on dizzy ledge. 8-8-39  
(A) Fair (Y) and (C) Good

**Ware Case, The** (Clive Brook, Barry Barnes) (G-B) Unusual, very English, murder-mystery character drama, smoothly done, about gay, philanthropic, spendthrift aristocrat, his long-suffering wife, and lawyer-friend who loyally defends husband of woman he loves. Well concealed mystery, with startling ending. 9-12-39  
(A) Good (Y) Mature (C) No

**When Tomorrow Comes** (Dunne, Boyer) (Univ) Dignified treatment of unconventional but decent romance between pianist hero, married, and waitress heroine. Action not wholly convincing. Barbara O'Neill fine as mentally deranged wife, with whom hero finally remains. Hurricane and flood scenes are striking backgrounds. 9-12-39  
(A) Good of kind (Y) Too mature (C) No

**Unmarried** (Helen Twelvetrees, Buck Jones) (RKO) Crude ex-pugilist and brittle cabaret hostess are regenerated through love of an orphaned lad for whom they establish a home. Human values greatly nullified by unsavory atmosphere at film's start, and questionable morals in pair's unmarried status till boy is grown. 8-29-39  
(A) Hardly (Y) and (C) Unsuitable

**Winner Take All** (Tony Martin, Armetta, Gloria Stuart) (Fox) Horse-race, prize-fight concoction wherein genial Henry Armetta turns track and ring gambler, and Tony is champion prizefighter (1), not singer. Again, the movie method of money-raising for good cause—betting other people's money to win more. 6-27-39  
(A) Mediocre (Y) Better not (C) No

**Winter Carnival** (Ann Sheridan, Richard Carlson) (U. A.) Scrambled, long drawn-out plot centering around Dartmouth Winter Carnival and college romances. Young professor and glamorous divorcee, pursued by reporters, renew romance and tire audience with wavering on marriage question. Carnival sequences best feature. 8-22-39  
(A) Only fair (Y) Prob. entertaining (C) Perhaps

**Within the Law** (Ruth Hussey, Paul Kelly) (MGM) Twice-filmed story of aalegirl, wrongly convicted of grand larceny, who studies in prison various shady but non-criminal practices for future revenge on store magnate responsible for conviction. Love-for magnate's understanding son ends avenging career. Hussey promising. 7-18-39  
(A) Fair of kind. (Y) Better not (C) No

**Wizard of Oz** (Judy Garland, Haley, F. Morgan, Lahr) (MGM) Famous old stage play glorified in gorgeous Technicolor amplified in typical Hollywood style. Fantastic dream experiences of little heroine picturesque and highly thrilling for all but over-sensitive children. Mixture of gaudy and sensational with striking and artistic. 8-29-39  
(A) (Y) and (C) Very good of kind

**Wolf Call** (John Carroll, Movita) (Monogram) Another Zane Grey yarn. New York magnate's playboy son is sent to radium plant in Arctic to make good. Detects plotting employes, defeats their attempt to steal plant, and finds the Indian heroine more desirable than the fiancée back home. Mediocre acting. 6-20-39  
(A) Feeble (Y) No value (C) No

**Woman Is the Judge** (Otto Kruger, Frieda Inescort) (Columbia) Fine woman judge at murder trial learns culprit is her long-lost daughter, grown up in crime, who killed to prevent blackmail of mother. She resigns, takes over defense, wins, and marries long-devoted D. A. Passable little thriller. 8-15-39  
(A) Fair (Y) Fair (C) Hardly

**Women, The** (Norma Shearer, Joan Crawford, Rosalind Russell) (MGM) Sophisticated stage play screened for wholesale broadcast in Hollywood glamour style. Devoted wife driven by dizzy, gossiping friends joins Reno divorce whirl. Much excellent acting offset by smart-aleck clowning and cheap wisecrack from all-woman cast. 9-5-39  
(A) Good of kind (Y) and (C) No

**You Can't Get Away with Murder** (Bogart, Billy Halop) (Warner) Grim, realistic crime drama by Warden Lawes, mainly set in Sing Sing. Association with gangster gets boy involved in robbery and murder. His fear of pal and consequences almost sends innocent man to chair. Well-acted, suspenseful, absorbing. 7-11-39  
(A) Good of kind (Y) No (C) No

**Young Mr. Lincoln** (Henry Fonda, Alice Brady) (Fox) Rambling, episodic fairly historical spotlighting of Lincoln in his early thirties in New Salem and Springfield. Appealing, life-like, convincing portrayal of aloof, shrewd, lanky, lovable rustic on his way to greatness. Some scenes rather overdrawn. 6-13-39  
(A) Good (Y) Very good (C) Good

# EDUCATIONAL SCREEN

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to the Visual Idea in Education

OCTOBER, 1939

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Silence  
of the  
Night



Painting by WENDT (Courtesy of Colonial Art Company)

## IN THIS ISSUE

*Experiencing College  
on Location*

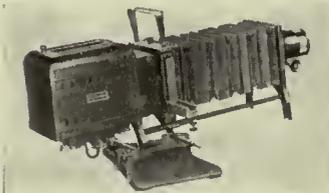
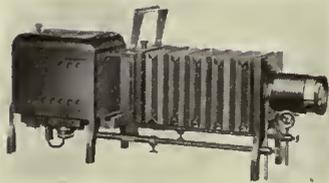
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## Contents

Diversitorials .....	276
Experiencing College on Location H. M. Sherman.....	277
Adult Preferences in Educational Film Programs G. L. Freeman.....	279
An Elementary School Makes a Utilization Film Ruth Livermon .....	280
A Questionnaire Survey in Georgia University System of Georgia.....	282
Diethylphthalate for Hand-Made Lantern Slides Grant Paterson .....	283
Motion Pictures—Not for Theatres Arthur Edwin Krows.....	284
Among Ourselves—Notes from and by The Department of Visual Instruction Conducted by The Editorial Committee.....	289
The Federal Film Conducted by Arch Mercey.....	291
Thanksgiving—In Hand-Made Lantern Slides Ann Gale .....	292
The Literature in Visual Instruction—A Monthly Digest Conducted by Etta Schneider.....	293
Current Film Releases.....	299
News and Notes Conducted by Josephine Hoffman.....	302
In and For the Classroom Conducted by Wilber Emmert.....	306
Film Estimates .....	314
Here They Are! A Trade Directory for the Visual Field.....	316

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# Diversitorials

## The Editorial Advisory Board

IN THE November issue we shall have the pleasure of announcing our new Editorial Advisory Board of Ten. The method of selection has been somewhat novel and, we believe, significant. Ballots were sent to 24 leaders in the field—eight each in the West, Midwest, East and South—for their 240 choices. A nearly 100% reply was received. Thirty-five candidates were named in the voting, votes for each ranging from one to sixteen.

The results are uncannily logical, producing almost exactly the list we had hoped to see evolve. It is beautifully balanced regionally and will prove, we are confident, eminently satisfactory to the national visual field. The nine top names in the balloting show three Board Members in each of the three sections of the country! For the tenth place four names are tied, and these four are located respectively in the West, Midwest, East, and South! The last ballot—which has just reached us at this writing—has determined which of the three sections polled is to have four representatives on the Editorial Advisory Board!

Publication of the list at this time is prevented by a mere detail, namely, individual acceptances by the Board-elect. Eight of the ten are ready and willing; we have still to hear from two. There is ample time to complete this formality before the next issue. In case of unexpected refusals, replacements will come from the next highest in the balloting which, interestingly enough, will not disturb the regional balance.

## The National Film Evaluation Project

ALL CONCERNED will hear from us soon by direct mail—original judges and new volunteers present and to come.

## The Film Estimates

IN SEPTEMBER we proposed omission of the Film Estimates in the magazine hereafter, and use of the space for material more specifically concerned with "Visual Instruction" in American classrooms. The proposal was intended, and was expected to stand, as a final decision "unless there is a very wide and strident chorus of objection." We anticipated no such chorus, but it came. The first week's mail made it quite clear that the Film Estimate page, now completing one month beyond thirteen consecutive years, has a value and appeal to many readers that we little suspected. Here are some excerpts from the pleas and threats, the former much more impressive.

*A Virginia High School says tersely,* "We have depended so on this source of information for all our Council's movie bookings! If we aren't able to get this knowledge, we shall ask that you refund our two-year renewal subscription, mailed last week to you."—*A Pennsylvania Director of Visual Education is equally blunt:* "A veritable stentorian chorus of howls will emanate from this School District if you discontinue Film Estimates! Why do you suppose we subscribe so faithfully to your magazine?"—*A Massachusetts Director says:* "I regret your plan to discontinue the Film Estimate Service. That Service was one of the outstanding features of your magazine. Each month I went over the list of films with my students and I feel that it did a lot to steer them into wanting to see good, wholesome films. I do hope you will reconsider."

*A quite personal note from Seattle:* "I have been a continuous subscriber to THE EDUCATIONAL SCREEN since October, 1925, solely because it contained the Film Estimates. At first my idea was to help guide my three children in their choice of movies, but now that they have grown and left home I find I am as dependent on the estimates as I was years ago."—*A Supervisor from Rhode Island tells us how to save space, still retain Film Estimate values, and adds,* "We can get plenty of description of the films from the industry but there is independence of thought in your Film Estimates. Our experience with twelve schools confirms most of your ratings, although Victoria the Great was found to be more mature and less interesting than your rating would indicate. Our rating by children differed from yours by adults!"—*From a California school:* "We find the Estimates to be very helpful and worthwhile, not only in the selection of pictures to be seen by adults, but also they give the criteria for intelligently selecting pictures for our children. Not to be menacing, but to be practical, we feel that our continuance as a subscriber will depend to a great extent on your maintaining the very able feature of Film Estimates."—*An Ohio P. T. A. District Chairman writes,* "I certainly hope you have a very wide and strident chorus. I have subscribed to this magazine principally for this help. I am very much interested in motion picture appreciation in Parent-Teacher groups, as well as visual instruction. We always feel we can depend on your estimates which cannot be said of very many lists. They make up a great part of the information we pass on to our mothers. I do not see how we can do without your Estimates. Please, oh please do not discontinue!"—*An Ohio teacher adds,* "Since September, 1938, when I received my first copy of your magazine, the above service has been in constant use at school and in my home. Being charged with the selection of the noon-hour "movies" I have come to rely on your recommendations. In my home our two children use them regularly in choosing their motion picture entertainment."—*From a Missouri Visual Instruction Director we hear,* "To me this is a very valuable department and I know that our teachers who are acquainted with THE EDUCATIONAL SCREEN use these Film Estimates actively in Parent-Teachers Meetings and Mother Clubs in answer to frequent questions by parents as to "What theatrical pictures are good for my children?" Since this is a matter of great concern to conscientious parents and teachers, it seems to me that the dropping of this Department will be a definite loss and one which cannot easily be replaced. I know that I speak for a large number of the Teachers of St. Louis County when I say that I hope very much you will reconsider your decision."—*Even a Division Manager of one of the biggest commercial companies in the visual field declares,* "For many years the page of Film Estimates has been the best thing in THE EDUCATIONAL SCREEN. I should be sorry to see it dropped."—*A City School System argues,* "For ten years we have been subscribers. We have appreciated the splendid articles and suggestions in the magazine, and its position in the van guard in the field of visual aids. However, the greatest service rendered to us has come through the Film Estimates. This has been infallible in our experience. No other listing is equal to it; none as reliable or to the point. At various times in making choice of films for our school, as booker, I have allowed myself to be influenced by the opinion of some friend whose judgment I felt reliable even though the subject was not favorably listed in EDUCATIONAL SCREEN. Without exception, I have found my friends were wrong, and the Film Estimates were right. We run three films daily at our lunch periods. We have done this for thirteen years. Choice is a genuine issue with the committee and EDUCATIONAL SCREEN has supplied our wants nobly. Our school enrollment is close to four thousand. It has been over twenty-eight hundred for these thirteen years of films. Do you wonder that this is a genuine issue with us?"—and it is signed by all twelve members of the Visual Education Committee!

We have reconsidered. The Film Estimates will continue.

N. L. G.

# EXPERIENCING COLLEGE ON LOCATION

Being a live, vivid and concrete account of genuine accomplishment in the too little used means to visual instruction known as the School Journey.

By **H. M. SHERMAN**  
Bay Path. Institute  
Springfield, Mass.

**W**HILE director of visual education in the West Chester State Teachers College, (Pa.) it was my pleasure to conduct five school journeys to New York City. No city in the world can be richer in material appropriate to the teaching process than is New York,—hence it has occurred to me that these experiences are worth recording for others who might make similar ventures.

These journeys grew very, very slowly from my experiences, study and meditation. In 1929, it fell to my lot to teach a course in visual Education in Summer School, attended mainly by teachers in service. I inherited a textbook from the former teacher, and proceeded to assign daily lessons of ten to twenty pages of reading material with which to while away the hot July days. Perhaps the students did not discover the weakness of the course, since neither they nor I knew much about visual education. I cannot say whether my students learned anything from the course. I learned one good lesson, however: that this was not visual education. Because no other teacher cared to teach Visual Education, the course was given to me in following semesters. I had learned that visual education is learning through seeing—and doing. Semester by semester, as time, study and finances permitted, the course grew visually in materials, procedures, and equipment appropriate to such learning.

Eventually, a little school journey to the local telephone office proved quite good educational experience, I thought, according to the reactions of my students. Then along came President Roosevelt's inaugural. Dr. Charles A. Selzer and I organized a bus load of students and teachers to see the inaugural. Students and teachers alike keenly appreciated that history lesson. The success of the journey pointed to further possibilities for the future.

Soon thereafter, I began my graduate work at New York University. While in attendance at the 1934 summer session, I took several of the short journeys over New York offered under direction of the University. It was then that the thought occurred to me that these little afternoon journeys could be woven into a continuous program of experiences for students in my classes in visual education. Accordingly, during the next semester while I was attending week-end classes at the University, I spent Saturday afternoons roaming New York City. I studied places, institutions, educational facts, transportation, streets, traffic; bought folders and guides; interviewed the Cook Travel Agency and persons in authority at institutions of interest; I wrote letters; in fact, I did everything that

could seem to add to my purpose. I tried to piece facts together into a unified teaching venture and to imagine how I would guide each event with a class of thirty or more students.

With great trepidation, I organized the first journey for May, 1935 as a voluntary event related to the course in Visual Education. It was a one-day journey,—a long day it was, too. To go by bus 120 miles to New York, do a school-teacher's day studying New York, and returning another 120 miles meant a day stretched out between 5:30 A. M. of one day and 2:30 A. M. of the next. The total cost of the journey, borne entirely by the students themselves, amounted to a little less than five dollars each.

Words fail me in describing the mental fears which haunted me for days and nights preceding this first journey. What if it should rain all day? What if the bus broke down? What if a student were injured? These and a hundred other worries beset me. But, "All's well that ends well." The day was perfect, the bus missed not a stroke, and the itinerary clicked with the regularity of college classes. The students returned weary, but enthusiastic. So thoroughly did they broadcast and advertise their experiences that it was a mere matter of course in organizing the following journeys,—in fact, each time thereafter, a few students—five to ten—could not be accommodated, and consequently, were refused the right to go.

In planning the second journey, it was agreed to plan the itinerary for two days and one night. This worked out much more satisfactorily, since the fatiguing bus ride could be divided between the two days. The extra time was precious in the itinerary. Added expense was involved, of course, in extra meals and hotel lodging. Notwithstanding, the total expense—bus, hotel, meals, admissions, a movie of the trip, photographic printing done by the students in our own dark-room upon our return, everything—amounted to a little under ten dollars per student.

In view of the following facts,—(1) the journey was voluntary, without credit and limited to visual education students, (2) many of the students were hard pressed for money, and (3) each student must pay his own way,—the over-subscription of bus capacity for each journey after the first is student testimony of the value of these experiences. I am quite certain that no individual could make an itinerary equal to this one for less than two to three times our proportionate cost. And, even if he did, the educational facilities of our organization for learning would be lacking. Students frequently commented on the economy of the journey and the opportunities for learning. It all



Poster Publicity for the School Journeys.

comes from the fact that group organization makes economy and provides increased learning facilities.

There are those who think a school journey is a mere matter of setting an hour for departure, another for arrival, a particular time for lunch, a few hours to see something, and setting a time for returning. That is not a school journey,—it is a mere journey. A school journey—and surely a New York School journey—is infinitely more than that. It is a week's, or a month's, school crowded into a few hours. It is a student-teacher enterprise, involving mutual work, study, preparation and almost endless planning to make experiences happen for the teaching of real and useful lessons.

Early May or November seemed to be the time in our school calendar best suited for this journey,—depending on which semester of the year the journey came in. Work was begun five or six weeks in advance. The first step was to collect the fees assuring the journey. If enough fees were forthcoming, the journey would be planned; if not, no further thought was given to it. Three or more brief meetings of the group were necessary for developing organization and plans. Immediately after the journey was assured, a date was selected from the school calendar. The date was made to coincide with a day when the Queen Mary or the Normandie was to be in port and open for inspection. Inspection of one of these ocean liners was always an important event on the program.

Many things must be considered in organizing an itinerary. Since we used the bus for our transportation, our itinerary must be planned to necessitate as little driving and parking as possible. This is no small problem in New York City. Several times the driver and I almost worked ourselves into unwelcome situations with the police. Generally speaking, however, the police were very considerate of our problems and frequently went out of their way to help us.

There were many other complications. The inspection of the Queen Mary could be made only between

ten A. M. and two P. M. The Stock Exchange was open only between ten and three. A visit to the Stock Exchange must be arranged a week or more ahead and is not easy to change. Rules of the Exchange admit only twenty-five to the gallery at one time. During the first visits, it was necessary to divide the group of more than thirty students into two sections. While one section was admitted to the gallery, the other section studied Wall Street and Trinity Churchyard, or the Brooklyn Bridge and the skyline. At the end of a half hour, the sections exchanged places. After our third journey I made use of my improving friendship with the publicity director to prevail upon him to admit all of the group at one time. This simplified matters greatly.

It was necessary to visit the News Publishing Company at a particular time in order to see the presses running. We must be at an exact spot at breakfast, lunch and dinner. Our itinerary kept us busy every minute,—consequently, the students were always hungry and thirsty. I soon learned it was very important to select a desirable eating place, and to be there exactly on time. Though much of the splendid cooperation given me by the students had a direct relationship with their intelligence quotients, I discovered that a considerable proportion came by way of their vitamins.

Some events must come in the day, some at night. From the Empire State Building early in the first day we identified our geography of Manhattan; from the R. C. A. Building of Radio City we thrilled at the fairyland of twinkling lights. We must inspect Chinatown and the Bowery in late afternoon to see them at their best—or worst—and follow with our dinner in the Oriental Restaurant. We must have lunch at the John Jay Dining Room at Columbia University the second day in order to make economy of bus driving, good food, appetites and school atmosphere blend. Now, put all of the foregoing complications of these last three paragraphs together, add a score more, and you have some notion that building and conducting an itinerary is not a mere matter of departing, arriving, seeing, and returning.

My problems were not ended once the itinerary was arranged. Then I must pray no major event would be cancelled at the last minute to upset part or all of the itinerary. Once, I received notice only a few days before the date set for the school journey that the inspection of the Queen Mary must be cancelled because the ship was returning immediately for the coronation of King George. I knew that the Queen Mary must sail, and that King George must be crowned; I knew, too, that we must board a liner. The only solution was to move our journey up one day in order to visit the Berengaria. That meant sending telegrams and reorganizing more than half the whole journey. At another time, I received a telegram from the World's Fair Committee only three days prior to our trip that they couldn't receive us on Tuesday as planned, but could on Monday. A simple shift in events happened to solve this problem, however. Cancelling one event or changing it usually disrupts the whole itinerary

(Continued on page 305)

# ADULT PREFERENCES IN EDUCATIONAL FILM PROGRAMS

By **G. L. FREEMAN**  
Northwestern University

Presenting some significant results of research in a field where all too little has yet been done—Adult Education.

IN the spring of this year the University College set itself the no small task of determining something about adult preferences for educational motion picture programs. The need for such a survey is easily apparent. On all sides schools, churches and clubs are presenting motion picture series for supposedly educational ends. Films are being shown in community auditoriums by various propaganda groups, and local societies are organizing to bring to the general public some of the outstanding developments in documentary, travel and other non-theatrical films now in so great abundance. Considerable money is being spent in the production of new material intended primarily for general adult audiences. Even the commercial theatres are beginning to realize that their programs may do more than merely entertain—witness the crowds which attend the *March of Time* screenings, and such 'social problem' dramatizations as "*Blockade*," "*Life of Emile Zola*," "*The Citadel*," "*Professor Mamlock*" and "*The River*." All these developments pose interesting and significant questions: Just what constitutes the adult taste in educational movies? What types of program will he support? Is it feasible for an educational institution to sponsor a series of non-theatrical movie programs for the adults of its community?

As a part of its extensive project in the application of visual aids to adult education,<sup>1</sup> the University College has been able not only to survey adult opinion about educational motion pictures, but also to determine by actual attendance reaction something about the types of programs most in demand.

Preliminary survey revealed at least seven major areas of interest to which available motion pictures might contribute. These were as follows: (1) social problems, (2) travel and foreign language films, (3) applications and appreciation of physical and biological science, (4) ethnics (mental hygiene, child development, personality, culture), (5) historical-documentary films, (6) art and music appreciation, (7) vocational and avocational guidance.

It was decided to develop a representative program of films in each one of these areas, and offer it as a Friday evening series at Thorne Hall auditorium in downtown Chicago, between February 17th and April 21st, 1939. The announcement reproduced below was

sent to school and club groups likely to be interested, but no general advertising campaign was engaged in. Daily papers carried only brief news reports of the series.

## The University College Announces an Educational Motion Picture Series

Utilizing the vast resources of the screen in the analysis of contemporary problems. Newly released sound films, with interpretive comments by members of the University faculty. Tickets for the entire series (seven events) one dollar; single admission twenty-five cents.

*The Peoples' Wealth*—Are Americas' natural resources being dissipated? What steps may be taken to save something for future generations? A series of U.S. and other documentary films dealing with soil, water, forest and oil conservation; including "The Plow that Broke the Plains", "The River" and "Rain for the Earth".

*Racial Prejudice*—"Professor Mamlock", a dramatic presentation of the problem. Short feature "Towards Unity". These powerful films are included on the University College series in recognition of their tremendous importance to general adult education in creating racial understanding.

*Good Neighbors*—Americas' destiny faces south. Meet our partners in new world democracy. Learn how Hispanics live and think. A series of timely film releases emphasizing the cultural and economic life of these people, the revolutionary background, commercial interests and other common bonds which unite their political future with that of the United States.

*Children are Teachers*—What can children teach adults about their own behavior patterns and mental hygiene? How may a comprehensive knowledge of the pre-school child aid parents in enriching the home life?

*Inside Information*—How does the human machine carry on its vital activities? How may a better knowledge of ourselves contribute to our well being? Instructional sound films with superb animation and photographic detail facilitate understanding of how breathing, digestions, and other bodily processes are carried on.

*Science, servant or master*—Is scientific advance wrecking society? Would we be happier with less invention? What are the responsibilities of the scientist in the modern world? A short documentary film showing the clash of scientific advance with forces of organized society. Provides a basis for open forum discussion of the problem. Audience participation invited.

*1,000,000 Artists*—Why do we need avenues of creative expression? What does artistic expression contribute to a well-balanced life? How does one get a hobby? A series of short "how to do it" films on puppet making, painting, ceramics, photography, etc.

The public was admitted free to the first performance, but approximately one-third of the 400 in attendance had already bought season tickets. Before the showing of the film program, this group was asked to fill out a

1. An educational motion picture series on contemporary problems; Service Studies in Adult Education, Bulletin No. 7, 1939, University College, Northwestern University.

questionnaire expressing relative preference for the seven areas of interest, and the general type of approach to these topics which they favored. Results of this poll (210 replies) were as follows:

Area of interest	1st choice	2nd choice	3rd choice	weighted total
1. Social problems . . . . .	35%	10%	10%	27%
2. Travel and foreign language . . . . .	6%	14%	8%	12%
3. Application and appreciation of science	8%	7%	12%	10%
4. Euthenics (mental hygiene, child development) . . . . .	17%	12%	7%	14%
5. Historical, documentary . . . . .	9%	15%	15%	14%
6. Art and music appreciation . . . . .	12%	9%	17%	16%
7. Vocational and Avo-cational Guidance.	8%	5%	6%	8%

In terms of relative preference, the topics rank as follows: 1. Social problems, 2. art and appreciation, 3. euthenics and historical documentaries, 4. travel and foreign language, 5. guidance.

As for the general type of introduction to be employed major preference was given to an interesting lecture supplement to the films, with interest in study guides a far second. The weighted scores for each suggested approach were (a) films only, 10%, (b) brief introduction from floor, 14%, (c) running integrative lecture, 40%, (d) introductory films used as basis of open forum discussions, 16%, (e) study guides or program notes distributed, 20%.

Several means were employed in evaluating the programs given and in obtaining estimates of audience reaction. The most obvious index of interest in the topics

was the number of persons attending each performance. While only 133 season tickets were sold, paid admissions varied from a low of about 200 to a high of over 500. Ranked according to attendance, the topic "Our Neighbors" was first, with "Children Are Teachers" a close second. Next in order came "The People's Wealth" and "Professor Mamlock". The programs having the least attendance were "Science and Society," "Inside Information" and "100,000,000 Artists". There is reason to believe that the excess attendance for "Our Neighbors" and "Children are Teachers" over the "People's Wealth" and "Professor Mamlock" programs was due to special circularization of teachers in the Chicago schools, and that their general appeal was about the same as the social problem topics. Attendance to the art appreciation program did not come up to expectations, but this may have been due to its unfavorable place in the series.

Another index of audience response was obtained from questioning, at the end of the series, all of whom had seen five or more programs. In answer to the question "what was your relative interest in the topics covered," this group ranked the programs as follows: 1. The People's Wealth, 2. Good Neighbors, 3. Children are Teachers, 4. Professor Mamlock, 5. 100,000,000 Artists, 6. Inside Information and 7. Science and Society; as to the adequacy of film materials, the group rated the films in The People's Wealth, Inside Information, Racial Prejudice and 1000,000,000 as very adequate. Most of the films used for "Children are Teachers" and "Good Neighbors" were considered appropriate. The film presentation for the Science and Society program was considered the least helpful. Manner of faculty introduction was also reported upon, with the majority of the audience favoring considerable

(Concluded on page 301)

# AN ELEMENTARY SCHOOL MAKES A UTILIZATION FILM

By **RUTH LIVERMON**  
Principal Meadowbrook School  
Norfolk, Virginia

FOR its second attempt at film making the group at Meadowbrook decided on a utilization film on the third grade level. Three reasons for its filming were clearly formulated, namely:

1. To show the place of the sound film in the curriculum of the third grade.
2. To show the varied activities which the sound film stimulates.
3. To encourage other creative teachers in the use of the sound film in classroom instruction.

The social studies field on the third grade level centered around the social living of children in foreign lands. Mexican areas vivified by the sound film, *Mexican Children*, produced surprising follow-up activities. Due to these unusually varied results, this section was chosen as the subject of the film.

The preparation prior to the actual filming, the selection of material for the script, and the final continuity required careful planning, thought, and much revision. Teachers, children, and parents shared in this preparation. At length the continuity evolved, dividing itself naturally into two sections, showing:

1. The procedure of the class and the teacher in using the sound film.
  2. The activities growing from the use of this film.
- In the procedure the following shots were planned:
1. The teacher selects the film to be studied.
  2. She studies the guide book.
  3. She previews the film, and selects questions to be studied.
  4. The class is prepared for the first showing of the

film. Purposes are set up.

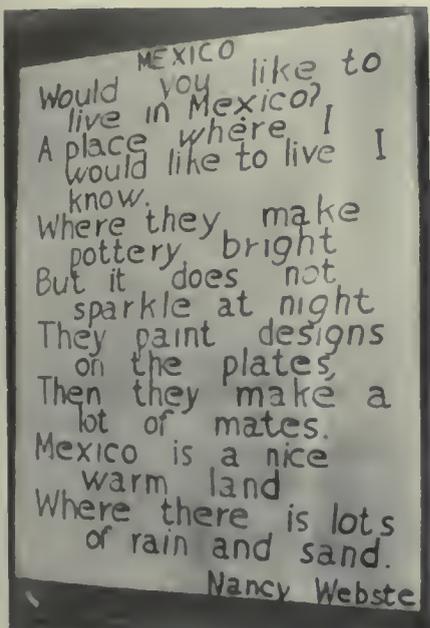
5. The class sees the film.
6. Discussion takes place immediately after the showing on the purposes. The class answers the questions which were raised before the film showing.

Creative activities which followed this procedure composed the second half of the continuity and the film as finally finished. These activities included:

1. Group and individual reading materials.
2. Committees of children seeking the assistance of other groups in the school.
3. Several individuals bring Diego Rivera prints for study. Others contribute Mexican slippers, toys, dolls, hats, and soldiers.



Large mural in tempera point developed from the film.



English class activity growing from use of sound film, "Mexican Children."



Mexican meal (notice jug, jars, and tortilla) outside.

4. Art activities: Finger painting, Chalk drawings, large mural in tempera paint.
5. Group writing letters to their parents inviting them to see the film with them the next day.
6. Committee showing their parents their activities already completed.
7. Parents see the film with the children.
8. Children tell their parents the story of the film with the sound cut off.
9. Several parents stay to help in their activities. They assist the group with a Mexican village of clay.
10. Making and painting of jars.
11. Committee writing a letter describing the film to an absent member of the class.
12. Stories and poems made after seeing the film.
13. Physical activities: Boys imitating Mexican jumping games; Girls dancing.
14. Activities of the children and parents preparing for a Mexican meal outside. Beans, tortillas, and water jugs were used.
15. Buying pottery made by the children.
16. Class leaves the school for a visit to the museum.

Several values derived from the making of this utilization film on *Mexican Children* came as by-products of the activity, and from the angle of social living in a democracy may be important. To realize the purposes of the film, the sharing of the same experiences by many was essential. The staff, the children, themselves, and their parents were not only in the film, but cooperated in its planning and production. The making of the film itself culminated as the final activity of a rich period on Mexican life for the children. The growing generalization that to produce a worthwhile achievement in which many personalities, ages, talents, skills combine, is a vital learning experience for children in a chaotic, present day world.

# A QUESTIONNAIRE SURVEY IN GEORGIA

From Division of General Extension  
University System of Georgia

"A SURVEY in Audio-Visual Education" has recently been completed by Donald K. White, Assistant to J. C. Wardlaw of the Division of General Extension, University System of Georgia, among schools served by the Division. By courtesy of Mr. Wardlaw, we are able to present a summary of results below.

The survey aimed to determine three questions or problems—(a) preferences as to subjects for new educational film production; (b) comparative use made of various visual aids other than sound films; and (c) opinions on various details in the Division's educational film library service. A 4-page mimeographed questionnaire, with detailed cover letter accompanying, was sent to 245 schools, colleges, and school systems using motion pictures regularly in classrooms and assembly programs. A return of 52 out of the 245 was secured, from which the following data were compiled.

*Section (A)* A classified list of subjects, printed in the questionnaire for checking those on which new films are most needed, showed votes as follows: (27 votes) United States Government. (26) Sex Education or Social Hygiene. (25) Safety. (24) Photography. (23) Natural Resources, Hygiene, Public Health. (21) Citizenship, State Government, Venereal Diseases. (20) Physiology, Local Government, Birds. (19) Electricity, Habits and Behavior of Animals, Care of Teeth, Dentistry. (18) Foreign Trade, Railroads, Air, Flowers, Bacteriology. (17) Capital and Labor, Evolution, History of the United States, Vocational Education, Heat, Spiders, Home Economics. (16) Unemployment, Ships, Chemistry, Microscopy, Embryology, Music, Football, Current History, Money and Banking, Magnetism, Surface Features of the Earth, Fungi, Insects, Fishes, Folk Songs, History of the United States in the Colonial Period, and in the Constitutional Period. (15) Housing, Basketball, Immigration, Economic Production, Molecular Physics, Coast Changes, Manufactures, History of the United States in the War Between the States, and in the Twentieth Century. (14) Physics, Baseball, Rivers, Mammals, Electricity, History of the United States in the Revolutionary Period, and in the Period of 1845-61. (13) Earthquakes, Business Methods, Orchestral Music, Athletics and Outdoor Sports, The English Language, Relativity, Meteorology, Ferns, Geographic Distribution of Animals, Aeronautics, Travel in Germany, in United States, History of Germany, History of the United States in the Discovery Period. (12) Motion Pictures, Travel in England—France-Spain-Japan-South America, History of Medieval Europe, Sociology, Elementary Education, Mosses, Oil and Petroleum, Art Study and Teaching, Vocal Music. The subjects receiving less than 12 votes each made a still more heterogeneous mass and were not listed in the final report.

*Section (B)* The numbers of schools using various audio-visual aids (aside from sound films) were as fol-

lows: (36 schools) Glass slides. (29) Film strips or film slides. (28) Phonograph records. (26) Opaque projectors. (24) Radio broadcasts. (20) Still photographic prints. (12) Sound film strips. (11) Centralized sound systems. (8) Recorded radio programs. It will be noted that "silent films" were evidently not included in the list.

As to motion picture projectors in use, the reports showed (16mm) 70 sound, 18 silent; (35mm) 11 sound, 10 silent. About two-thirds of the schools moved projectors from room to room as needed, less than one-third used them in auditorium only, a few in one classroom only. Sixteen schools used projector amplifiers as public address systems, thirty-one did not. Just one-half of the schools had phonograph reproducers with turntables. Radio broadcasting was used regularly in four schools, occasionally in 18, for special events in 11, and not at all in 19.

*Section (C)* This section concerned solely the operation and policies of the Division's own film distribution service, but it may well prove interesting to other operators of film libraries. Regarding film catalog, 37 schools preferred arrangement by subjects, with alphabetical index; 12 schools preferred alphabetical arrangement with subject index; 6 schools straight alphabetical arrangement; one school wanted subject arrangement alone; and one asked for Dewey Decimal system with subject index. Fifty-one of the fifty-two wanted reviewing time of films stated. A majority preferred that two films on separate subjects should not be wound together on double reel. Forty-eight out of fifty-two said that frank comment in catalogs on amount of advertising in film would aid selection; four said "no." With such comment, nine said use of ad films would increase; eighteen said it would decrease. As to addition of comedies to the Division library, nineteen favored, sixteen opposed; of "feature" pictures, twenty-one favored, seventeen opposed.

Perhaps the most interesting item in this section is the response to the question. "In considering new films to be added to our library should equal consideration be given to sound and silent films?" Thirty-two said "no," twenty said "yes." Of 37 who expressed a preference between sound and silent, the difference was still more striking; thirty-five were for "sound" to two for "silent." Some of the reasons given for the preference are included in the report: "Sound is just one more step towards reality." "Silent films don't put it across." "Commentators usually bring out fine points in the picture which both teachers and children are likely to miss." "Many reasons, the most practical one being that better pictures are being produced today on sound film." "Double appeal or stimulus seems more effective; however, cause more difficulty in operation. More difficult to keep next room from hearing." "Students tire much more quickly when seeing a long silent

film." "We carry heavy teaching load. Silent film requires more study for effective use." "Because you can make a sound film into a silent one by turning off the sound." "Good sound films seem to get better attention and are usually better understood—certainly with one showing." "Sound films are probably newest, are more

interesting to pupils." "After responses of students are better, and retaining of vital points is more lasting." "Sound is more efficient, since it reacts not only by means of sight but also sound." "Explanation with picture better than titles with silent." There is considerable food for thought in these responses.

# DIETHYLPHTHALATE FOR HAND-MADE LANTERN SLIDES

By **GRANT PATERSON, B.A.**  
Central Junior High School,  
Victoria, B. C.

CONSIDERABLE experimenting with a chemical possessing several remarkable characteristics has resulted in the low-priced production of a number of aids for our visual education department. This chemical, diethylphthalate, has the unique power of partially dissolving the cellulose in ordinarily opaque paper, rendering it quite translucent without any deleterious effects to the writing. The writing can be done in pencil, ordinary ink, or be typewritten—although the material done in mimeograph, permanent blue-black, or India inks gives the best results. An unwatermarked bond paper of a light weight has proved the most effective type of paper to use.

Teachers who are actively engaged in the production of classroom aids should acquaint themselves with the tremendous potentialities hidden in the peculiar properties of this chemical. A number of immediate uses suggest themselves. Small posters dealing with such scientific attitudes as: "Study nature—not books" or "A true scientist is accurate in all his measurements" could be designed, copied in India ink, placed for a few seconds in the diethylphthalate solution, then used as a window display. Good examples of laboratory drawings can be treated in a like manner and exhibited as a reward for painstaking effort. A short strip of Scotch tape is the most effective method of securing the posters or pages to the classroom window, although a drop or two of mucilage at the corners will serve the purpose equally well.

However, the field in which the material has the greatest value is in the construction of inexpensive lantern slides. Drawings, diagrams, and charts can be prepared in pencil or coloured inks and the copy can be immediately converted into a lantern slide of a semi-permanent nature. Care should be taken, of course, to keep the material within the projection limits of an ordinary slide—about  $2\frac{1}{4}$  inches by 3 inches.

If typewritten copy is to be used, it should be carefully planned and typed so that it is confined to the mentioned limiting dimensions. The proper spacing and arrangement of the items to be included lend attractiveness to the appearance of the projected image.

It is recommended that the copy be confined to twelve lines of single-spaced typing with thirty-two or thirty-three spaces to the line.

The sheet is then cut to the dimensions of the standard lantern slide ( $3\frac{1}{2}$  inches by 4 inches), treated with the solution, and bound between two pieces of lantern slide cover glass or 20/1000 inch Lumarith slide cover celluloid cut to size. The binding tape may entirely cover the edge of the frame, or small pieces of tape may be used on each edge if the slide is not to be reserved for future use.

The handling of this chemical does not require any special laboratory technique or procedures. The pieces of paper to be treated are laid face upward in a shallow basin, preferably glassware, and the solution poured directly upon it. After a few seconds the paper will become translucent and can be removed. It is ready for use when a careful blotting has removed any excess moisture. Ordinarily the whole process should not require a treatment of more than thirty seconds, although material as thick as blotting paper will require a minute or two to allow complete soaking. Any excess solution remaining in the dish should be carefully poured back into the container—its properties have in no way been impaired by contact with the paper. Photographs with a high-gloss finish cannot be rendered transparent by this treatment although some success has been achieved with those of the dull-gloss finish. Successful blueprints have been made using treated sketches instead of the more costly tracing paper hitherto necessary.

The treated slide will prove an invaluable teaching tool in the hands of capable teachers. Outlines, summaries, review exercises, ordinarily written on the blackboard, may be put on these slides and saved for future use. Pupils can easily prepare and use these slides as part of a student report or for classroom discussion.

A few experiments with this easily obtained and comparatively inexpensive chemical will reveal possibilities limited only by the ability and energy of the instructor.

# MOTION PICTURES— NOT FOR THEATERS

By **ARTHUR EDWIN KROWS**

Editor of "The Spur," New York City

Part Twelve—Enter John R. Bray and his forty artists to develop and perfect the magic of "animation," one of the most useful and potent phases of non-theatrical film production.

**O**F THE remaining partners Holbrook alone was really familiar with production, so the full burden of that responsibility fell upon his shoulders. He kept at it as long as he believed the situation to be advantageous to him. Then, about four years from the time he had joined Mrs. Carter, he withdrew also. Mrs. Carter was wroth over this and sent out sharp notices of the parting to clients who might be disposed to switch their accounts to Holbrook when he found a new place.

But Holbrook had other friends, and a lawyer son to advise him. His next immediate connection, about 1929, was a partnership with a gentlemanly young Louisianan named Hal Smith who, a year or so previously, had established a film laboratory called Cinelab, specializing in the production of slide films and 16-millimeter prints. This situation was much happier than before. Holbrook-Smith Productions launched into a comfortably prosperous business, with offices in 61st Street, just a little west of Columbus Circle.

Among other films for non-theatrical clients, they produced some forty reels for the Religious Films Foundation and pictures for the Presbyterian Board of Foreign Missions, including one made in South America. After three or four years, however, Smith and Holbrook amicably parted, Smith to produce some pictures, but to continue his laboratory primarily, and Holbrook to set up a production concern under his own name. There, at this writing, like the little old woman who lived under a hill, if he's not gone you'll find him there still. As to Smith's picture-making, after the separation, he essayed at least one large production order on his own—ten reels concerning the American Indian for the Religious Films Foundation. The client was lavish in expressed appreciation for his efforts; but restless rumor had it that Smith did all of his extensive traveling to photograph the subject in an ancient car of expensive make which ate up most of his profits before they came in. So with all men of generous spirit.

Eastern Film Corporation had names of many able men in its long roster; but the greater number was of workers who found their ultimate places in theatrical studios. On the other hand, the enterprises of J. R. Bray, mainly theatrical, sent off a whole company of non-theatrical ventures. Bray's place indeed, was a veritable brooder in the non-theatrical field—as will be presently seen.

## The Artist Draws a System

JOHN R. BRAY, the son of a Methodist minister, had been a cartoonist on the *Detroit News*. Aspiring to do comics



Blackstone Studios, New York City

By merging many technical short-cuts Bray's organizing genius stimulated visual education and greatly enriched the universal language of the screen.

for the then prosperous weeklies *Life* and *Judge*, he came to New York where their main offices were situated, and achieved his purpose—although his bread-and-butter job became a position in the art department of the *Brooklyn Daily Eagle*. There he worked beside Earl Hurd and Max Fleischer. This was about 1911, when some of the first notable experiments were being made with animated drawings.

Winsor McCay's film efforts, especially, had stirred the interest of his brothers of the easel, not just because he was an artist of great ability, but because he had proved that, as staggering as the task of making thousands of drawings for a few feet of film might be, the feat was not impracticable. His first release, through Vitagraph, of a "Little Nemo" subject, had involved 4,000 separate drawings. Other subjects made by McCay with equally prodigious labor, were "How a Mosquito Operates" and "Gertie, the Dinosaur," released respectively by

Laemmle and Fox and also used by McCay for his own few personal appearances in vaudeville.

The "Gertie" performance, incidentally, was highly amusing. McCay stood beside the screen with a stout whip and uttered commands to the cartoon dinosaur, lashing her when she failed to obey. Gertie's tears of humiliation formed a lake; but on command she drank it up. It made one think of that passage in the Book of Job: "Behold now, behemoth . . . he moveth his tail like a cedar . . . His bones are like bars of iron . . . Behold, he drinketh up a river, and hasteth not."

Bray, like so many other enterprising artists of the time, tried his own hand at this fascinating new avocation of McCay's. He obtained all the information he could about methods employed, and concluded that it was possible greatly to simplify the current methods of both drawing and photography. Secretly, in a little farmhouse in Ulster County, N. Y., he made one short subject to test out his theories. It was based on his own newspaper comic character, "Col. Heeza Liar," which was popularly supposed to have been inspired by the hunting exploits of Col. Theodore Roosevelt, and was delicately called "Col. Heeza Liar in Africa." He sold this to Pathé, which concern released it December 13, 1913, after paying him \$2,000, a small sum for all the work which he had put into it.

Nevertheless, Bray decided, as a result of this experience, that the line might be developed into a paying proposition—for the person who would organize it further. In pursuance of that idea he resigned from the *Brooklyn Eagle* and opened a studio in the Neptune Building, at 23 East 26th Street, New York City. He had his magazine assignments to carry him on, but his responsibilities had increased, for he had married at the same time. In Bray's case, though, it probably is incorrect to say that matrimony made his burden heavier, for Mrs. Bray joined completely in his interests, and managed him zealously from then on for his own protection.

Bray's first important move toward organization was to buy and patent as many of the basic methods of animation as he could. Stories of these negotiations are vague and usually conflicting; but he did take out a number of such patents from 1913 to 1916. In December of the last-named year Bray Studios was incorporated with a capitalization of \$10,000, to make "animated cartoons, photographs and advertising." The three prob-

ably most vital points covered by the Bray patents were the use of drawings on celluloid sheets so that a single background could show through, making it unnecessary to draw it again each time; the "opaquing" of celluloids in places where lines on the background and the celluloid drawings conflicted; and the use of pegs on the drawing board and on the animation stand, with corresponding perforations in the sheets to keep the successive drawings in register under the camera.

The peg-and-perforation idea is said to have come from Raoul Barré, a French-Canadian artist then working in New York; and there have been insinuations, too, that Barré had casually mentioned to Bray the celluloid scheme as one used in Paris. But, in all events, Bray seems to have purchased, for a satisfactory sum of money, whatever Barré had of his own to offer.

In March, 1915, Bray began a regular series of animated cartoons released as part of the "Pathé News"; and their instant success led nearly every other important producing company to seek similar product. Edison followed quickly with Barré's series, "The Animated Grouch Chaser"; Wallace A. Carlson was announced as chief animator for Essanay; Carl Francis Lederer became the artist for Lubin; and so on. The artists generally now really began to see opportunities in the new line, and set about developing it; but, to their consternation, Bray at once started suing for alleged infringements.

However, obtaining injunctions and judgments, was not a simple matter. The other artists declared that everything in the process had been used before Bray had employed it—by Winsor McCay, for instance. But Bray replied that no one before himself had applied his particular methods of simplification. In the fall of 1915 he sued Harry Palmer as a test case. Palmer stood his ground, Gaumont continued the release of Palmer's "Kartoon Komies" on split reels with travelogues, and Winsor McCay and J. Stuart Blackton declared themselves ready to testify for him. When time came for trial it was announced that the difficulty had been settled out of court—and, in the summer of 1917, Palmer incorporated, his cartoons then being released by Educational Films, Inc. Bray, himself, was sued in 1918 by Carl Lederer, then of Rochester, to nullify the patents; but that suit was dropped, too.

In the meantime, the outraged other artists became very businesslike. They incorporated and applied for patents also. Even Barré seems to have felt that he had something left to protect for, in June, 1916, he incorporated Barré Animated Cartoons with an address at Nyack, N. Y., and in October, 1917, appeared with another development, the Barré-Bowers Film Corporation, of Jersey City, N. J.

One artist who really had not been caught unprepared was Earl Hurd, creator of the "Bobby Bumps" series. He had acquired a few important rights of his own under the law. Bray needed access to those as Hurd did to his. So,

early in 1917, Bray and Hurd combined their patents as the Bray-Hurd Process Company; and to this combine most of the large producing companies using animated cartoons capitulated until 1933 when, I believe, the principal patents expired. To obviate possible complications through the veterans, Winsor McCay and Paul Terry— animator of "Farmer Al Falfa" and the later "Felix the Cat"—Bray is said to have given them perpetual licenses under his patents without charge. Bray tells me that there were four primary patents—one of Hurd's and three of his own. I believe Hurd is working today as an artist for Walt Disney in Hollywood.

### The Pictograph

In 1914 the new organization known as Famous Players-Lasky Corporation, producing Paramount Pictures, was then starting its upward climb; and its officers thought, naturally, about all possible forms of expansion. Suggestive influences were the screen "magazines" and new printed journals on popular science, so one of the items contemplated was an educational reel. I was one of



Leventhal may not have been first to animate technical subjects, but he certainly led in doing that important work in sufficient quantity.

those who were proposed to edit it; but I aspired then to the feature film field, and was cool to the idea.

Among those who were not, however, was Arthur S. Friend, the treasurer of Famous Players-Lasky. He prosecuted the idea, personally investigating the possibilities and becoming more and more convinced of its practicableness. Accordingly, a weekly reel, first called "Paramount Newspictures" and then "Paramount Pictographs," was started, with Edward Lyell Fox, well known war correspondent-photographer, as managing editor.

Valiant efforts were bestowed upon this reel to make it popular. Its associate

editors, announced in the last days of 1915, were Raymond L. Ditmars, John A. Sleicher, editor of *Leslie-Judge*; Waldemar Kaempffert, then editor of the *Popular Science Monthly*; and Roger W. Babson, statistician. The project went through the usual growing pains endured by novelty reels; and the sponsors were speedily discouraged to learn that their output was not noticeably better than competitive releases already established in the market.

New editors were added to the staff. George B. Shattuck, for instance, Vassar professor of geology, was now named in the list preparatory to the release in parts of his own new Alaskan films. But bookings remained scant. Then, in desperation, Paramount officials arranged with the staff of the magazine *System* to edit the scenarios. The featured results included footage on how to sell goods and lessons in smart table manners. Nevertheless, the reel continued wan and unhealthy.

At the close of 1916, when "Paramount Pictographs" had been running thus disappointingly for about a year, J. R. Bray, with his expanding establishment, proposed to Hiram Abrams, then president of Paramount Pictures Corporation, that the entire matter of producing the "magazine on the screen" be referred to him. Announcements in February, 1917, showed that this proposition had been satisfactory and had been accepted. It was officially stated that "Paramount Pictographs" henceforth would be a split reel, one-half being an animated cartoon, the rest an educational miscellany. Edward Lyell Fox was transferred to the Paramount publicity department, and Nathan Friend, a brother of Arthur who had been closely interested in the original project, was appointed business and publicity manager of Bray Pictures.

Under Bray's capable supervision the magazine reel proceeded creditably for some months. The full resources of his staff, with most of the ingenuities now known to characterize a successful animation studio, were thrown into the enterprise, and its reputation grew. Rowland Rogers, a studious young man with an impressive scholastic background, was assigned to collect likely material from all reasonable sources and to edit it; and lesser men in the studio who exhibited previously unsuspected talents in the new line, were encouraged to produce. But as far as Paramount commitments went, it was all in vain and, in a matter of one year more, the arrangement was broken off. Bray, retaining the name, then moved to a release plan through the new Goldwyn Pictures Corporation; but the "Goldwyn-Bray Pictograph" endured only until about the middle of 1920.

Before Paramount definitely decided to end its part in the experiment, there seems to have been a period of perhaps eight months in which it continued at least an "educational department." In charge was a young man named Carson. He had been a science teacher in the Los Angeles High School. Pursuing his interest in pictures he had seized as his

first opportunity "to head in", a place as assistant property-man in a Hollywood studio. His most notable service, while he occupied his chair as the last editor of "Paramount Pictographs", was as producer of an exceptional scientific item called "The Why of a Volcano." Scenes borrowed from it are still doing service in many different educational subjects.

Bray seems to have emerged from this rather hectic experience with the rights to not only the title "Pictograph," but to most of the material produced. His non-theatrical catalogues, issued thereafter, listed thousands of feet on subjects which had been shown theatrically in the "Pictograph." There were the interesting experimental films, far in advance of their time and still significant to the industry which has forgotten them, made by Hugo Munsterberg, Harvard professor of psychology. They were grouped in the catalogues as "The Mental Faculties Series." Also, pictures on the Montessori method of teaching, Bentley snowflake studies, and photographic adventures made with the aid of Dr. Sisson's deep-sea diving machine.

There was a variety of cartoon material. Producing a half-reel of comic animation each week gave plenty of employment to many artists. There are said to have been forty artists there at one period. At one time or another during the very active years—say from 1915 to about 1923—most of the leading men in the line had worked in the Bray Studios. Credits were given notably to C. T. Anderson, Walter Carlson, Max Fleischer, W. L. Glackens, Milt Gross, Earl Hurd, Pat Sullivan and Paul Terry.

### Bray Products

MAX FLEISCHER, subsequently with Bray, was fairly late in coming into the work. When Bray left the Brooklyn *Eagle* he wanted Fleischer to come along; but Fleischer preferred a steady job to a future so speculative. Perhaps a dozen years later, however, the persistent reports of Bray's success stirred Fleischer to investigate possibilities. With his younger brother, Dave—later to become one of the best "gag men" in cartoon work—he studied the broad situation and concluded that the real opportunities for exclusive service were to develop better "timing" of action and to achieve a comparative smoothness of movement.

Accordingly, for about two years, in their spare hours, the Fleischer Brothers worked on their first "Out of the Inkwell" subject. When it was completed they took it to Bray. He liked it, but suggested improvements and had the brothers carry them out in his own shop for about six months. The release of the first of the series to reach the public was made by S. L. Rothafel at the Rialto Theatre, I think it was, in New York. It set Broadway talking; and thereafter the Fleischers were leaders in their especial line. I recall the vastly increased effectiveness of the cartoon as made by them; and, compared with the blinking, jerky effects which previously passed muster, it really was something to set the critics agog. In 1925, when Urban had transferred his activities from

the Masonic Temple Building to Irvington-on-Hudson, Max Fleischer edited briefly for him the two novelty releases "Reelviews" and "Searchlights."

As digressive as all this may seem now, it has a distinct bearing on the expansion of the American non-theatrical field. A skeptic would have all doubt removed by reading a list of the personnel of the Bray organization over the few years immediately after the incorporation of Bray Products. There to be found are, in addition to Bray and Fleischer, F. Lyle Goldman, Jack Norling, Arthur Loucks, Rowland Rogers and many more who have appeared or



A portrait of Jack Norling, the seriousness of which belies the habitual good nature of an extremely able worker with a wide circle of friends.

who will appear prominently, in one connection or another, in these pages.

Their leaning toward non-theatricals was natural. The Bray group, by virtue of its members, their number, their proved achievements, their individual responsibilities, their facilities and their patents, all made the Bray office a likely place to apply for any camera novelty—remembering, of course, that the usual new client in non-theatricals thinks of his intended picture first in terms of animated charts, "phantom" drawings and trick effects in general, rather than in those of humanness and fidelity to nature. These were to be seen in profusion and at their best in the Bray "Pictograph." For Bray's part, also, he had anticipated non-theatrical expansion and had deliberately courted it, even building up a sales force to solicit industrial accounts.

His sales representatives were picked for the excellence of their contacts as well as for their ability to hustle, but, in considering their number, one must be careful to differentiate between salesmen regularly on staff and those outsiders who merely turned over occasional business on commission. Thus, he had certain selling arrangements in the Chicago-Detroit area with Jamison Handy, probably an old acquaintance from the days when Bray drew cartoons for the *Detroit News*. Detroit, however, was Bray's home town—he was born there.

Most of those who were with Bray in the active time recall Handy as a salesman. But he was not a salesman in the sense so carelessly implied. He was, rather, an excellent customer, for he actually represented and headed an industrial film concern in Chicago which had need of the particular sort of product in which the Bray animation department specialized. He merely arranged with Bray to supply the required footage—and the ultimate customers were then cheerfully listed as Bray clients. This easy appropriation of credit patronage remains a common practice among the non-theatrical producers today; and apparently nobody particularly objects.

Handy was familiar with Bray's cartoon line because he had been comic-strip editor for the Scripps-McRae newspaper syndicate. His brother, Ray D. Handy, had been a cartoonist of some reputation. Jamison doubtless could have obtained all the animation he wanted right in Chicago had it not been for the restrictions by the Bray patents. In the loose sense, of course, he *was* a Bray salesman. He probably was the agent who brought in the group of Bray industrial accounts which included the Delco Company, the Northeast Electric Company and the Burroughs Adding Machine Company. Another reputed Bray "salesman" was Rowland Rogers, editor of the "Pictograph," certain clients apparently having been brought into line because he was the nephew of H. H. Rogers of Standard Oil, with useful connections in Wall Street.

### Leventhal

AMONG Bray's artists was J. F. Leventhal, with rather a flair for scientific animation. He joined the studio group as an architectural draughtsman who wanted to become a screen cartoonist. His attempts to realize that ambition proved unsatisfactory, so he delivered an entirely new line of material which Bray presently exploited as "animated blue prints." A good example of it was "A German Submarine Mine-Layer at Work," appearing in one of the "Paramount Pictographs."

Some of this film attracted the attention of our old acquaintance Maurice Ricker, friend of Walter Yorke and later belonging to the War Work Council of the Y.M.C.A. It suggested to him the possibility of using animated diagrams for the training of American doughboys in the A.E.F.; and Government officials being agreeable, the order to proceed was given to Bray. In February, 1918, therefore, Leventhal was assigned to Fort Sill to gather data. When he returned, however, he had an entirely different scheme, which was to animate blocks, representing the military units, by that same method which had been used by J. Stuart Blackton years before, apparently to bring children's toys to life.

The mysteries of this were unfolded before the fascinated eyes of Leventhal's cousin, Francis Lyle Goldman, of St. Louis, a young architect with a bachelor of science degree from the University of Illinois, who was finding his profession an incomplete fulfilment. Goldman's fertile imagination was kindled by what he saw. One suggestion leading to another,

he was taken on by Bray. He speedily became a specialist in scientific animation, too, with a leaning toward the medical, a very useful bent, as it proved. It was Goldman who did the celebrated moving representation of the human larynx for the "Pictograph," showing how a person talks.

Leventhal became known, for publicity purposes, as "Director of the Bray Motion Picture Engineers." In that capacity, and notably with the assistance of W. J. Nirgenau, he developed methods for many sorts of pedagogical pictures, based on Bray's patents. An outcome of this activity was the notable series of twelve reels, on communicable diseases and personal hygiene, called "The Science of Life." It was originally produced under Government supervision for general educational use; and even today it remains one of the most serviceable productions in that especial department. In October, 1924, the U. S. Public Health Service, under supervision of Surgeon-General H. S. Cumming, issued a group of lectures to be delivered with "The Science of Life" in high schools and colleges.

"Government supervision" is entirely insufficient as an explanation of the making of "The Science of Life." The dominant spirit was Dr. Maurice Ricker, who wrote and directed, for the United States Public Health Service, the production for which Bray obtained the contract. The circumstances required, of course, that Ricker should be working frequently at the Bray Studios. And because there is so much of interest still to be told concerning that association, it is worthwhile at this juncture to inquire more attentively who this man Ricker was.

He was born July 18, 1869, at Wataga, Illinois, whither his people had removed from the New Hampshire home where his ancestors had settled in the seventeenth century. He was a graduate student of the University of Illinois and obtained his bachelor of science degree at Drake University in 1892. From 1892 until 1896 he was a high school teacher of science at Marshalltown, Iowa, where he married and became father of the daughter who, in due course of time, was to become the wife of William Beebe.

Various other teaching and lecturing experiences carried him on to Burlington, Iowa, where he resumed as a high school science teacher from 1899 to 1906, with concurrent duties as lecturer for the Montana University Biological Station. Following that he began a twelve-year period as principal of the Des Moines High School, concluding it in 1918 to join the University of Iowa expedition to Barbadoes and Antigua as biologist. It was in 1927, long after his Bray association, that he became assistant educational director of the United States Public Health Service, and he maintained that connection for seven years. Some of his subsequent history will appear as this narrative proceeds.

His interest in pictures began very early, apparently stimulated in the main by his use of stereopticon slides for lecture purposes involving nature study and social hygiene. His authorship of "The

Science of Life" and his ability to direct it cannot be questioned in the face of his extraordinarily well-adapted background.

Another important Bray instructional series was "The Elements of the Automobile," made in collaboration with the U. S. War Department, or, more particularly, with Major R. A. Osmun of the Quartermaster's Corps, Motor Transport Division. The motor transport pictures were part of the Government's great plan for rehabilitating the soldiers returned from the World War, by vocational training. In September, 1920, Major-General P. C. Harris, Adjutant-General of the Army, announced the award of contracts to produce such films. The pictures, including these from Bray, were to be used to illustrate a few of the 107 educational subjects then being studied in more traditional fashion by approximately 105,000 veterans. One of the contracts was for the making of thirty-five sets of ten reels each, which gives some idea of the plan for simultaneous showings. But there was plenty of red tape and a formidable system to be met in reaching the ultimate consumer.

When the pictures had been completed, approval and acceptance had to come from representatives of the Motor Transport Corps. After that, an official of the War Plans Division of the General Staff had to approve and accept. Then the pictures were to be taken over by the Education and Recreation Division, Storage Service of the Quartermaster's Office, from which the reels were supposed to be sent over the world to all military departments of the Army, as well as to those places in Panama, Hawaii, Germany and the Philippines, where the various Army schools taught automobiles.

However, it was in this very year, 1920, that the wartime regimentation of the United States was reluctantly breaking down once more into the independent pursuits of peace. Whereas, during the

storm period, workers had clustered, through a sort of instinct for mutual protection, they now went forth bravely on their own. The Bray organization began to disintegrate like most of the others which had prospered in the abnormal circumstances leading up to and continuing throughout the War. Other causes within the industry—cancellation of theatrical contracts, for instance—may be cited as more direct reasons; but change was in the air everywhere in 1920, and Bray Products was no exception in the long list of producing companies which were adversely affected by it.

### This Way Out

THE artist Paul Terry had been one of the first restless souls to depart. He left to do "Felix the Cat" and his clever "Aesop's Fables," one of the most popular animated subjects of the silent film days—and Frank Moser, long afterward to be Terry's partner in producing "Terrytoons," went off, too. You see, animation is that peculiar sort of work which requires for successful business more persons than one—animators, tracers, "opaquers," "in-betweeners" and so on—and, when an individual left Bray to head his own new enterprise, he usually tried to take a number of others along.

It is not to be supposed from this, of course, that Frank Moser was a worker in the second line. For two years, beginning in 1910, he had been of sufficient newspaper importance to substitute for J. N. Darling ("Ding"), as chief cartoonist on the Des Moines Register. In 1915 he had done a series of animation subjects for the Edison Company in New York, and a year later he had founded the animation department for the International News Service in the same city, animating the first "Krazy Kat," "Bringing Up Father," "Jerry on the Job," "Happy Hooligan" and "Little Jimmy," all then current comic strip favorites in the Hearst newspapers. He was with Bray during the Paramount period. When he joined Terry in 1919 it was to make "Aesop's Fables" until those amusing drolleries had reached the astounding number of 430 separate releases.

Bray had difficulty not only in keeping his organization intact, but he was obliged to meet suits, including one brought by two of his own men. It appears that Jam Handy had told Rowland Rogers about a motion picture collection in Dayton which seemed to be a desirable property. It appears that, on Bray's ready promise to distribute it, Rogers and Handy had bought it. Then Bray, so that story goes, couldn't carry out his part of the bargain; and they sued him for non-fulfilment of contract and back salary, winning a judgment of \$18,000.

This seems to have happened in the time when Bray included in his activities the promotion of pictures accredited to the Dayton Photo Products Library. Specifically, the Daypho idea seems to have involved a paper film for "opaque" projection. The special projector was quite cumbersome and, owing to the difficulties of illumination in all such devices, presented only a small picture on



Arthur Loucks: the business half of virtually the only offshoot of the Bray organization which has gone on uninterruptedly in non-theatricals.

the screen. It was backed originally by a Mr. Willis, well known as a music publisher, and then taken up with enthusiasm and further financing by the Wurlitzer Music Corporation of Cincinnati.

But, how ever accurate or otherwise these details may be, it is a fact that Handy and Rogers here parted company with Bray, Handy keeping his headquarters in Chicago to become one of the largest non-theatrical producers in that area, and Rogers, as already stated, setting up his own non-theatrical business in New York.

It is the New York scene which for the moment concerns us for the purpose of keeping perspective; and immediate attention naturally centers there anyway, because New York had been the real war capital of the United States, with many non-theatrical ventures to serve the varied commercial interests situated there at that time.

In the exodus from Bray Products and reluctant to go, for he was not a man to enjoy changes of allegiance, was Jack Norling. Jack was familiar enough with animation—no one could be with Bray without developing a certain expertness that way—but his prime job had come to be to write and to produce stories to be made out "on location" and sometimes using actors. There were not many of the Bray crowd who could produce professionally in that sense, away from the animation stand; yet he had somehow acquired the knack. He had been a photographer in the Army, and Leventhal, in producing his Army pictures, had taken him on and brought him into the Bray group. But Bray couldn't afford to keep him any longer with the business dropping off, and Jack now had to help himself.

As with all the other Bray men doing creative production, Norling necessarily had made outside friends by working intimately with clients in developing pictures to their liking; and it was one of these who opened the way to his dignified departure. The friend this time was Arthur Loucks, assistant advertising manager of the Burroughs Adding Machine Company. Arthur felt that with himself to care for the management and Jack to produce, they would make an excellent combination. So, indeed, they did.

Hence, about 1923, the new non-theatrical firm of Loucks & Norling loomed on the New York horizon. They had ruptured no friendships; so they began by taking offices in the same building with Bray and by contracting with him for as much of his business as they could handle. They continued doing it almost up to the real advent of sound pictures in 1926. Then they were obliged to leave Bray with his financial worries, moving to other quarters under the sheltering wing of Du-Art, a commercial film laboratory in 55th Street.

### Carpenter-Goldman

A PARTICIPANT in the original exodus from Bray's was Francis Lyle Goldman; and his separation also was friendly. By this time Frank, in his dogged but cheerful search for scientific subjects he-

fitting animation, had become fast friends with Arthur W. Carpenter, a kindred soul over at Prizma, where they made color pictures. Film color processes constituted a natural line of inquiry for Goldman because pictures of anatomical sections, of the human larynx, for instance, almost demand hues and tints for proper effect. Arthur Carpenter was "process manager" for Prizma, but he wanted to develop a color separation method of his own; so it was proposed that he, with a little money which he had put by, should join Goldman in forming their own concern. That was how the Carpenter-Goldman Laboratories came into existence. They had hard sledding for a time; but at the end of three or four years of plugging, they found themselves possessed of a specialized, scientific, non-theatrical production service which was well known and really prosperous.

But Arthur Carpenter was by nature and temperament a research man, not really interested in just commercial results. In 1908 he had been an associate in photographic research in the Jefferson Physical Laboratory at Harvard. After that he had held, among other identities, posts as radiographer and research photographer of the Massachusetts State Psychopathic Hospital, field director in the Peabody Museum Expedition Service and officer in the Chemical Warfare Service for the U. S. Army. It is said that during his expedition work he was one of the archaeologists who opened the way to some of those ancient Mayan ruins in Yucatan.

For awhile he worked very conscientiously with Goldman; but presently the archaeological urge returned him to his former interests. Perhaps, too, his strong methodical sense found Frank's impromptu methods a bit disturbing. But he was prompt to realize, when his attention was called to it, that, although he had invested money in the Carpenter-Goldman Laboratories, he was rarely in town long enough to give the firm his proportional share of attention; and he agreed, like a gentleman, to sell out his interest at Frank's first opportunity to take it over.

In the meantime Goldman had become more than ever impressed with the necessity of having a pedagogical point of view to supplement his own technical one

in working upon educational subjects. Seeking some person to supply it, he found, about 1925, Joseph W. Coffman, vice-president and production manager of the Graphic Films Corporation at Atlanta, Georgia. Coffman was a man close to his own age—Goldman was born in 1893, Coffman in 1895. The latter had been engaged in commercial production for only a couple of years, but in 1922 he had entered upon a year's work as supervisor of visual education in the Birmingham, Alabama, and Atlanta public schools. During the War he had served as a first lieutenant in the A.E.F. Air Service. He was a native of Clarks-ville, Arkansas.

When he was taken on he more than justified Goldman's expectations; and with his energetic and scientifically precise assistance, the Carpenter-Goldman Laboratories waxed stronger than ever. They took a suite of fine offices in the Canadian-Pacific Building on Madison Avenue. They engaged a staff of perhaps a dozen artists and animators. They did work for their competitors and employed those friendly business rivals to handle odd jobs for them whenever practicable. It was a happy time until sound pictures came, although, in the case of this firm, the revolution swept it to greater heights. Only—we must not anticipate the course of our story.

### The Man Who Walked Alone

THE same post-war circumstances which had so sorely hit Bray Products, had turned the eyes of others toward possibilities in non-theatrical production. One of the most interesting of these newly attentive persons was another New Yorker, Mason Wadsworth. He had been an actor, I believe, and was known also as the husband of an eminent lady medical specialist. During the great conflict he had been close to the work of the National Industrial Conference Board—organized in May, 1916, mainly to promote the welfare of American manufacturing lines. He became an intimate friend of its president, Magnus Washington Alexander.

Seeing the enormous power of all these great organizations moving shoulder to shoulder toward the great objective, victory, and seeing, moreover, that they held together for awhile even after the War—for with all their pooled interests they could not disentangle at once—Wadsworth conceived that there was a fortune to be made by inspiring them with another common purpose, to advertise their goods and services on the screens of the world. It is a very sound principle, to seize existing sources of energy which have lost their outlets, and give them new channels of useful service; and in 1920 there was plenty of evidence to support the reasonableness of Wadsworth's plan. Special articles in newspapers and national magazines currently proclaimed that American theatrical films, without specific intention to do so, were teaching American methods and selling American goods around the globe.

(To be continued)

### Next Month

The November installment will continue the story of the Bray alumni, but moves quickly into the curious history of what happened when the National Industrial Conference Board became interested in what a film can do as an instrument with which to influence public relations. The rise of Carpenter & Goldman, Rufus Steele, William Brotherhood—and especially, on this occasion, Carlyle Ellis.

# Among Ourselves

From and by the Department of Visual Instruction, N.E.A.

Conducted by the Editorial Committee

## Photoplay Appreciation at Collinwood\*

By **CORDA E. PECK**, Collinwood High School, Cleveland

IN AN informal broadcast over a Cleveland radio station, a number of Presidents of Federated Women's Clubs interviewed me about Photoplay Appreciation in my school. Their first question was: "Miss Peck, some of us learn with surprise that Motion Pictures are studied in the class room. Do people in general receive this news with surprise?"

My reply was, "Yes, they do. Frequently, I hear people say, 'Do you mean that high school boys and girls study movies and get credit for it?' When I reply, 'Certainly,' they sometimes flippantly remark that they wish they were in school again, but after a moment's reflection, they agree that a very great many leisure hours are spent in the movie-theatre, and that enjoyment for these hours might well be increased.

I mention this incident because it serves two purposes:

(1) To point out that to the general public—which includes many, many high schools—the study of the photoplay is still a very *new* subject, and to many people, still an unknown subject.

(2) That in speaking to this group I assume the very opposite to be true. It is a pleasure to speak a few minutes to a group who, I assume, understand *what it is* and to whom the movement need not be defended nor justified.

### The American Educational Theatre Association

In the fall of 1937, The Coordinating Committee for Drama in Secondary Schools included the study of the photoplay in the program of the American Educational Theatre Association, and formally introduced it in New York City at its December convention. Considerable interest was voiced, but teachers of dramatics in general confessed that they were too busy with the production of their plays to find time to do anything with pictures. I would not have you think I speak lightly of them, for they have a most ambitious and creditable program, and being a teacher of dramatics myself, I can heartily sympathize with their problem. However, I am glad to say that at the convention in December 1938, much progress had been made. The program meeting was very interesting and well attended, but the most interesting part took place at the Executive Meeting where the question to be decided was whether time and money were to be spent on a

project to interest teachers of dramatics in the photoplay. I am happy to say that even though there was some opposition, that they voted to do so, and furthermore, that they showed much more interest than they had the year before. I think I'd like to present a few of their conclusions and plans:

(1) To determine what are the criteria of the teachers of dramatics in relation to the critical appreciation of the photoplay, to determine what are the implications of these criteria, and finally to write a brief curriculum unit embodying these ideas.

(2) To invite one hundred or more teachers of dramatics to supervise an experimental project in Photoplay Appreciation, returning a report as to its interest and effectiveness in their dramatic program.

These determinations grew out of the following assumptions:

(1) That motion pictures are essentially dramatic presentations.

(2) That in many rural or small town schools, motion pictures and radio are the only dramatic entertainment available.

(3) That discussion of pictures is one of the chief topics of daily conversation, and therefore, good speech practice, as well as a means of developing critical habits of thought in speech.

(4) That many teachers of dramatics have been slow to include the photoplay in their program because of their preoccupation with legitimate theatrical activities, and their too heavy personal programs.

(5) That teachers of dramatic art have rich possibilities in this field to develop, as well as illustrative material already available, in studying costuming, settings, story development, acting, dialog, sound and voice culture.

(6) And, finally, that principals and superintendents should be encouraged to recognize the extra-curricular value — wherever its curricular value might find opposition.

### The Course at Collinwood High School

The beginning of Film Appreciation at our school may be attributed to:

- (1) The intense interest of the teacher.
- (2) The faith and cooperation of a principal who believes in a liberal curriculum.
- (3) A recognition of the very great interest the students have in motion pictures.

\*Address delivered at the San Francisco N.E.A. meeting, July 3, 1939, before the joint session of the Departments of Secondary Education and Visual Instruction.

Briefly, this is the history of our growth in this subject:

First, in an English class of low I. Q. technical boys, I substituted a unit of photoplay study for a required unit of poetry. The interest evidenced by the boys was surprising. In another English class of very bright students I added a unit of photoplay study. Again, remarkable interest was shown.

The following semester we started an elective class without credit, but before the term was over, credit was granted for the course. The next semester, we had two classes with credit; the following five semesters we had three classes. Lack of teacher time prevented more classes.

I should like to briefly outline some of our class activity in our classes this past semester.

### January—June, 1939

**Students**—115 students from 11A, 12B, and 12A grades met twice a week in Film Appreciation.

**Pictures studied**—Young in Heart, Victoria the Great, Wings of the Navy, Gunga Din, Wuthering Heights, The Mikado, The Adventures of Huckleberry Finn, The Story of Alexander Bell, The Story of Vernon and Irene Castle, A Man to Remember, Love Affair, Snow White and the Seven Dwarfs, Ferdinand the Bull, Union Pacific, Juarez, Young Mr. Lincoln, Goodbye, Mr. Chips.

**Books used**—*How to Appreciate Motion Pictures*, by Edgar Dale, (We had a set of these); *Film and School*, by Rand and Lewis, (A few reference copies).

**Magazines**—*The Photoplay Guide*—Educational and Recreational Guides, New York City; *The Film Guide*—Harold Turney, Los Angeles; *The Hollywood Spectator*, Hollywood.

**Displays**—A complete set of research sheets and pictures of Victoria the Great, presented by R. K. O.—

The entire story of Vernon and Irene Castle, in stills, presented by Harold Hendee of R. K. O.—

The panel displays of the Motion Picture Distributors and Exhibitors, Inc. for Young in Heart, Wuthering Heights, Gunga Din, The Mikado, Union Pacific; and Film Guide display sheets for Juarez.

#### Theater Parties—

*Victoria the Great*—We invited 600 students to see this picture in our school. Preparation for this picture was made in all the classes invited to be guests. They came from English classes studying Victorian literature, from history classes studying the same period, from art classes and from clothing classes.

*A Man to Remember*—We showed this picture to 300 students, 200 from high X classes.

*Love Affair*—Students in Film Appreciation attended the Commodore Theater to see this film. They invited friends or parents. About 225 attended.

#### Participation with outside activities

(1) The Cinema Club conducted a panel discussion on *The Merits of the Double Feature*. The speakers were a supervisor of education, a film distributor, and a student. The student came from our classes.

(2) At the student session of The Youth Division of the Cinema Club Festival, two of our students gave talks.

(3) Two of our students participated in a round table discussion on *The Life of Emile Zola*.

(4) Two of our students broadcasted over W. H. K. on "Over The Coffee Cups" hour. They were invited to speak on "Film Appreciation at Collinwood High School" by the radio chairman of the Cleveland Federation of Women's Clubs.

(5) Two of our students are participating in the Union Pacific Pictorial Notebook Contest conducted by Cecil B. De Mille.

I wish I had time to tell you how much the students enjoy these classes. They enjoy the exchange of opinions, estimates, and comments that grow out of the problem or the story. They make very intelligent

observations on art, on writing values, directional touches, acting ability, and on various skills. They learn to recognize that there are several types of pictures and they learn to develop standards for judging them. They question whether the life problems are real, the characters true to life, whether the plot ends logically and naturally, whether the theme is significant. This last year all students have heard much about war and propaganda. Personally, I have thought that in our classes studying current pictures we have had a splendid opportunity to talk over these problems sanely and practically.

Some of the discussion of these problems is very impressive, because it has been preceded by a visual experience which made the problems very real to the student. The photoplay is a dramatic presentation, and it is precisely because it is essentially dramatic that it has such great influence. We have welcomed Social problem pictures. The movies offer an opportunity for some splendid propaganda in favor of democracy, love for American traditions, understanding of many races, and love of world peace. It would be wise for all pictures to succeed first as a well-written dramatic story, excellently portrayed in a visual sense; it may include some theory, some plan, some philosophy, and if it does, it is the privilege of the audience to analyze the truth of that theory, that plan, or that philosophy. In other words, I mean the social, political, or ethical significance should logically be a part of the dramatic sequence. To teach this underlying truth of an artistic experience is one of the fine services photoplay appreciation classes can render a large movie audience.

Some objections to classes in movie appreciation have been made on the ground that students do not need preparation to understand a picture. This criticism came to my mind vividly recently when I listened to a round table discussion by twelve bright students who had seen *The Life of Emile Zola*.

The students revealed that they had been exposed to such teaching about propaganda. They discussed at length that the picture was propaganda related to the Jew. For thirty minutes their discussion leader waited for someone to say that the picture taught racial tolerance, and the need for justice that is founded on truth. The students were so "propaganda" conscious, that they failed to mention the essential theme of the picture. Such discernments have long been recognized as a function of a class studying drama; surely they are also desirable to the true appreciation of our better films.

Then finally, I am sure, our classes develop a delightful interest in those many charming little details which many of our students do not see—wonderful as they are. People are quite observant about physical beauty, of persons, of costumes, and of scenery, but frequently fail to notice some small detail which adds the keen edge to enjoyment. How dramatically the little umbrella incident summarized Emile Zola's early years of poverty and struggle! How fine that the director recognized its usefulness! The music that symbolized Snow White's fear—the music that accompanied Victoria the Great's angry pattering feet across the hall—their appropriateness added to our pleasure. Pointing out many of these things to each other adds to our general experience, and at Collinwood High School we think it worthwhile.

# The Federal Film

**A page edited by Arch A. Mercey**

Assistant Director, United States Film Service,  
Washington, D. C.

THE U. S. Signal Corps has a most comprehensive program of army training films. The increased use of the motion picture as a training device as well as the interest in the measures being taken by the Army to be prepared for any national emergency make consideration of the Signal Corps' program particularly timely.

## Objectives

The Army is responsible for training recruits and making them effective soldiers in our national defense program. Every feasible means of training soldiers should be, and is, employed by the Army in the metamorphosis from raw recruit to dependable military unit.

Visual instruction plays an extraordinary role in the teaching and training program. The objective of the films is to help the military instructors present definite phases of instruction on a definite subject to a definite group.

The same principles of Army operations as ordered by the general staff can be shown in the same way at Fort Benjamin Harrison, Indianapolis, as they can at Fort Benning, Georgia, or Fort Riley, Kansas. Thus, uniformity in teaching and uniformity in interpretation are accomplished.

Films, however, are used only when they teach the desired phases of instruction in a manner which can be approached by no other method. Thus, if a certain sequence of operations can be learned through the use of a series of charts, photographs, or a slide film, usually no motion picture of that phase of military work is produced. Effectiveness in teaching, coupled with a study of the cost per unit, are necessary criteria in the consideration of training film production.

## Steps In Training Technique

The steps in the Army training technique offer an excellent pattern to many in civilian life who face training problems.

1. The instructor prepares and schools himself thoroughly in his subject matter. He must know in detail before he is able to assist in training others.
2. The instructor explains to those whom he is instructing.
3. Demonstrations of various types as illustration are employed.
4. The students themselves practice the movement or operation they are supposed to learn.
5. The instructor examines the student in order to test the effectiveness of the teaching operation.
6. Any points remaining unclear are checked on and clarified by the instructor.

These, then, are the steps which army instruction indicates are most effective in a teaching program. This

breakdown readily lends itself to the utilization of the teaching or training film, particularly in operations 2 and 3. For example, the Army may want to institute a new method of first aid to the wounded. To do this successfully, the Army can elect to purchase first aid kits and supplies to the thousands of American soldiers and have military instructors demonstrate at each point of troop location. Or the Army can make a film in which the methods of instruction are all clearly and graphically set forth in pictorial form with off stage narrative on the sound track explaining and implementing the operations shown in the film. A film made on first aid can be shown in any part of the U. S. or its possessions, wherever an Army unit might be with assurance that the material presented is given in the authoritative and prescribed manner. In short, complete standardization in first aid training is accomplished.

Moreover, it is obviously not possible to take all the U. S. troops out onto battleground terrain for certain operations which may simulate military activity. The increased impossibility of taking the National Guardsmen, R.O.T.C. and Reserve Corps to outdoor locations is also apparent. The terrain, therefore, together with the heavy equipment or special apparatus must be brought into the classroom by the way of sound film.

The Army also has certain phases of instructional work requiring a knowledge of the mechanism of offensive and defensive weapons. In such cases an animated film is an effective method of teaching the actual workings of such weapons. The film on recoil mechanism of a 75mm gun, for example, indicates the various mechanical features of the gun and how each part of the gun operates to make a successful firing piece.

## Training Films Diversified

The present Army training film library of 50 subjects, includes a diverse selection of subjects and many subjects are awaiting action and funds for further development of the framing film program. Some of the topics treated in the film program include *Tactical Employment of Chemical Troops in an Attack*; *Map Reading*; *Infantry Crossing an Unfordable Stream*; *Reconnaissance and Occupation of a Position*; *Sensing of Field Artillery Fire*; *First Aid*; *Infantry Hasty Field Fortifications* and numerous other subjects. These topics indicate the problems facing the Signal Corps experts in making their motion pictures and further implement the basic principle that nothing should be filmed that can be taught by any other method in terms of equal effectiveness and cheapness.

The Signal Corps maintains its own laboratory and motion picture directors, animators, cameramen and

(Concluded on page 301)

# Thanksgiving—In Hand-Made Lantern Slides

By ANN GALE

Art Department, Lindblom High School, Chicago

THIS year, with so much discussion of the day for Thanksgiving, offers an excellent time for intermediate and upper grade children to investigate the history of Thanksgiving as a holiday here and in other times.

(1) Way back in Biblical times the seven day Feast of the Tabernacles was a kind of thanksgiving at harvest time.

(2) In Athens the Greek women gave thanks offerings at harvest time every year in the temple of Demeter, the goddess of plenty.

(3) As far back as the Saxons in England Harvest Home was celebrated. This was a general feasting and rejoicing over good harvests.

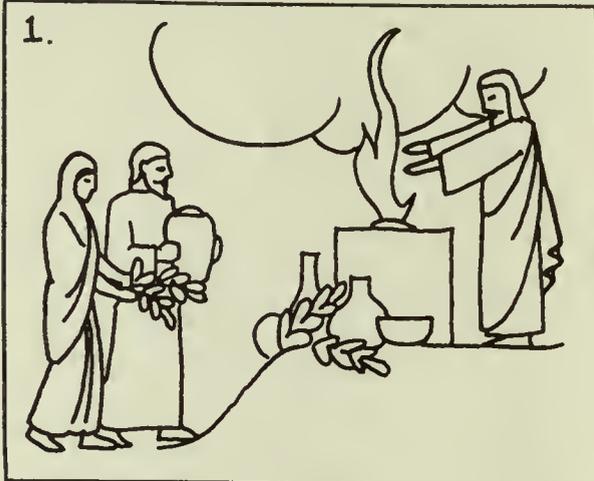
(4) Our first Thanksgiving was celebrated in December of 1621 when the handful of Plymouth colonists gave thanks for

their harvest. They entertained Massasoit and ninety Indian braves at the three day feast.

(5) Thanksgiving was observed somewhat irregularly until 1631 when a special day was appointed in Boston to give thanks for the arrival of a ship with provisions. This took more the form of a religious holiday.

(6) From then on the New England states observed by proclamation a Thanksgiving day at various times. President Lincoln in 1864 proclaimed the last Thursday in November as a holiday.

Use blue for skies of 1-2-4-5. For 3 use red, orange and yellow for people and violet and blue for walls. Use red, orange, violet and blue for clothing in 4. Put green over blue for water in 4.



The simplest type of hand-made slide is made by drawing or tracing on finely finished etched glass with ordinary medium lead pencil. Color, by special crayons or inks, enhances the slides greatly. Fine effects are obtained by blending with crayons. About one-third inch margin should be left all around the slide. The slide is readily cleaned with soap or washing powder to receive a new picture.

# The Literature in Visual Instruction

## A Monthly Digest

Conducted by Etta Schneider

### Techniques and Materials

**The Use of Visual Materials in Zoology**  
—by John W. Price — *Journal of Higher Education*, 10:311-13 June, 1939

How to present living things, and to show students the true nature of them is the task of the teachers of zoology. Their aim is to present to students animals as they really are, without distortion. Life is good enough as it is. It need not be dramatized or exaggerated or clothed in sentimental sap to hold the interest. Visual aids hold first place without doubt in the ever expanding list of modern devices for studying and teaching zoology.

In the teaching of zoology, films can do three things probably better than any other device available to us. First, they portray movement. The conventional method of teaching mitosis, for example, has been considerably improved by an unusual film made by Dr. Carl Hartmann. Then, films can overcome the limitations of seasons and time. We need not wait until spring to follow the life span of the butterfly. And third, films have overcome the limitation of distance. Films on oysters, amphibia, reptiles, birds, mammals and insects are available now, and the list is growing rapidly. How better can the distribution and ecology of an animal be presented in a classroom than by a well-composed film of that animal in its own habitat? To be sure, these are like taking field trips by proxy, but most of our students cannot be world travelers.

**Visual Aids Program**—by W. A. Miller, Rusk, Texas—*Texas Outlook*, 23:No. 6:28 June, 1939

You do not have to be a wealthy school to participate in a well-balanced visual aids program. The problem is chiefly making use of the things about us in everyday life. The average individual thinks of visual education as the act of teaching by the use of projection equipment and that alone, little realizing that the projector is merely one of the many aids . . . That school which is able to buy the motion picture machine or the opaque projector is fortunate indeed and can do a splendid piece of work, but those schools which are not able financially to do this should not fold their hands in resignation to their fate. Objects and specimens for the school museum may be found in fields, on a creek nearby, stored away in the attic of the homes of the children, in the storeroom of the community store, or better still supple-

mented by models which are the handiwork of the boys and girls.

Still pictures, ranging from lantern slides to textbook pictures, are found in magazines that are tossed about from place to place. Cut these pictures out, mount them on an inexpensive manila paper, catalogue them and use them. The stereoscope has been placed in discard. It will bring to life and enrich a child's appreciation of a picture. It may be had by inquiring in your community. Use your maps, charts, globes and cartoons from the daily or weekly newspapers. . . . Why, then, Mr. Administrator of the small school, should your organization not receive its portion of so rich a heritage when it is yours for the asking.

**Teaching Social Studies Through Documentary Films**—by Arch A. Mercey, U. S. Film Service, Washington, D. C.—*Journal of Higher Education*, 10:303-8 June, 1939

Teachers of the social sciences are particularly fortunate in having available film sources in the documentary field, both through the theatrical and non-theatrical channels. We do not have in America a general magazine devoted to the best interests and significance of the film. A strong responsibility therefore rests on the teacher who uses films in his classes. The industrial film, particularly some of the newer ones, can have definite contributions to the social studies. Moreover, some of the industrials are superior to some of the Hollywood short subjects.

Many problems remain between the teacher and his greatest realization of the possibilities of the motion picture for social studies: the scarcity of film materials for proper classroom use, lack of a proper educational distribution setup, problem of proper evaluation of present materials, the lack of adequate projection equipment, and the production by schools of their own films. Motion pictures can play the role of projected field trips. By bringing pictures to the classroom from the outside world, the teacher is taking his class on a field trip to every corner of the earth and the teacher can in fact dramatize problems of the social sciences in his own area thru the use of the camera. Problems of housing, public administration, conservation, politics, and economics can be shown dramatically thru the camera eye. Problems which are too often academic can become realities when pupils have to work with the subject-matter. This is particularly true of municipal administration, conservation, housing, and government.

**We Get Into the Movies**—by Harriet Montague,—*Volta Review* 41:329-35 June, 1939

A review of certain current theatrical films in which leading characters are deaf. Appearing in a periodical for teachers of handicapped children, it has particular interest in pointing out to them the opportunities for furthering self-respect among their students. "On the whole," says the author, "we may feel very well satisfied with the kind of attention deafness is getting in the field of art."

**New Materials and Equipment in the Teaching of Mathematics**—by B. R. Ullsvik, Madison, Wisconsin—*School Science and Math.* 39:432-42 May, 1939

Includes list of motion pictures, articles dealing with films in mathematics instruction, posters and other materials.

**Radio and Visual Aids in Elementary School**—by William M. Gregory—*Social Education*, 3:415-17 Sept., 1939

Description of the Cleveland radio project, using the ultra-high frequency channels, in which lantern slide sets are sent to the classrooms for use during the broadcast lessons. Sets of slides are sent to the teachers at the beginning of the school term and permitted to stay there during the entire semester.

**Neglected Areas of Curriculum Implementation**—by Floyd E. Brooker—*Educational Record*, 20:241-55 April, 1939

All educational objectives listed by our institutions of learning are being furthered to some degree by the public press, the theatre, the radio, and the motion picture. These institutions exist only because they satisfy definite human needs. Recently educators have discovered "human needs", and are now beginning to develop curricula around these needs.

To a surprising degree the radio and the motion picture are serving the same objectives cherished by educators. Educators must constantly ask themselves two questions: first, for the attainment of educational objectives what experiences are desirable for children of varying ages and backgrounds; and second, how can these experiences be made concrete, vivid, and accurate as they are presented in the classroom and as the child "experiences" them? One of the salient failures of our educational sys-

tem arises from the fact that from the first grade through our universities "verbal symbols are substituted for sensation, perception, observation, and activity with regard to life's events."

It is the purpose of this discussion to suggest that the motion picture and the radio offer a means through the limitations in the classroom, and that the school people must give the same serious consideration to the implementation of the new curricula that they have already given to the development of the objectives of those curricula. Radio and motion pictures offer to the educator media of communication that resemble language to the degree that all media of communication deal with symbols, but that differ quite basically from language in the sense that they present, in pictures, in sound, or in combination portions of reality and enlist the interpretation of the student in re-creating the whole.

Motion pictures because of their command of color, pictures, and sound, offer a potentially wide range of usefulness in serving educational objectives. In their mechanical aspects the motion picture offers three advantages: the mastery of time and space, the indication of patterns of intelligibility, and the realistic quality of their recording and presentation of experience.

School people have not been entirely stationary in their utilization of these new ways of implementing the curriculum. Some have been enthusiastic and have forged ahead placing people in charge of their development and persuading their colleagues of the advantages. Others have been interested and lose no opportunity to gain new insight. Others have done neither of these, they have not been in schools or colleges where these instruments were available, or they have experienced difficulty in securing and using them.

Perhaps the greatest need in the whole field of curriculum implementation is more serious consideration of all the teaching tools, of which the motion picture and the radio are but two, and the contributions each have to offer in serving particular educational objectives. Strides are being made in this direction already by educational organizations and institutions. These activities have had the support of foundations and promise to provide the school administrator and instructor with a better guide to curriculum implementation than has been hitherto available.

The Motion Picture Project of the American Council on Education under the direction of Charles F. Hoban, Jr. is well advanced in its three-year program. Four demonstration centers have been established: U. of Minnesota General College, Santa Barbara (Cal.) City Schools, Tower Hill School (Wilmington, Del.), and Denver (Col.) Public Schools. At the first three of these, teachers are using motion pictures wherever they seem to fit into the classroom work, and whenever they are available. They make careful and detailed records. Other organizations interested and active in the field are: Association

of School Film Libraries, which has made available to schools the most significant issues of *March of Time*; University of Minnesota Visual Education Service, which has undertaken the production of twelve documentary films on the history and development of Minnesota; school-made film developments, as disclosed by a survey of the National Council of Teachers of English; work of the U. S. Film Service in coordinating federal film activities; educational film production activities of the U. S. Department of Agriculture; and the newly organized American Film Center which will assist in the production of more effective educational films.

#### Critical Problems in School-Made Films

—by Edgar Dale—*American School Board Journal*, 99:31 Sept., 1939

The making and using of school-made films implies in many cases a reorientation of curriculum practice itself. In this program of film making we are introducing an idea in curriculum construction which can and may have far-reaching implications in the curriculum itself. Some reasons for this point of view are:

1. The very act of analyzing curriculums to discover possibilities for films often brings forth extremely revealing data. In public-relations films, for example, schools may discover a tremendous approval for certain school activities which they did not realize existed before.

2. Some films—not all, by any means—offer an unusual opportunity for cooperative activities among the various departments of the school.

3. Certain films made by the school offer a unique opportunity for planning. There are certain functions which the film medium can fit admirably, but not unless they do so, should film making be undertaken.

School-made films should not be directed at wide distribution, but rather should be specific and localized in character. They can be the result of much film pioneering, where commercial firms are not adequately exploring. Local films to be used in other areas should be accompanied by ample supplementary material in the form of a manual.

The matter of distribution may be attacked as follows: School-made films must be reported, (a) through extension divisions of state universities, or other film libraries; (b) through the Department of Visual Instruction of the N.E.A.; (c) through the cumulative listings in the *Wilson Catalog*; (d) through the *Association of School Film Libraries*. Secondly, full details as to content, length, quality of photography, and price should be furnished; and thirdly, some central place for annual or quarterly reviewing.

Principles underlying film production:

1. It is essential that careful planning be made in any production program.

2. Beginning productions should be simple in character, short, and easily executed.

3. Students should be given an opportunity to plan the subject matter and material in certain films. In the planning stage an entire class can contribute. In the actual production stage, a few persons should have responsibility.

4. The film topic should be selected for permanent interest and value to the school.

5. Film guides should be prepared for films which will circulate outside.

6. Techniques of reporting films made and plans for their distribution should be worked out by educational film producers.

#### Motion Pictures in Physical Education

—by Thurston Adams, Rollins College, Winter Park, Florida—*Teachers College, Columbia University*, N. Y. 1939 57 pp.

This experiment was carried on at the University of North Carolina, where the entire staff of the Dept. of Physical Education and Athletics were well acquainted with the value of films for teaching. Pictures of skilled tennis players, as well as film records of "learners" in action were used. First pictures of expert performers illustrating the serve in tennis were shown. Then the learners were photographed at an early stage so that they might study their faults in terms of experts' technique. Finally, the learners were re-photographed at a more advanced stage in their progress so that they might perceive the faulty techniques which had persisted, and might also discover the progress made.

Excellent details are given regarding the camera equipment used, the plans and procedures in photographing, the script used, and the camera technique. Chapter III is valuable for all persons interested in using the motion picture camera. It describes in simple terms the use of proper lenses, cameras, tripod, exposure meter, films, splicer, projectors, screens, and total cost. Among the observations reported by the author as being significant for other physical education instructors are: Use slower-than-normal speed; the motion picture is an ideal medium for presenting the entire motion involved in a skill, and it can be stopped at any position for detailed study; pictured movement supplements verbal descriptions in a very unique fashion; details can be demonstrated easily; the film can show the student how much practice he needs to perfect a skill by pointing out to him his individual errors; students learn to be more intelligent critics of all physical education activities after observing and analyzing their own performances; teaching with motion pictures seems to stimulate objective criticism; if it is possible to make only one film of an activity, it is preferable to produce the film of expert performers as the teaching film. With good films instruction time can be cut an estimated 50% without sacrificing learning results; an instructor-made film demonstrates exactly what and how the instructor himself wishes to teach.

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**THE SUN NEVER SETS—**

Doug, Fairbanks, Jr., Basil Rathbone  
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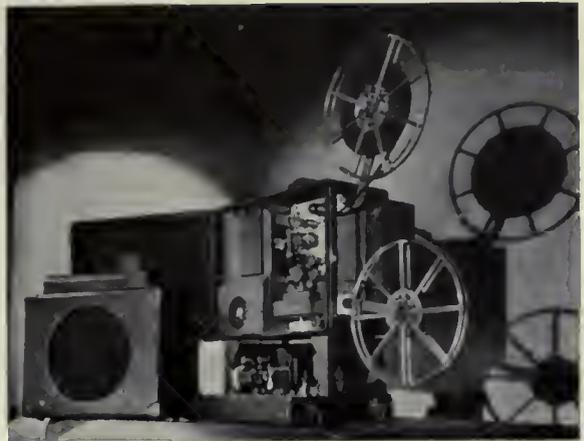
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## School Journeys

**Expanding the Classroom**—by Harriet Woods, Normal Training Critic, Woodbine, Iowa—*Midland Schools*, 54:12 September, 1939

An excellent summary of the history and status of school journeys in our own country and abroad. Among the values listed are: opportunity for the teacher to get better acquainted with her pupils; arouses a spirit of inquiry, develops the power of active investigation. . . in the visualization of other areas, in special schools mentally deficient children are segregated from normal pupils, and the school journey by bringing them into immediate contact with their environment is one of the means by which the ban of backwardness is being revived. Any given area is made up of landscapes that are natural and cultural. By noting the relationships between activities represented by the cultural landscape and the natural environment represented by the natural landscape, the geographical landscape may be more easily interpreted.

The school journey must be carefully planned, and well-organized. One week of a school journey offers more varied interests and materials to work over and digest than many times this amount of regular school experience.

**Trips in an Experience Curriculum**—by Nelle Morris, University School, Ohio State University—*Childhood Education*, 15:347-51 April, 1939

In the Ohio State University elementary school, setting aside a definite time for trips has proved a satisfactory plan. For purposes of general understanding and cooperation from parents and university students, these trips are generally scheduled on Thursday afternoons. Parents understand that study trips all over the city or into adjoining environments are a part of the school's program. There is no compulsion about a weekly trip and there are circumstances which often make other experiences advisable. Lantern slides, a motion picture film, some person brought in to share his experience with the group, science experiments, or some other activity related to the study are often used as substitutes for a trip, or to further clarify a trip which has been taken previously.

The classroom teacher is always in charge of the trip. Before going, the children and teacher of each group set up standards of conduct which will help make the trip pleasant. With respect to modes of transportation used, some very significant experiences require no mode of conveyance because they are within walking distance. To have a variety of transportation experiences is in itself an educational experience. Walking, street cars, taxis, university bus, school bus, are the modes which have been used for trips. All these experiences are rich in situational opportunities for exercising caution and responsibility conducive to safety. The children have the advantage of educative guidance in experiences which involve some of the characteristic hazards of

every-day living. Surely this is much more defensible than the over-cautious avoidance of school trips and experiences to which some school authorities resort as a safety measure.

Study trips are an excellent means of arousing and encouraging intellectual curiosity and a scientific attitude on the part of children. Even primary children can begin to think critically; to develop a problem-solving attitude of mind; to seek answers to their own problems; to seek for cause and effect of happenings; to want something better than a guess, and to try to validate their answers. A greater interest of parents in the school is often aroused through hearing their children discuss their experiences. Some vital, shared experience such as a trip taken by the whole group, brings about group unity through supplying group concern. By providing stimulation for further study and inquiry, trips lead to other trips and provide for a continuity of many other purposeful activities.

A group of seven-year olds went to visit a food shop. They became interested in the sources of the different foods and why foods have to be shipped. This led to further discussions about climate and soil and also to an awakened interest in the globe and maps. As the study progressed, they decided to make a food map of the U.S. A large window blind was fastened to the blackboard, and a lantern slide map of the U.S. projected on to the blind. The children traced the outline with sharpened crayolas. In order to find out what foods are raised in different states, one wrote to a friend in Michigan; others to friends and relatives in other states. One child whose father had a short wave radio set talked to five different states and obtained information. Pictures of the foods were drawn on the map. Books, pictures, encyclopedias and dictionaries were put to use. They took a trip to a refrigerator car to see how foods are preserved while being shipped long distances. A booklet, illustrated with linoleum block prints was made. The study culminated with a visit to a wholesale market and bought produce which they sold to their parents and other visitors at retail.

It is only through many first-hand experiences, which the teacher so plans and guides that the child senses the relationship between these experiences and himself, that he acquires a stock of meanings valuable for his living and thinking, builds up a rich, meaningful vocabulary, and is ready to understand the writings of others.

**Are Field Trips Doomed in Wisconsin?** by Haym Kruglak, Milwaukee Vocational School—*Wisconsin Journal of Education*, 72:20 Sept., 1939

Implications of the recent ruling on teacher liability for student injuries in Wisconsin. Teachers are urged to continue the practice of making school journeys, but they must exercise particular care in planning for the trip, and make school trips a necessary part in the curriculum of every school in Wisconsin.

## Maps

**Gradations in Map Learning**—by Clara M. Shryock, Wilmore, Pa.—*Journal of Geography*, 38:181-7 May, 1939

Too often the ability to read maps is inadequate to meet either the pupil's needs in school or the adult's needs in everyday life. Some of the causes of this are: a) thrusting the map with its many symbols upon the child before definite concepts of physical or cultural features have been built up; b) inadequate equipment; c) lack of uniformity in the use of map symbols; d) inclusion on a map of too much data for the size.

**Third Grade.** Children acquire some understanding of the adjustments people in the home community make to the elements of weather and climate; how the community depends upon other regions having natural environments different from their own; direction (if not taught earlier) is taught. Their only map need at this time is a simple map of the local community developed by the group under the guidance of the teacher. However, unless the teacher has had training in map-development and can skillfully direct the children's efforts, it is advisable to defer map work until the following year.

**Fourth Grade.** Gaining of world understandings of simple, direct one-step relationships between certain human activities and contrasting types of natural environments at varying distances from the equator. No particular region studied as such. Political divisions are not important here. Slated globe for teaching shape of earth, equator, etc. Location of rivers, cities, etc. are built up. A physical-political globe, at least 16 inches in diameter, with few symbols should be used.

**Fifth Grade.** Human-use regions of the U. S., showing the work activities of the people as they are dependent upon the environment, and then industrial areas. Relationship between distribution of population and natural environment. Maps showing seasonal temperature, seasonal and annual rainfall, natural vegetation, density of population by means of color-bands or dots, and maps showing distribution of cultural features are introduced as the need arises. The children now read maps for distribution of natural features, highlands and lowlands, seasonal and annual rainfall, etc. They use the scale of miles in measuring direct or airline distance from one place to another; they read direction in degrees and miles.

**Sixth Grade.** An understanding of the geographic personalities of the various countries in which the culture is very similar to that of the U. S., and then those of countries in which the racial heritage is different. A world map showing the principal uses of land, daily weather map, slated base maps of the continents studied, and a good atlas are used. Areas of high pressure and low pressure; longitude; projections, etc. are taught.

**Junior High School.** Understanding geographic individualities of countries



**CHILD CARE: Feeding the Infant**—A detailed picturization of the routine of feeding the breast-fed and bottle-fed baby. The preparation of utensils used, the procedure of making up the feeding formula, and the feeding operations are shown. The addition of other foods to the diet as ordered by the doctor is illustrated in the preparation and feeding of orange juice, soft solids, and cod-liver oil. A strictly modern instructional film of unquestioned value. Price includes printed teachers' guide and transportation. 1 reel, 16-millimeter. . . . . **\$24**

# Child Care

**CHILD CARE: Bathing the Infant**—Various types of equipment which may be employed in bathing the baby are shown in use, as well as the correct methods of handling the infant during the bathing operation. The enamel tub, the folding rubber tub and canvas table, and the "Sproy-tray" are used. The routine of dressing the baby is also shown. Full-screen close-ups illustrate the cleaning of the nose, ears, and eyes, and the baby's clothes. Price includes guide and transportation. 1 reel, 16-millimeter **\$24**



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the Hair Clean) . . . Digestion . . . Diphtheria . . . The Feet . . . First Aid (Care of Minor Wounds, Carrying the Injured, Control of Bleeding, Life Saving and Resuscitation) . . . Food and Growth . . . Modern Football Fundamentals . . . Good Foods (A Drink of Water, Bread and Cereals, Fruit and Vegetables, Milk) . . . Home Nursing (The Bed Bath, Routine Procedures, Special Procedures) . . . The House Fly . . . Mold and Yeast . . . Muscles . . . Posture . . . Sewage Disposal . . . Skin . . . Teeth . . . Tuberculosis and How It May Be Avoided. For details, write Eastman Kodak Company, Teaching Films Division, Rochester, N. Y.

## Eastman Classroom Films

where there are dual cultures, that of the transplanted ruling people and that of the native people, India and the countries of Latin America, for example. A world view is completed, and the children should be able to think of the entire world in terms of population patterns, work patterns, political patterns, and the natural environmental factors which help to explain these patterns. A region is studied in relation to the world environment, and interdependence understood. Maps may now include isotherms and isobars, contour maps; maps drawn on Mercator and Gall projections may now be used.

*Senior High School and College.* Maps should be more varied and complex than before.

**The Map in Modern Education—**by George T. Renner—*Teachers College Record*, 40:703-24 May, 1939 (Reprint available from Bureau of Publications, T. C. 20c)

As newer visual and auditory instruments have appeared, some of the older visual instruments have been re-scrutinized, one might almost say in certain instances, re-discovered. . . . Few know how to learn from maps and fewer yet know how to teach from them, and yet 'maps constitute one of the most useful instruments in visual education.' . . . Today, maps take many forms and are used for a multitude of purposes. They are used in museums, world's fairs, commercial exhibits, murals and other interior decorations. Despite all these technical and commercial adaptations of the maps, its largest use is in education.

The map is not intended to be a picture of the earth in miniature. On the contrary, the map is a highly conventionalized graph drawn upon a mathematical base and more or less covered with symbols. None of these has intrinsic meaning; indeed, the entire map is extrinsic in connotation. One cannot simply exhibit a map and expect that the student will learn by merely looking at it. The map is about as easy for the beginner to read as is a foreign language.

Among the elements which can be presented by means of visual aids are size, form, position, perspective and depth, color, and motion. Each of the objective aids commonly used presents certain elements of reality while sacrificing others. If the map be examined, it will be found that sound is absent, as are also motion, perspective, and dimensional depth. Likewise color as a natural attribute is lacking, although color is often employed for arbitrary conventional purposes—a circumstance which is highly confusing. Position and locus are present, but in such a manner as to necessitate teaching the geometric elements of the map and its geometrical orientation in nature. Form is present but is so highly conventionalized as to require special training in reading and interpretation. Size is entirely fictitious but may be deduced if the mathematics of scale and ratio be taught. One must conclude therefore, that the map possesses a low degree of total reality.

The principal purpose of the map is to present data. To most teachers it is an instrument on which places must be located. It does have this function, but such a conception is highly inadequate. Other functions of the map are: (1) Maps afford means for visualizing large or remote areas; (2) Maps provide a basis upon which to visualize descriptive information; (3) Maps provide a basis for inferential thinking; (4) Maps show location; (5) Maps help to show relationship; (6) Maps afford the means for regional synthesis; (7) Maps promote interest. The map certainly should not be introduced too early into the teaching process. The globe should not be used formally before the fourth or perhaps the fifth, although informal notions of the shape of the earth may be gained in the primary years. The remainder of the fourth grade should be devoted to a study of the local community or region. In the fifth grade, the home region should be located upon and related to the globe. The globe in this grade should not be used to teach revolution, rotation, and geometrical relations as is traditionally done, but should be employed to give the pupils accurate notions of land and water distributions, hemispheres, continents, countries, and cities, and a few other working concepts of the world they live in. Next the wall map of North America should be introduced and its relation to the globe studied. Next should come a map of the U. S. and finally that of the home state. From this point on, the map becomes an active instrument in teaching and learning. Later, maps of other countries and continents, as well as the world map, may be introduced. Gradually, maps showing more specialized data should be brought into use, so that by the end of the senior high school the average student should be able to secure information from practically all types of maps with considerable facility.

Principals of Map Teaching, involving eight steps, and a summary of various examples of malpractice with maps, conclude the article.

## Research

**Elementary Principles and Techniques of Cinematographic Analysis as Aids in Athletic Research—**by Thomas Kirk Cureton, Jr., Springfield College, Springfield, Mass.—*Research Quarterly of the American Assn. for Health, Physical Ed. and Recreation*, 10:3-24 May, 1939

Motion pictures of athletic skills can do much to assist in the teaching of those skills. Purposes for which an analysis of athletic performances can be made are: 1) To estimate the major factors governing performance and their relative importance; 2) To derive the scientific principles of coaching, including an understanding of the physical mechanics of the skill; and 3) To lay the basis for a philosophical interpretation of athletic performance based on relatively accurate theoretical considerations subject to some degree of verification.

It may be said that genuine progress in the analysis of rapid movement began with the development of cinematography. The fundamental principle is that directions of movement (angles), dimensions, time relations, and indirect values of force and velocity may all be obtained from the projected film. Thus, athletic performances can be studied and interpreted in terms of recognizable scientific principles instead of the empirical guesses and vague suppositions of the past.

Among the factors to be considered in taking a cinematic record of athletic skills are: basic equipment, camera angles, measurement of linear distances, measurement of speed and force, avoiding errors of perspective, lens aberrations, water refraction, scaling, enlargements, and the like. The study gives specific illustrations by means of diagrams and previous investigations to enlarge upon the techniques and principles here listed. See also the extensive bibliography.

**Effectiveness of a Sound Motion Picture in College Physics—**by C. J. Lapp, University of Iowa—*American Physics Teacher*, August, 1939

A study was made in a college physics class, using the Erpi film, "Electrodynamics" with students who had had no previous knowledge of electricity. It attempted to ascertain the learnings to be expected from two showings of the film, and the effect of using a study sheet before one of the showings. The evaluation was in terms of 1) Acquisition of factual materials; 2) ability to transfer new learnings to specific new situations not used in the film; 3) Learning difference of various ability levels; and 4) difference in learning of specific items produced by the two methods (with and without the study sheet to direct observation).

## Film Appreciation

**The School Library Adopts Movies—**by Phyllis Raymond, High School Librarian and Eleanor D. Child, Director of Audio-Visual Education, Greenwich, Conn.—*Library Journal*, 64:212-14 March 15, 1939

A Library Committee of the Greenwich High School Photoplay Club, with the guidance of the faculty sponsor, has initiated an unusual type of service for students. On a separate table in the library, sheltered by some three-foot double-shelving, the committee places books, magazines, pamphlets and the like on movies. On the table are loose-leaf notebooks containing pictures or clippings, and other related materials. The library bulletin board is often devoted to pictures about movies. Near an exit of the library are arranged the weekly programs of all the nearby theaters, sent at the request of the committee. Short reviews from some of the reviewing guides are frequently cut out and pasted next to the programs.

It was found that many departments in the school became interested in current theatrical films.

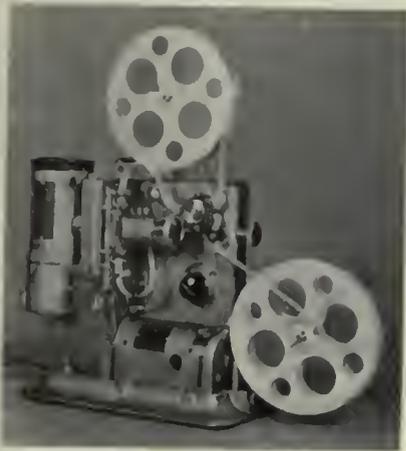
## Among the Producers

### Eastman Enlarger

A new Transparency Enlarger, for making enlarged negatives from Kodachrome transparencies, or black-and-white film positives without using a darkroom, is available from Eastman Kodak Co. Similar in construction to the popular Kodak 16mm. Enlarger for making enlargements from home movie frames, the new Kodak Transparency Enlarger accommodates either double-frame (1x1½-inch) 35mm. film transparencies or those made on No. 828 (Kodak Bantam) film. It loads with either Kodak Super-XX Panchromatic Roll Film, XX616, or Kodak Panatomic-X Film, FX616. Each Enlarger is supplied with a filter frame, incorporating three Wratten Filters. By means of these, interesting effects can be obtained. Retail price of the Kodak Transparency Enlarger, complete with three filters, special masks for 35mm. and "Bantam" frames, and operating instructions, is \$18.50.

### New Victor Silent Projector

One of the outstanding features of the new Victor silent projector, Model 16, includes the disappearing reel arms that securely lock into place when extended, and snap back into the body of the projector, out of the way, making a small



compact neat unit. With fewer moving parts, plus a new shuttle assembly, the machine performs quietly and is extremely simple to operate.

The automatic "Rewind-As-You-Show" is a big time saver and convenience. It rewinds used films as the next reel is being shown. The projector also has the famous Victor feature which eliminates mutilation and damage to films. A series of "trips" immediately throw projector into neutral if film is not threaded or tracking correctly, or is out of sprocket mesh.

The projector accommodates 400 and 1600 ft. Models, and smaller reels also. It comes equipped with 750 Watt Lamp unless otherwise specified. Accommodates all lower wattages as well as the latest 1000 Watt lamp.

# Current Film Releases

### New Film on Child Care

A two-reel silent film, entitled *Child Care*, has been completed by Eastman Teaching Films Division of Eastman Kodak Company, Rochester, N. Y. One reel is devoted to "Bathing the Infant," showing the use of various types of equipment helpful in the procedure, correct methods of cleaning, handling and dressing the baby. The other reel is on "Feeding the Infant", presenting in detail the feeding of the breast-fed and bottle-fed baby. Care of utensils used, and preparation of the feeding formula and other foods in the diet are shown. A teacher's guide accompanies the film.

### Timely Cinema Films

*Grand Illusion*, last year voted by the National Board of Review the best film of the year from any country, is now available in 16mm for New England distribution from Cinema, Inc., of Boston.

This fine French motion picture (with English titles) presents the humanitarian case against war which, at this time, deserves the careful consideration of people everywhere.

Also offered by Cinema, Inc., are the new educational "Documentary Films." These films dramatize the material and processes of everyday enterprise both here and abroad, creating in motion picture form the story of contemporary adventure. They are recommended as a valuable addition to any visual education program.

Two illustrated catalogs, one devoted to education and the other to entertainment, have just been issued by Cinema, Inc., 234 Clarendon Street, Boston, Mass. These 16 mm. sound and silent motion picture catalogs giving complete descriptions and rental prices, are available upon request.

### Television, Radio Films for School Use

Two one-reel sound motion pictures, produced by Pathe for theatrical distribution, have been made available to schools, churches, clubs, and other community groups at no rental charge. These films, titled *Air Waves* and *Television*,

are sponsored cooperatively by the Radio Corporation of America, National Broadcasting Company and the RCA Manufacturing Company. They were produced under the supervision of Ellsworth C. Dent, Educational Director of RCA Victor.

*Air Waves* tell the spectacular and entertaining story of radio broadcasting, beginning with scenes of its earliest formative stages and developing up to its present-day advanced status. *Television* opens with scenes of experiments in the laboratory and moves into a sequence on television reception in the home. This is followed by a televised horse race and another sequence showing the details of broadcasting from the NBC Studios.

"It has been our purpose," Mr. Dent said, "to produce these films in such a way that they will be especially valuable for use in connection with the communications unit of General Science courses and of general interest to school groups of all ages—from the fourth or fifth grade through college. Accordingly, neither film contains direct advertising; merely appropriate identification of the laboratories and studios concerned."

The national non-theatrical distribution of the films, which are available in 16mm or 35mm, is being handled by the William J. Ganz Company, 19 East 47th Street, New York City. Prints will be available also through many university, state and city visual instruction bureaus.

### Documentary on Education

A two-reel 16mm film on progressive education, entitled *School*, has been produced by Mrs. Lee Dick, New York City, in cooperation with the American Film Center and Progressive Education Association. Mr. Edward Anhalt assisted in the supervision. The film was made at the Hessian Hills School at Croton-on-Hudson and shows the regular activities of children of the fifth grade. There is no commentator, the sound track being entirely devoted to the unrehearsed conversation of the children and to a musical accompaniment.

This documentary has been shown throughout the summer at the Education Building at the New York Fair.

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### Travel Shorts and Features

A new series of 16 mm. travel pictures in color have just been released by Walter O. Gutlohn, Inc., New York City. *A Trip around the World on the Stella Polaris*—4 reels, silent—depicts fascinating scenes of the romantic South Sea Isles, Dutch East Indies, Singapore, Ceylon, South Africa including Durban, Port Elizabeth and Capetown, Victoria Falls in North Africa, French Morocco, St. Helena, Canary Island, and Gibraltar. *Denmark*—1 reel silent—contains colorful scenes of the changing of the guard, the King's birthday celebration and a yacht basin. There are also views of famous statues and churches. *Norway*, another silent reel, shows North Cape, fishing near the midnight sun, a fjord village, the city of Trondheim, Bergen Fisheries, Stave churches and architecture of the Hanseatic League period and views of Oslo. *Sweden* is a picture of life in rural and urban Sweden—agricultural scenes and views of Stockholm and Gothenburg. The King's Jubilee celebration at Dalecarlia, and the city of Visby are also seen.

Gutlohn also announces the release of the 1938-9 Monogram features in 16mm sound. A total of 21 pictures are included, among which are: *Barefoot Boy*, inspired by Whittier's poem, with Jackie Moran; *Under the Big Top*, a circus picture featuring Anne Nagel, Jack La Rue; *Mystery Plane*, based on the famous cartoon strip "Tailspin Tommy", with John

Trent as the star; *Starlight over Texas*, a western featuring the cowboy troubadour, Tex Ritter; *The Mystery of Mr. Wong*, an exciting mystery based on Hugh Wiley's story with Boris Karloff as Mr. Wong.

An unusual documentary film entitled *School* is another new Gutlohn release. This is a 2-reel picture of a progressive education school in action with classroom dialogue throughout. *Seasons and Their Causes* in 1 reel, with commentary by John Martin, is also available.

### Films on Current Topics

Audio-Film Libraries announces the addition of several new films to their 16 mm sound library. *War in Europe* is a timely release on the momentous events in Europe filmed as they happened. It includes historic scenes of mobilization in England, France, Poland and Germany, evacuation of women and children from Europe's Capitals, Germany's lightning land and sky invasion of Poland, Poland striking back, ending with *Saar* starts with the Plebiscite of 1935 showing the people and industries, 1935 showing the people and industries, especially steel and coal, over which France and Germany are now fighting on the Western Frontier.

The following three films are available free of charge under certain regulations. These films are in the nature of screen editorials, with narration by Lowell Thomas.

*Men and Machines* discusses the question of American initiative and "rugged individualism" vs. government regulation. *America Marches On* shows the growth of cooperative business financing and the modern corporation. In *Frontiers of the Future*, research opportunities in business through new inventions and industries are depicted to show that youth still has opportunities.

### Correction

In our September issue we erroneously reported that Audio-Film Libraries of Bloomfield, New Jersey had "released" the film "Territorial Possessions of the United States." This film is a production and release of International Geographic Pictures of New York City, which Audio Film has added to its distributing library.

### Sound Film on Sponges

Pictorial Films, Inc., 1650 Broadway, New York City, has ready for October release a new 2-reel, 16mm sound film entitled *Sponge in the Making*, photographed in full Kodachrome at Tarpon Springs, Florida by John Gonatos, expert sponge diver and cameraman. The film tells the complete story of the sponge, with a great many underwater scenes of an unusual character. The color photography brings out the natural beauty of the locale.

## Adult Preferences in Film Programs

(Concluded from page 280)

participation or informal lecturing on the part of an authority on the subject.

The third means of evaluation was provided by studies made by a selected group of five auditors who observed audience reaction during each program and in the lobby immediately thereafter. These auditors were skilled educational and theatrical critics and their comments were highly analytical. According to the opinion of this group, the first two programs failed to register effectively with the audience due to lack of integrating presentation from the floor. While program notes carried the essential thread which bound the films into a unity, many persons were heard to express the wish that a more detailed and personalized introduction had been given. On the other hand some introductions appeared too long,—with the audience becoming distinctly restive when on one program two faculty members used up an entire hour before a single film was shown. The best technique appeared to be a fifteen minute introduction, with brief two-minute integrative comments made during the change from one film topic to another. Extensive program notes were also recommended since most people in attendance tended to take their program notes home and often asked for additional copies.

No mention is here made of actual film selections and costs for the program, but these are available upon application. The total budget for the series was about \$400, and the returns showed a slight profit. Upon the basis of this year's experience, it seems that a more homogeneous series of topics would command larger audience appeal. The University plans to offer next year two such programs (1) a foreign language series and (2) a documentary film series. Each series will be in charge of a single faculty member who will act as moderator at all sessions and invite different faculty members to comment on the special topics.

## The Federal Film

(Concluded from page 291)

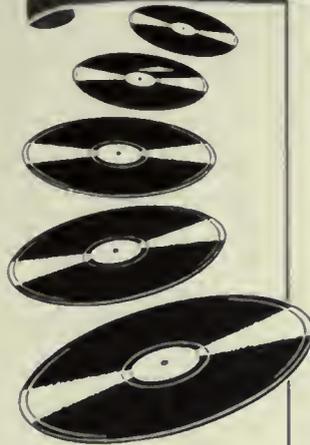
laboratory technicians. The photographic set-up is headed by Major R. T. Schlosberg, who has both military and civilian assistants. Technical experts in the various arms of the service for which a film is being made cooperate with the motion picture director from the Signal Corps in the production of the training film.

The Signal Corps makes both sound and silent films in 16mm and 35mm editions. These films are available to army units, National Guard, R.O.T.C. and Reserve Officer units.

Through years of experience the Army has found that training films:

- a) implement teaching but do not act as a substitute for the teacher;
- b) insure uniformity of demonstration and interpretation of Army technique;
- c) give troops and other units vicarious experience in important attributes of military tactics, training and participation;
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# News and

### American Education Week

The 1939 American Education Week observance will be held November 6-11, 1939. "Education for the American Way of Life" is the general theme. As in previous years the National Education Association has prepared materials to assist schools in planning for this observance including colorful posters, leaflets, stickers, and packets containing special folders for the different school levels prepared by field committees in various sections of the United States. Early planning will help you make your observance most effective. For complete information, write to the National Education Association, 1201 Sixteenth Street, N. W., Washington, D. C.

### Southern Conference on Audio-Visual Education

For the third successive year, the Southern Conference on Audio-Visual Education will hold its regular fall meeting at the Biltmore Hotel in Atlanta, Thursday, Friday and Saturday, November 16, 17 and 18.

A rich and varied program is being prepared. A number of prominent leaders in the field of Audio-Visual Education throughout the nation will participate in the discussion of vital topics during the Conference. Open forums, round-table and panel discussions will be prominent features of the program. Interesting and attractive exhibits of motion picture, radio, sound recording, and television will be prominently displayed and easily accessible. The latest and best 16mm educational motion pictures suitable for classroom and laboratory use will be shown at the beginning and at the conclusion, as well as during every session of the conference.

The directors of the Southern Conference confidently anticipate the attendance of at least a thousand or more teachers and school officials interested in the practical use of these modern teaching tools.

### Visual Aids on English Teachers Program

The Friday afternoon session of the 29th Annual Meeting of the National Council of Teachers of English, New York City, Nov. 30-Dec. 2, 1939, will be devoted to "Standards for Motion Pictures and Newspapers". Helen Rand Miller, Edgar Dale, Richard Lewis constitute the Steering Committee, and William Wood, Evanston, Ill., will preside. The program follows:

1. Youth Evaluates the Movies—Kathryn Y. Alebach, Senior High School, Reading, Pa.
2. Motion Picture Activities in the High School—Hardy R. Finch, Greenwich, Conn.
3. Responsibility of School and Community in Establishing Acceptable Motion Picture Standards—Wm. F. Bauer, East Orange, N. J.
4. Using Motion Pictures and Newspapers as Vehicles for Teaching Critical Thinking in the English Class—Violet Edwards, Institute for Propaganda Analysis, N. Y. C.

# Notes

At the Saturday morning session a Demonstration of Technological Aids in the English Classroom for Growth in Reading will be given by Eleanor D. Child, and Walter Ginsberg, with the aid of students from N. Y. C. schools.

## Visual Progress in the CCC

Probably no school unit has progressed further in the use of visual aids in a similar length of time than has the Civilian Conservation Corps. Today each corps area has a central film library which makes available to all the camps a large assortment of sound and silent motion pictures for educational use and entertainment. Many films are also borrowed from the Government and commercial sources.

A separate department for handling these films was first set up by the Ninth and Fourth corps area early in 1937. Money to rent the films was taken from each company's "other funds" and routed thru this office. It also handled the purchase of projection equipment. The corps area rental service is still maintained in most corps areas. Its method of working varies, however.

Entertainment films reach most of the camps. One corps area attempts to develop an appreciation of high-type films by means of a careful selection of subjects. The film strip also is being used extensively in class work to illustrate subject matter and bring out details. A number of camps have already produced film strips and motion pictures for their own use. An important part of the Third Corps Area Film Library is the photographic service which has made up a collection of over 1000 negatives of CCC camp activities and has prepared four reels of 16mm silent motion pictures, one in color, on camp activities, which forms the beginning of corps motion pictures for instructional purposes.

In addition to the film and film strips, camp advisers have introduced the use of lantern slide machines and opaque projectors. They have also stressed the use of wall maps, posters, charts, blackboards, globes, various types of models in the fields of biology and mechanics; and have helped instructors and enrollees to build up botanical, zoological and mineralogical collections.

## Films Instruct Adults

Motion pictures are being used to teach health, citizenship, thrift and science in the WPA Adult Schools of Nashville and Davidson County according to Edmund R. Lingerfelt, State Director of the education program. During the twelve month period ending March 1, a total of 30,123 persons attended 389 showings.

"Hundreds of Nashville people had never seen motion pictures," Mr. Lingerfelt reported. "A number of these could neither read nor write but easily understood the sound pictures."

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**HUMAN AFFAIRS, 1939**, ca 450 pages, for Fall Publication.  
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**A BRIEF SCHOOL GUIDE**, 4th edition, 1939. 178 pages, 25c.

**THE SUMMER CAMP GUIDE**, 4th edition, 1939. 112 pages, 25c.

Circulars of any of the above and announcements of  
forthcoming publications will be sent on request.

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Motors building at the New York World's Fair. *In Tune with Tomorrow* is the title of the film, which shows the making and assembly of a Plymouth car in a way that seems to bring the various parts directly into the midst of the audience. This is one of the effects of extraordinary reality that is accomplished through the use of polaroid material. All visitors viewing the film wear special polaroid lenses.

In making the picture a total of 10,960 different "frames" were photographed by Loucks and Norling. Two cameras were used to record the scenes as a human eye would see them, and two projection machines are used simultaneously for the showing. While the principle of combining two disparate views into one to create a third dimensional illusion is not new, the polaroid process adds to the pictures something that has never been achieved before. The stereoptican principle showed the way to creating depth of background; the polaroid film now adds immediacy of foreground.

**News from Abroad**

*India.* Although the Central Government receives a substantial revenue annually from the motion picture industry, its attitude toward that industry (which occupies eighth place in the economy of the country) is a step-motherly one, according to Mr. K. S. Hir-kelar, founder of the Motion Picture Society of India. He has prepared a 36-page pamphlet, entitled "Place of Film in National Planning", in the hope that it will receive serious consideration from the parties concerned and effect the necessary support from the Government in the production of educational films in India. Mr. Hirkelar points out the important part the film plays in other countries as a medium of propaganda, publicity and education and how it can play a similar role effectively in India if the proper cooperation is given by the state. "Having undertaken to make experiments in educational broadcasting, it is high time for the Government to consider the claims of the educational film."

*England.* The Fifth Annual Report of the British Film Institute states that the use of films for educational purposes is increasing in England, 420 new films having been produced during the year, making a total of 2600 teaching films now available. The number of projectors in British schools has increased to 1490.

**Free Moving Pictures for Children and Adults  
at Art Museum**

The Educational Division of the Philadelphia Museum of Art announces an important and unique addition to its educational program—two free weekly film series, one for children every Saturday, at 2 P. M. and at 3:30 P. M. beginning September 23rd, and another for adults every Sunday at 2 P. M. and at 3:30 P. M. beginning September 24th.

Because of the increasing interest in the documentation of current events as indicated by the wide popularity of the "March of Time" programs, and other films, radio programs, and books of similar character, the Museum has decided to devote its entire fall and winter film program for adults to the development of

(Concluded on page 313)

## Experiencing College on Location

(Continued from page 278)

much in the fashion of a heavily burdened Christmas shopper who stoops to pick up one of his parcels and in rescuing it drops four more.

I have learned that on much of the itinerary I could best serve as guide for the group. The word "guide" is weak. "Teacher" more accurately describes the relationship. I can best serve for these reasons: (1) I have been their teacher, know their names, preparation, experiences, and manner of life; (2) I have planned the teaching situations of the itinerary. The chief interference with my assumption of this role was my ignorance of factual items. To remedy this as greatly as possible, I did much reading and went over the parts of the itinerary physically and alone. For this purpose, I made a trip to the City soon after setting the date to study in detail and at first hand each step, the while acquiring as many relative facts as possible. For each successive journey, I studied one new event in detail. For one journey, I studied Chinatown almost inch by inch; for another, Greenwich Village; while for another, the housing situation. In the repetition of accompanying five different groups my fund of knowledge was considerably improved thereby increasing my own efficiency as guide.

There were exceptions, of course, to the desirability of my assuming guidance. Members of my party always bestowed high praise on the guides at the National Broadcasting Co. These lads were teachers

(Continued on page 308)

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# In and for the Classroom

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Director Visual Education, State Teachers College, Indiana, Pa.

## Making Wall Charts for Class Use

NUMEROUS instances occur during the conduct of the class work of every subject studied when group consideration of the elements involved seems necessary and desirable. On such occasions it is imperative that the proper group-teaching visual-sensory aid, such as the wall map, the lantern slide image, the motion picture, the wall chart, the blackboard drawing, the object, or model be used. That is, some device of such magnitude and dimensions that when group at-

tention is centered upon it, each pupil can observe it advantageously.

Due to limitations imposed by the physical set-up in many schools, and the expense involved, the writer suggests that teachers in such situations might well dismiss from their thinking, although fully aware of their values, all thought of projectors and materials for projection, as well as other commercially made aids, and direct their efforts to the construction of some materials on their own initiative. To this end the teacher-pupil-made wall chart is recommended.

Teachers need not hesitate to undertake this work because of their inability to draw accurately and letter neatly, for the technique suggested consists simply of tracing with pencil, colored crayon, or ink on the blackboard, cardboard or cloth, the enlarged image from a borrowed lantern slide projector, micro-projector, or opaque projector.\* The original may be the picture or material on a commercially made lantern slide, a teacher-made lantern slide, a micro-slide, a sketch or drawing on a piece of paper, the picture, diagram, graph, or other material printed in a book, magazine or newspaper.

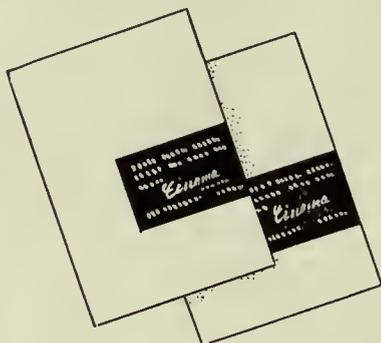
Even though all the projectors mentioned above are right at hand, the writer has preferred to make the wall charts for much of his class work, and has made well over two hundred such charts. During the conduct of one course one semester, all the major diagrams, line drawings, and graphs found in the basic textbook were prepared in this enlarged form to facilitate the initial presentation, class discussion, and review work.

Their construction and use revealed that: (1) While any material such as cardboard, oilcloth, paper, beaverboard, etc., might be used, unbleached muslin made the most satisfactory material for this purpose; (2) Since the muslin can be purchased in a number of different widths, the forty-two or forty-eight inch width had decided advantages for classroom use; (3) In general, wax crayon proved much easier to use and more legible than pencil or inks; (4) Black, red, and blue were the colors having the best "carrying qualities" to persons who viewed the charts from a distance; (5) The cloth must be hung over a smooth surface for the tracing, and the blackboard proved the most satisfactory place for the work; (6) The work can be carried on in only a partially darkened room, depending upon the nature of the picture, the condition of the projector, and the nature and amount of light coming into the room; (7) If the completed chart is ironed with a medium warm iron, the

\*Note—It might be argued that since projectors are necessary in order to make the enlarged tracings, with no such machines in the school, it is practically impossible to construct the wall charts described. The point is well taken, but the obstacle is not insurmountable. Perhaps a neighboring school has a projector which might be used some time after school or on Saturday. The teacher training institution for the area undoubtedly has a number of projectors which might be made available by appointment so that they might be used after school or on Saturday. The energetic teacher to whom this idea of teacher-made charts appeals will find some way to secure the materials and projectors needed for this work.

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crayon drawings will withstand repeated washings of the chart; (8) The lettering of the parts and the title for the subject matter of the chart may be made by tracings from the projected picture, or may be made with the aid of the various stamp lettering sets; (9) Strong, bold outlines must be used, but shadings aid in giving quality to pictorial charts; (10) The picture can be made the desired size by placing the projector the proper distance from the screen, and adjusting for that distance; (11) Small children, even in the third or fourth grade, can make satisfactory tracings; (12) It is not a difficult matter to reset the projector and "match up" the traced lines with the projected image even though the machine gets jarred out of position, or it becomes necessary to put the projector away and "finish the job" at another period; (13) It is a wise plan to switch off the light from time to time to make sure that everything desired has been traced; (14) Sharp focusing of the image materially accelerates the tracing process; (15) Charts of uniform width, say, either 42" or 48", are easier to hang in a pre-determined, favorable place before the class than if a variety of widths are used; (16) Pupil-made charts develop interest, understandings, and motor and artistic skills; (17) Due to the fact that the muslin can be rolled or folded without injury, and thus more conveniently filed away, it is to be preferred to paper or cardboard for the material on which the copy is made; (18) Since tracings are so easy to make, many teachers might well take advantage of this means of making needed classroom aids; (19) Since legibility is extremely important in such teaching, "retouchings" can be made by the teacher or pupils as directed by one who views the chart from a distance.

The technique, then, of making a tracing, consists of selecting the original copy, securing the unbleached muslin of the desired width, placing it in proper position against the blackboard, setting up the projector, placing the copy in the projector, turning on the switch, bringing the projected image of the proper size in sharp focus on the muslin, standing to one side of the beam of light and making the tracing of the image on the muslin, examining the tracing by turning off the light from time to time to see that everything is being traced, putting on the proper labels and lettering the parts as desired.

There are a number of plans which might be used to display the charts before the group for study and class use. One method consists of simply unfolding the cloth and attaching the chart to the woodwork above the blackboard by means of thumb tacks. (In many classrooms a two inch strip of linoleum has been placed along the blackboard molding to protect the woodwork from thumbtack injury and for ease in inserting the tacks. Since many classrooms have along the blackboard molding metal tubing with movable, adjustable hooks to hold maps in position, grommets (eyelets) might be put along the top of the chart and these same map hooks used to support the chart. If the map hooks are not present, small screw hooks might well be placed along the molding at the proper distance to match the spacing of the grommets (perhaps three) of the chart.

In general, the writer has used the method of mounting the charts on window shade rollers, with the usual thin wooden strip as is employed with window shades and maps, at the bottom of the chart. Several sets of brackets have been installed so that a number of charts might be used during the conduct of the lesson, and to provide places for the charts to be displayed for individual pupil use during the study periods. While the mounted chart can be readily rolled up or down, and thus kept in much better condition than the unmounted ones, the cost of the shade roller and brackets adds

materially to the cost of the device. If there is a limited amount of storage space, the mounted chart presents another problem. The unmounted charts consume more time in being put up for use and taken down after use; they generally do not hang as neatly as the mounted chart, since folding them causes wrinkles and there is no weight at the bottom to straighten them. But they do have the advantages of being less expensive; and using less storage space, since they can be folded readily.

W. E.

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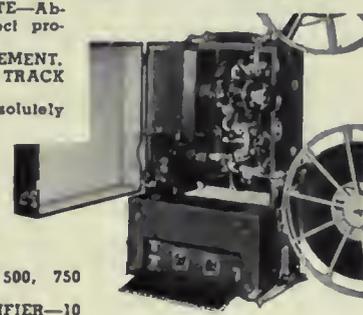
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They were produced under the supervision of Portia Hawley, well-known on the Pacific Coast for her puppet work in the public schools. The films closely follow the plan of Miss Hawley's book, *The ABC of Puppets*, and continuity and study sheets are furnished with the prints which may be either rented or purchased.

The first reel, 400 feet, shows the making of a simple hand puppet so that children in early grades can follow it clearly. The second half-reel shows a little more advanced puppet with built-up features. The third half-reel shows the construction of a simple theatre, the operation of the puppets, and a short puppet play.

For a more detailed description of this series, as well as a catalog of our other films now available, kindly fill out the coupon below and mail it to us today.

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**Experiencing College on Location**

(Continued from page 305)

in every sense of the word. The guides furnished by the News Publishing Co. were almost as efficient. Only once did I find an efficient guide aboard an ocean liner. All of these guides, except one, double-timed us down deck after deck sometimes stopping with a terse statement such as "This is a tourist cabin", and that was heard only by three or four of the advance students. In the course of a deck or two most of the students lost the leader entirely. Sometimes I succeeded in picking up this group and we proceeded to study at our own rate, or join in with another more interesting leader.

In any comment concerning the efficiency of the guides who served us, special credit must go to Mr. Biggin of the Cathedral of St. John the Divine. Mr. Biggin, an elderly gentleman who has worked for years and years in the atmosphere of cathedral lore, is a master teacher. All of my groups, except one which he was unable to meet because of illness, were fascinated by his sunny smile, his cheery and kindly welcome, and his marvelous fund of knowledge, as they sat their way around the Cathedral. The one time when he was ill, I had to substitute for him. What a miserable failure I was in this great universe of history, theology, music, architecture and painting. In all my life, I have met no greater teacher than Mr. Biggin. With him as interpreter, the Cathedral of St. John the Divine was one of the most enjoyed events on the whole itinerary.

No small portion of the success of our venture depended on the bus driver. Driving a heavy bus from event to event and deciding what to do with it between drives requires infinite driving skill, patience, and good humor. One of the poorest drivers I had was a Philadelphia driver who was accustomed to making daily trips from Philadelphia to New York. He was frequently at a loss as to how to reach some spot; he fretted about traffic, about parking, and about distance; and was usually late. Jack Angle, a Short Line Company driver, who made two trips with us, was an artist in making the big vehicle respond to his will. He could go anywhere or be anywhere in New York City and be there two minutes ahead of schedule. What to do with the bus was mere child's play for him. At our invitation, he accompanied us on many of our itinerary events. He was a pal, a counsellor, and a transportation expert all rolled into one.

Allow me a repetition,—a school journey is not merely a matter of departure, seeing, eating, and returning. It is "college on location." At an early meeting of the group, we organized our learning activities. Through folders given to us by headquarters hotel, Hotel Albert, we attempted to understand the geographic details of Manhattan Island,—its rivers, harbors, wharves, streets, and the itinerary organization. Each student was asked to prepare some topic relative to our enterprise for brief presentation at opportune moments. To list only a few topics, I mention these: "The Chinese—Religion, Customs, Family, etc.," "The Holland Tunnel", "The Queen Mary", "How the Stock Exchange Operates", "Greenwich Village".

Many other items had to be decided at our meetings: theater program to attend, hotel registration arrangements, parent permissions, financial releases of responsibility for the director and the school, etc., etc. To maintain a strict time schedule on the itinerary, a plan for holding the group together and to check attendance was necessary. The thirty students organized themselves into groups of six, each with a leader. The groups learned to stick together and to account at any moment for the whereabouts of all members. In the most congested place, I could take attendance in a jiffy by calling the names of the leaders. Each leader accounted for all members of her group, and everybody accounted for Mrs. Sherman, the driver, and myself. If one strayed, all were held together while someone went in search. Group censure soon taught group responsibility. Working together became a game in good citizenship: I soon learned to refuse requests from individuals to make side trips for "just a minute". The most innocent leaves of absence tend to grow into delays.

Special preparations in photography were made. Photography was a part of the Course in Visual Education. Students learned the principles of composition in taking pictures, took their own pictures, developed prints, enlargements, and lantern slides in our own dark room. By the time the New York journey came along they had done considerable photographic work and were ready to extend their efforts toward the opportunities furnished by New York scenes and happenings. On the return from the journey, the dark room was thrown open one afternoon for the special use of those students who made the journey.

The moment of departure was full of adventure. 5:15 A. M., Daylight Saving Time, at the "North Door" of the dormitory was the mystery hour never beheld by anyone except the night watchman who had his sleeping habits in reverse. There sat the bus in the silent dawn. Nobody ever knew how it got there, because it was there first. Students appeared almost as mysteriously. Animated but subdued conversations mentioned alarm clocks, waking roommates, and other interesting irregularities of the eerie hour. By 5:30 all seats were occupied, "O. K., Driver",—the bus snorted, and we were off. Conversation continued in twos,—except in the long seat for five at the rear, where an extemporaneous panel discussion was soon in progress. And so the journey settled into reality. Thirty minutes later, someone discovered the first peep of sunrise. A sunrise, ever beautiful, became a special event. Even the bus was marked "Special". With thirty to help one watch the sun glorify land and sky, the thrill is magnified proportionately. Besides being one of the most inspiring scenes on the itinerary, the sun made two other contributions. First, it was a good omen as a guardian of the weather for the day. The unworded reaction of the students must have been "We'll have a perfect day"; the reaction of the director was a sigh of relief and a "Thank God". Second, the rising provided occasion for numerous jests aimed at any accused of never having risen in time to see a sunrise.

A two-hour ride provided occasion for a halt for our first "family" breakfast,—in fact, students had made inquiry concerning such arrangement an hour before.

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**VICTOR ANIMATOGRAPH CORPORATION**

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A strictly maintained schedule, thirty empty stomachs, three or four rushing waitresses, and an excited manager clicking the cash register before a hurried take-off, furnished twenty minutes of vigorous activity.

Soon after continuing on the way again, the bus was transformed into a schoolroom. A bus makes a splendid schoolroom, except for the sound effects. In spite of the noise, the situation is real, and the learning effective. From the front of the bus, a student gave a two-minute report on "Newark Airport" which we were to stop to inspect within the hour. Another student presented each of the group with a large booklet given to us by the Cunard Steamship Lines. Under student direction, the Queen Mary was studied deck by deck and "believe-it-or-not" by "believe-it-or-not". For another brief period, a student guided the class in the mysterious working of high finance of the Stock Exchange. The director butted in frequently. Even the driver added a bit of authoritative information now and then. And so the class hour went to "Radio City", the "Holland Tunnel", etc.

Soon we were approaching the City. "There are the New Jersey flats about which Miss Broadhead (Geography teacher) told us", said one student. Other such comments came to me frequently. I am sure there were many such reactions, spoken and unspoken, in the two days. In my opinion, this is education at work.

We reached the Holland Tunnel. Though I have driven through this tunnel many, many times, it still thrills me to think how one can dive under the Hudson River and not get wet. Most of those making the journey have never been through the tunnel. Their comments, actions and reactions are interesting. Our bus classroom lesson has given them just a few minutes previously the interesting facts concerning its builder, the difficulties of construction, its size, length, air circulation, etc. Circumstances teach lessons well.

A detailed tracing of the itinerary would become monotonous. Suffice it to comment on a few parts of it. From the first, we had always mimeographed the itinerary on colored paper with appropriate illustrations. A copy was presented to each student on entering the bus. It served to keep them informed of every minute of the two days, and probably was kept as a souvenir by many.

### The Itinerary

Monday	
5:30 A.M.	Leave Main Dormitory
8:00	Breakfast in New Jersey
9:00- 9:30	Newark Airport
10:00-11:20	Wall Street, Trinity Church, Stock Exchange
11:45-12:45	Lunch at Hotel Albert
1:00- 2:00	Empire State Building and Broadcast over WOR, "The Microphone in the Sky"
2:00- 2:30	Macy's
3:00- 3:15	Aquarium (If time allows)
3:30- 4:30	Boat Trip to Staten Island
5:00- 6:00	Chinatown Tour under direction of Miss Chung Fong Chan
6:00- 7:00	Dinner at Oriental Restaurant
8:00- 9:00	Tour of News Publishing Co.
9:00-10:00	Broadcasting Tour, Radio City
10:00-11:00	Roof of RCA Building, Radio City
11:00-11:45	Walk: Times Square, Jack Dempsey's Restaurant, Madison Square Garden
12:00-12:30	Suite Get-together, Hotel Albert
12:31	"Taps"

### Tuesday

6:30- 7:45	Walk over Greenwich Village for those who can tear themselves away from peaceful sleep
7:45- 8:15	Breakfast Hotel Albert
9:00-10:00	Queen Mary
10:30-11:00	Roosevelt Memorial Field History Museum
11:00-11:30	Central Park—Pictures
11:45-12:45	Lunch at John Day Dining Room Columbia University
1:00- 2:00	Cathedral of St. John the Divine with Guide
2:00- 2:20	Riverside Drive, Grant's Tomb, Riverside Church to 145th St.
2:20- 2:45	Harlem
2:45- 3:00	Fifth Avenue and Central Park
3:00- 3:15	Cleopatra's Needle
4:00- 4:20	Pre-view of World's Fair Grounds and Buildings
5:00- 7:00	Music Hall, Radio City "Adventures of Marco Polo" starring Gary Cooper "Glory of Easter," stage show held over for third week "Mickey's Circus", Walt Disney Orchestra Erno Rapee
7:00- 7:20	Dinner, Horn & Hardart
7:45	Hotel Albert
8:15	"Goodbye"
12:00	West Chester

Wednesday: Breakfast, Eight o'clock classes, Tests  
*All good students will be alert in class today.*

The Stock Exchange always fascinated every student,—even the young little miss who never knew anything about money except that her father had it. They asked many questions and tried desperately to understand the intricacies of stocks and bonds, what the flapping numbers meant, who the men and boys were, why there weren't any women members, what the hieroglyphics on the wall meant. I wonder how many would have been as alert in a classroom discussion of the Stock Exchange prior to our visit. I wonder, too, how many things could be made to grow from the basic knowledge obtained during the visit if used by a skillful teacher afterward. No group was ever quite ready to leave the Stock Exchange at the expiration of our allotted time.

To lend atmosphere to our tour of Chinatown, I usually secured the services of Madam Chung Fong Chan. She conducted us through the new blocks of Chinatown, explained the stores and Joss Houses (Religious Houses), and gave a twenty-minute lecture on the Chinese. Afterward, at our dinner at the Oriental Restaurant, she assisted the students in the manipulation of their chop sticks and in choosing a menu. At my request, she gave each student her autograph in Chinese.

All of the unusualities of dinner completed, we walked down the Bowery, New York's street of history. First, I had warned all to keep close together, to keep walking, and to observe fallen humanity. Once, when I was on the Bowery alone, mapping my tour, I walked up to a policeman to inquire where Mott Street was. Just as I approached him, he yanked something from a Bowery character and slapped him a forceful blow in the face. Then he turned to me apologetically, with the comment, "You see why we do that", as he showed me what he had taken from the man. It was a partly filled bottle marked "Wood Alcohol". "He was selling that", added the policeman. A fifteen minute walk along the Bowery at dusk past bleary-

*A New*

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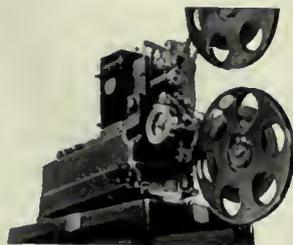
light weight, and superb tone quality. This unit is smaller in size and lighter in weight than any equipment of similar capacity.

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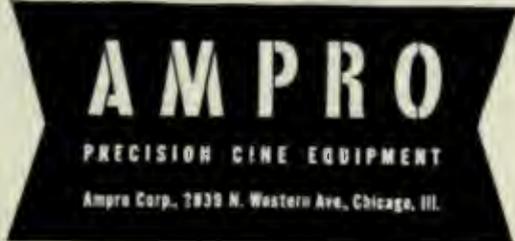
It delivers an undistorted output of 55 Watts with less than 5% total harmonic distortion and a maximum usable output of 85 Watts. This volume is more than sufficient for large auditoriums and stadiums seating up to 10,000 persons and over.—The sound quality is amazingly rich at all levels of operation. Has output impedance taps which permit the use of up to 8 speakers. A 500 ohm output is provided for use with long speaker cables to avoid losses. Licensed under Western Electric patents.



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eyed drunks at the steps, of dingy, dirty buildings, with the din of traffic above, on the street, and below—with thirty teachers-to-be—makes a silent sermon.

Compare—or contrast—our lesson on Greenwich Village. At 6:30 A. M. of the second day, you will note, the itinerary scheduled a before-breakfast walk over Greenwich Village. Twenty to twenty-five students usually were able to oust themselves from bed when the six o'clock phone call sounded. We met in the hotel lobby and left promptly at 6:30. At the monument of the Italian hero, Garibaldi, we paused for a brief student account of the history of Greenwich Village. Then, for almost an hour we walked and talked and examined at first hand, those names and places which make the history of Greenwich. McDougall Street, Minetta Lane, Waverly Place, "The Mousetrap", "Washington Mews", Bayard Taylor, Thomas Paine, and numerous other names intrigued us. The quaint houses, old with history, but neat and clean and artistic withal, told the story of the artists and writers who gave their way of life to Greenwich. At dusk of the preceding day, we had seen life at low ebb in the Bowery; at sunrise of this day, we were lingering over the quaint but beautiful community marked by the lives of a different folk. Greenwich means Green Village,—hence, Greenwich Village means Green Village Village. The repetition matters little, however, because it really is a village extraordinary.

We usually arranged to visit the observation Roof of the Empire State Building early on the first day. From this bird's-eye view we attempted to visualize the place geography of Manhattan and its surroundings. This helped students to understand the itinerary. Such a view by day would be incomplete without a similar view by night,—hence, the view from the roof of the R. C. A. Building. This Fairyland scene makes Alice in Wonderland seem commonplace. Students thrill at it and remember it as a highlight of their experience. It makes a splendid climax for the ending of a perfect day.

The inspection of the Queen Mary (or any of the ocean liners) always excites. Many are the exclamations of amazement as we board the huge floating hotel. Their exclamations, comments, and questions cause me to wonder with what accuracy we school teachers have taught them when children as to the ships of the sea. I wonder, too, what the experiences these students are having on board the Queen Mary, even though it is just for an hour, will have in the lessons which they will teach their pupils.

A week after our return, our movies, taken at many intervals of the journey, returned from processing. In a final reunion, the group greatly enjoyed watching themselves outdo Hollywood. The camera caught a star-gazing student sunburning his tonsils looking at a Wall Street skyscraper—a student waving an imaginary farewell from the Queen Mary—another playing seasick aboard the Staten Island ferry—a fourth vainly trying to feed herself with chop sticks. Numerous such personal touches with a background of New York scenes make comedy and interest. With the same individuals enacting the scenario and making up the audience to view the first showing, none of these movies could ever fail. Such is human nature.

What are the values of such a journey? First, it represents systematic group study and cooperation. The group can get many privileges beyond the individual,—for instance, admission to the Stock Exchange. It costs an individual \$9.40 for passage to and from New York City. For a bit more than that, our group ate, slept, traveled, studied and learned for two whole days. And they learned more than any hit-run sight-seeing tour can give, because we were a “college on location”. I am not speaking disparagingly of any sight-seeing tour, either.

Second, this school journey provided a many-sided experience. Woven together, these experiences involved at first hand, Geography, History, Industry, Transportation, Engineering, Finance, Art, Civics, Philosophy, Literature. In two days, thirty teachers-to-be had ridden under a river, selected a cabin for an imaginary ocean voyage, viewed and ridden across a world famous harbor past Madam Liberty and out where the ships hove into view from Europe, viewed a world metropolis from the sky by day and by night, inspected the behind-the-scene story of the National Broadcasting Co., visited two universities, heard the life story of the Chinese in their own Chinatown, enjoyed a theater program in the world's largest theater, and called at the historic homes of great artists, writers and leaders.

For what I have labeled “College on Location” I see the possibility of valuable development. Perhaps a college can go on “Location” for a day, two days, a week. A portable college goes to New York. A portable staff composed of an art instructor, a Geography instructor, a Science instructor, a History instructor, a Visual Education instructor, accompanies the group. The Art instructor interprets Art, the Geography instructor, Geography, etc. Students make preparation for very definite objectives. The teachers direct, analyze and coordinate. The portable college at another time makes the same organization for the study of the Nation's capital, for the state capital, for a coal region. I believe this is possible and practical. Above all, it is real,—this “College on Location”.

## News and Notes

(Concluded from page 304)

the so-called documentary non-fiction film from its origins in the newsreel to the present day.

Many outstanding films to be included in the adult program are Robert Flaherty's “Moana,” “Nanook,” and “North Sea”; “Chang,” “Wedding of Palo,” “The Plough that Broke the Plains,” “The River,” “The Wave,” a feature film about Mexico by Paul Strand, and commentary by John Dos Passos; and “Four Hundred Million” by Joris Ivens, the most important recent film about the Chinese people, and outstanding British documentaries.

The film series for children will relate, for the most part, to the work of the Children's Classes in Art Appreciation, and will include films about design, architecture, painting, sculpture, the graphic arts, the art of puppetry, weaving and other related fields.



Note the large book being used without mutilation.

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# The Film Estimates

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

(A) Discriminating Adults (Y) Youth (C) Children

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

**Adventures of Sherlock Holmes** (Rathbone, Bruce, Ida Lupino) (Fox) Absorbing, skillful filming of Doyle story preserving spirit of original. Eerie, foggy settings heighten suspense. Arch-criminal Prof. Moriarty stages murder to divert Holmes' attention from theft of crown jewels but is outwitted. Fine characterizations. 9-19-39  
(A) and (Y) Fine of kind (C) Too exciting

**All Quiet on the Western Front** (The 1930 picture with much narrative added) (Univ) The famous film re-vamped. Sound shows age, tempo a bit slow, acting a decade old; some sentimental scenes now mawkish. Added "sound" in radio-announcer style (he says "stummick") adds bombastic emphasis to arraignment of war. 10-10-39  
(A) Hardly (Y) Doubtful (C) No

**Behind Prison Gates** (Brian Donlevy) (Universal) Absurdly far-fetched tale about detective-hero who enters prison under assumed identity of crook killed in bank robbery, to get from other convicts information leading to accomplices and hidden loot. The usual killings and violent action. 9-26-39  
(A) Hardly (Y) and (C) No

**Blackmail** (Edw. Robison, Gene Lockhart) (MGM) Grim, depressing, tense melodrama impressively acted and told. Robison, fugitive from chain gang, jailed for another crime, is double-crossed again by real criminal and sent back to brutal camp, villain getting his oil property. Escapes, forces confession absolving him. 9-19-39  
(A) Good of kind (Y) Too strong (C) No

**Coast Guard** (Randolph Scott, Bellamy, Dee) (Columbia) Coast Guard heroics by plane, cutter and dog team built into little formula-thriller, not too violent. Lady-killer airman marries pal's girl, loses her by old playboy habits, takes to drink of course—but illogical happy ending is achieved. 10-10-39  
(A) Hardly (Y) Only fair (C) Perhaps

**Conquests of Peter the Great** (Russian-English titles) (Amkino) Vivid picturization of the life and achievements of the extraordinary Tsar, building a greater and better Russia for Russians. Finely acted and photographed, but over-long and obviously aimed at glorifying ends and ideals of Stalin and his times. 10-10-39  
(A) Good of kind (Y) and (C) No

**Death of a Champion** (Lynn Overmann, Donald O'Conner) (Para) Good class-B murder mystery comedy. Three murders follow poisoning of dog show prize-winner, and side-show professor, with boy pal, land killer. Plot rather complex, narrative not always clear, but action human, amusing, and conclusion crisp. 9-19-39  
(A) Hardly (Y) and (C) Good of kind

**Dust Be My Destiny** (John Garfield, Priscilla Lane) (Warner) Strong, depressing melodrama, notably acted, of embittered waif and his girl wife, endlessly fleeing law because of undeserved "record," till final acquittal. Hero monotonously tough. If good showed through oftener, more dramatic value and audience appeal. 10-3-39  
(A) Very good of kind (Y) & (C) Dbl. value

**Escape from Yesterday** (Annabella, Jean Gabin) (French-English titles) Foreign Legion story, unusual in direction, photography and highly individualized characters. Moderate in tension most of the way but closes with stark realism, greswome desert warfare, and uncompromising tragedy. A very un-Hollywood thriller. 10-10-39  
(A) Good of kind (Y) and (C) No

**Hawaiian Nights** (Johnny Downs, Mary Carlisle, Etienne Girardot) (Univ) Some picturesque island settings, appealing native dances and music are chief interest in very light, elementary tale about young hero whose ambitions to become successful band leader are achieved over wealthy father's opposition. 9-26-39  
(A) Hardly (Y) Fairly good (C) Doubtful int.

**In Name Only** (Cary Grant, Kay Francis, Carole Lombard) (RKO) Mature, well-acted, unpleasant problem drama. Contemptible wife, who married hero solely for money and position, spitefully refuses him divorce for marriage to woman he loves. Heavily emotional, melodramatic climax finally brings about desirable solution. 9-19-39  
(A) Good of kind (Y) Unsuitable (C) No

**Janosik** (Czech cast, English titles) Strong, stirring, notably acted, semi-historical melodrama of peasant hero's revolt against brutal oppression by landowners in 18th century Slovakia. Grim action occasionally lightened by robust comedy. Impressive Carpathian settings. 9-26-39  
(A) Very good of kind (Y) Strong (C) No

**Magnificent Fraud, The** (Tamiroff, Lloyd Nolan, Mary Boland) (Para) Preposterous yarn, that wobbles badly in spots, about fugitive actor in imaginary South American country playing his greatest role as an assassinated Dictator. Sentational stuff clumsily done. Waste of Tamiroff in double role and good cast. 10-10-39  
(A) Mediocre (Y) and (C) No

**Man They Could Not Hang** (Boris Karloff) (Colum) Gruesome, pseudo-science thriller. Genial doctor, having perfected boon to surgery—whereby he kills, operates more surely, and revives patients—is hanged for murder. Revived by his own methods, he turns to wholesale murder for vengeance! 10-3-39  
(A) Hardly (Y) and (C) No

**Million Dollar Legs** (Grable, John Hartley, Peter Hayes) (Para) Lively goings-on in another pseudo-college whose student body wants a crew despite faculty. Betting all students' cash on horse-race finances this college function! Simple! Some risque lines inserted gratuitously. Hayes good. 10-10-39  
(A) Hardly (Y) and (C) Perhaps

**Mr. Moto Takes a Vacation** (Lorre, Schildkraut) (Fox) Lively, involved action follows excavation of crown of Queen of Sheba. Various crooks attempt to steal it from heavily guarded museum but Moto concerned mainly with one, international thief successfully concealed to implausible, fighting finish. Some futile comedy. 9-19-39  
(A) Mediocre (Y) Exciting (C) No

**Nancy Drew and the Hidden Staircase** (Bonita Granville) (Warner) Another in series featuring the engaging little teen-age heroine as volunteer detective. Aided by reluctant but loyal boy friend, she solves another murder in exaggerated, farcical climax. Little violence, no gruesomeness. 9-19-39  
(A) Fair of kind (Y) Good (C) Prob. good

**Night Work** (Ruggles, Boland) (Para) Adapted couple try to run hotel, adopt boys and lhwart a hard-boiled steeple-jack grandfather by two-fisted heroics. Considerable mere slapstick in the mixture. Many elementary laughs but much dizzy "high-building" thrill nerve-wracking to many. 10-10-39  
(A) Hardly (Y) Fair (C) Exciting

**Nurse Edith Cavell** (Anna Neagle and notable cast) (RKO) Powerful documentary picture, depressing but compelling, done with fine dignity and truth, acting and direction excellent. Germans not shown as monsters, merely men in grim clutch of war. Indicts war for greater horrors than those of the battlefield. 10-10-39  
(A) Notable (Y) Mature (C) No

**Old Maid, The** (Bette Davis, Miriam Hopkins) (Warner) Notable screening of Pulitzer prize play, expertly acted. Character values skillfully preserved. Bette gives convincing, deeply moving portrayal of unwed mother who becomes bitter old maid to keep daughter ignorant of their relationship. Fine in settings and costumes. 9-26-39  
(A) Excellent (Y) Too mature (C) No

**Rains Came, The** (Loy, Power, Brent) (Fox) Technically striking screening of current novel laid in India. Torrential rains, floods, earthquakes provide tremendous "effects." Story tells of sophisticated, unsavory characters redeemed by disaster. Little real character value. Power unconvincing as Indian hero. 9-26-39  
(A) Very good of kind (Y) Better not (C) No

**Range War** (Bill Boyd) (Paramount) Another in the perennial "Hopalong" series of obvious, harmless westerns. Hero outwits and outshoots villains trying sabotage on new railroad. Lively, elementary story, with all stock devices, beautiful scenery, and not over-exciting. 9-26-39  
(A) Naive (Y) and (C) Good of kind

**Royal Divorce** (Pierre Blanchar, Ruth Chatterton) (Para) The wooing, wedding and divorce of Josephine by Napoleon, elaborately set and earnestly acted, but with little movement and incessant dialog. Chiefly a series of talking duets by principals. Typically Chatterton role, and a convincing Napoleon by Blanchar. 10-3-39  
(A) Good of kind (Y) Doubtful (C) No

**Saint in London** (George Sanders) (RKO) Engaging, smooth, very modern Robinhood, helped and hindered by devoted heroine, tricks and traps one of London's arch-gangsters. Deft, suave, quite "English" thriller, agreeably intricate, exciting and humorous. Above average of kind as entertainment. 9-19-39  
(A) Good of kind (Y) Good (C) Perhaps

**Silver on the Sage** (Bill Boyd) (Para) Fair Hopalong Cassidy Western. Contains the customary routine elements of hard fighting, and villainous doings and killings by a gang of cattle thieves, finally outsmarted and caught by hero in gun play climax. Very fine scenery. 10-3-39  
(A) Hardly (Y) and (C) Good of kind

**Smuggled Cargo** (Barry Mackay, Rochelle Hudson) (Republic) Fast-moving melodrama concerning California community of orange growers faced with ruin when cold weather threatens crop and villain gets their contract by supplying smuggled oranges. Murder, a mob scene and impossible heroics by hero add to excitement. 9-26-39  
(A) Hardly (Y) Ordinary (C) No

**Stop, Look and Love** (Wm. Frawley, Jean Rogers) (Fox) Crazy title for lively, elementary domestic comedy. Combines some laughable realism with absurd farcical doings as pretentious, blundering mother almost succeeds in ruining her daughter's romance. Gratuitous free-for-all fist fight for climax. 9-19-39  
(A) Hardly (Y) and (C) Probably amusing

**U-Boat 29** (Conrad Veidt) (Colum) Rather vivid, suspenseful little war-spy melodrama, without horror or violent thrills, about sinister submarine activities against British fleet base in Orkney Islands. However, clarity of narrative is not adequate to intricacy of plot at times. 10-3-39  
(A) and (Y) Good of times (C) Doubtful

**Ware Case, The** (Clive Brook, Barry Barnes) (G-B) Unusual, very English, murder-mystery character drama, smoothly done, about gay, philanthropic, spendthrift aristocrat, his long-suffering wife, and lawyer-friend who loyally defends husband of woman he loves. Well concealed mystery, with startling ending. 9-12-39  
(A) Good (Y) Mature (C) No

**Waterfront** (Dennis Morgan, Gloria Dixon) (Warner) Crude, cheap melodrama about tough, benighted, waterfront slum-folk living in a continuous riot. Booze, dives, slug-fests, guns, jail, police, fire-escapes, speed cars, accidents, killings, heroine slugged unconscious etc. etc. and priest engineers supposedly happy ending. 10-3-39  
(A) Trash (Y) and (C) No

**Way Down South** (Bobby Breen, Alan Mowbray) (RKO) Sentimental, often amateurish "Uncle Tom's Cabin" melodrama with New Orleans and river backgrounds. Little orphaned son fights sale of father's plantation slaves by ruthless executor. Elementary comedy, negro chorus, nasal solos. Bobby's voice does not improve. 10-3-39  
(A) Hardly (Y) and (C) Fair

**Western Caravans** (Chas. Starrett, Iris Meredith) (Colum) Run-of-the-mill western, with mediocre cast doing usual stuff. Much prairie singing, furious riding, endless gun-play, as ranchers fight arriving settlers who are backed by government. Villain deliberately shoots little boy, etc. Anything for thrill. 9-26-39  
(A) Absurd (Y) No (C) No

**What a Life!** (Jackie Cooper, Betty Field) (Para) Very human and appealing little picture of struggles of backward, sensitive, engaging boy, always in trouble, to adapt himself to high school life. Some exaggeration and caricature outweighed by fine dialog, real humor, and notable character roles. 10-3-39  
(A) and (Y) Very good of kind (C) Fairly good

**When Tomorrow Comes** (Dunne, Boyer) (Univ) Dignified treatment of unconventional but decent romance between pianist hero, married, and waitress heroine. Action not wholly convincing. Barbara O'Neil fine as mentally deranged wife, with whom hero finally remains. Hurricane and flood scenes are striking backgrounds. 9-12-39  
(A) Good of kind (Y) Too mature (C) No

# And Also for the Visual Field —

## "1000 AND ONE" FILM DIRECTORY (New 15th Edition just out)

"1000 and ONE" The Blue Book of Non-Theatrical Films, published annually is famous in the field of visual instruction as the standard film reference source, indispensable to film users in the educational field. The new edition lists and describes over 5,000 films, classified into 147 different subject groups (including large group of entertainment subjects). An additional feature this year is a complete alphabetical list of every film in the directory. Other information includes designation of whether a film is available in 16mm, or 35mm, silent or sound, number of reels and sources distributing the films, with range of prices charged.  
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## AN ALTERNATIVE FOR REVOLUTION AND WAR By Albert E. Osborne.

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Presents in theory and in practice the basic methodology of visual instruction in relation to classroom procedure. Throughout the text the theory of visual aids is applied to textbook illustration. "Visualizing the Curriculum", itself a splendidly "visualized text", provides an abundance of technical guidance in the form of illustrative drawings of photographs, reports of school journeys, suggestions for mounting materials, for making slides, film strips, etc. It incorporates up-to-date material, provides a fine balance in the treatment of various teaching aids, evaluates various types of aids, and defines the functions and values of each in the learning process.  
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## THE AUDIO-VISUAL HANDBOOK. (3rd Edition) By Ellsworth C. Dent.

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An important contribution to the literature of the visual field. Presents in unusually interesting form the results of extended investigations on the teaching values of the lantern slide and stereograph.  
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for the Visual Field

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661 Bloomfield Ave., Bloomfield, N. J.  
(See advertisement on page 304)
- Bailey Film Service (1, 6)  
1651 Cosmo St., Hollywood, Cal.  
(See advertisement on page 308)
- Bell & Howell Co. (6)  
1815 Larchmont Ave., Chicago  
(See advertisement on inside back cover)
- Bray Pictures Corporation (3, 6)  
729 Seventh Ave., New York City
- Cine Classic Library (5)  
1041 Jefferson Ave., Brooklyn, N. Y.  
(See advertisement on page 304)
- Cinema Incorporated (6)  
234 Clarendon St., Boston, Mass.  
(See advertisement on page 306)
- College Film Center (2, 6)  
59 E. Van Buren St., Chicago.
- DeVry Corporation (1, 6)  
1111 Armitage Ave., Chicago  
(See advertisement on page 295)
- Dudley Visual Education Service  
736 S. Wabash Ave., Chicago  
4th Fl., Coughlan Bldg.  
Mankato, Minn.
- Eastin 16 mm. Pictures (6)  
707 Putnam Bldg., Davenport, Ia.  
Burns Bldg., Colorado Springs, Colo.
- Eastman Classroom Films (4)  
Rochester, N. Y.  
(See advertisement on page 297)
- Eastman Kodak Co. (1, 4)  
Rochester, N. Y.  
(See advertisement on outside back cover)
- Eastman Kodak Stores, Inc. (6)  
Kodascope Libraries  
356 Madison Ave., New York City
- Eastman Kodak Stores, Inc. (6)  
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N. Y.
- Films, Inc. (6)  
330 W. 42nd St., New York City  
64 E. Lake St., Chicago  
314 S. W. Ninth Ave., Portland, Ore.  
(See advertisement on page 273)
- General Films, Ltd. (3, 6)  
1924 Rose St., Regina, Sask.  
156 King St., W. Toronto
- Walter O. Gutlohn, Inc. (6)  
35 W. 45th St., New York City  
(See advertisement on page 305)
- Harvard Film Service (3, 6)  
Biological Laboratories,  
Harvard University, Cambridge, Mass.
- Guy D. Haselton, Travelettes (1, 4, 5)  
7936 Santa Monica Blvd.,  
Hollywood, Calif.
- J. H. Hoffberg Co., Inc. (2, 5)  
729 Seventh Ave., New York City
- Ideal Pictures Corp. (3, 6)  
28 E. Eighth St., Chicago, Ill.  
(See advertisement on page 312)
- International Film Bureau (2, 6)  
59 E. Van Buren St., Chicago  
(See advertisement on page 302)
- Lewis Film Service (6)  
105 E. 1st St., Wichita, Kan.  
(See advertisement on page 302)
- The Manse Library (4, 5)  
1521 Dana Ave., Cincinnati, O.  
(See advertisement on page 307)
- Norman-Willets Co. (6)  
318 W. Washington St., Chicago
- Ohio Film Service (5)  
1377 Penhurst Rd., Cleveland, O.  
(See advertisement on page 304)

## Pictorial Films

- 1650 Broadway, New York City  
(See advertisement on page 302)
- Swank Motion Pictures (5)  
5861 Plymouth, St. Louis, Mo.  
(See advertisement on page 302)
- United Educator Films Co. (5)  
State Theatre Bldg., Pittsburgh, Pa.  
107 South Court Square, Memphis,  
Tenn.
- United Projector and Films Corp. (1, 4)  
228 Franklin St., Buffalo, N. Y.
- Universal Pictures Co., Inc. (2)  
Rockefeller Center, New York City  
(See advertisement on page 295)
- Visual Education Service (6)  
131 Clarendon St., Boston, Mass.
- Wholesome Films Service, Inc. (3, 4)  
48 Melrose St., Boston, Mass.
- Williams, Brown and Earle, Inc. (3, 6)  
918 Chestnut St., Philadelphia, Pa.
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351 Turk St., San Francisco, Cal.

## MOTION PICTURE

### MACHINES and SUPPLIES

- The Ampro Corporation (6)  
2839 N. Western Ave., Chicago  
(See advertisement on page 311)
- Bell & Howell Co. (6)  
1815 Larchmont Ave., Chicago  
(See advertisement on inside back cover)
- DeVry Corporation (3, 6)  
1111 Armitage St., Chicago  
(See advertisement on page 295)
- Eastman Kodak Co. (6)  
Rochester, N. Y.  
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239 Grant Ave., San Francisco, Cal.
- Holmes Projector Co. (3, 6)  
1813 Orchard St., Chicago  
(See advertisement on page 307)
- Ideal Pictures Corp. (3, 6)  
28 E. Eighth St., Chicago  
(See advertisement on page 312)
- Norman-Willets Co. (6)  
318 W. Washington St., Chicago
- RCA Manufacturing Co., Inc. (5)  
Camden, N. J.  
(See advertisement on page 301)
- S. O. S. Corporation (3, 6)  
636 Eleventh Ave., New York City
- Sunny Schick National Brokers (3, 6)  
407 W. Wash. Blvd., Ft. Wayne, Ind.
- United Educator Films Co. (5)  
State Theatre Bldg., Pittsburgh, Pa.  
107 South Court Square, Memphis,  
Tenn.
- United Projector and Films Corp. (1, 4)  
228 Franklin St., Buffalo, N. Y.
- Universal Sound Projector (5)  
1917-21 Oxford St., Philadelphia, Pa.  
(See advertisement on page 305)
- Victor Animatograph Corp. (6)  
Davenport, Iowa  
(See advertisement on page 309)
- Visual Educational Service (6)  
131 Clarendon St., Boston, Mass.
- Williams, Brown and Earle, Inc. (3, 6)  
918 Chestnut St., Philadelphia, Pa.
- PICTURES and PRINTS**
- Colonial Art Co.  
1336 N.W. 1st St., Oklahoma City, Okla.

## SCREENS

- Da Lite Screen Co.  
2717 N. Crawford Ave., Chicago  
(See advertisement on page 303)
- Eastman Kodak Stores, Inc.  
1020 Chestnut St., Philadelphia, Pa.  
606 Wood St., Pittsburgh, Pa.
- Williams, Brown and Earle, Inc.  
918 Chestnut St., Philadelphia, Pa.

## SLIDES and FILM SLIDES

- Eastman Educational Slides  
Johnson Co. Bank Bldg.,  
Iowa City, Ia.
- Edited Pictures System, Inc.  
330 W. 42nd St., New York City
- Ideal Pictures Corp.  
28 E. Eighth St., Chicago, Ill.  
(See advertisement on page 312)
- Keystone View Co.  
Meadville, Pa.  
(See advertisement on page 274)
- Radio-Mat Slide Co., Inc.  
1819 Broadway, New York City  
(See advertisement on page 307)
- Society for Visual Education  
327 S. LaSalle St., Chicago, Ill.  
(See advertisement on page 300)
- Visual Education Service  
131 Clarendon St., Boston, Mass.
- Visual Sciences  
Suffern, New York  
(See advertisement on page 302)
- Williams, Brown and Earle, Inc.  
918 Chestnut St., Philadelphia, Pa.

## STEREOGRAPHS and STEREOSCOPES

- Keystone View Co.  
Meadville, Pa.  
(See advertisement on page 274)

## STEREOPTICONS and OPAQUE PROJECTORS

- Bausch and Lomb Optical Co.  
Rochester, N. Y.  
(See advertisement on inside front cover)
- DeVry Corporation  
1111 Armitage Ave., Chicago  
(See advertisement on page 295)
- Eastman Kodak Stores, Inc.  
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19 Doat St., Buffalo, N. Y.  
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- Williams, Brown and Earle, Inc.  
918 Chestnut St., Philadelphia, Pa.

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# EDUCATIONAL SCREEN

The Magazine Devoted Exclusively  
to the Visual Idea in Education

NOVEMBER, 1939

*Teachers Library*  
VOLUME XVIII, NUMBER 9  
WHOLE NUMBER 176

Public Library  
Kansas City, Mo.  
Teachers Library

## IN THIS ISSUE

*Dana Airwaves*

*The Stream of  
Perceptual Teaching*

*A County Film Library*

*What I Expect of the  
Administrators*

*Motion Pictures—  
Not for Theatres*



End of Autumn

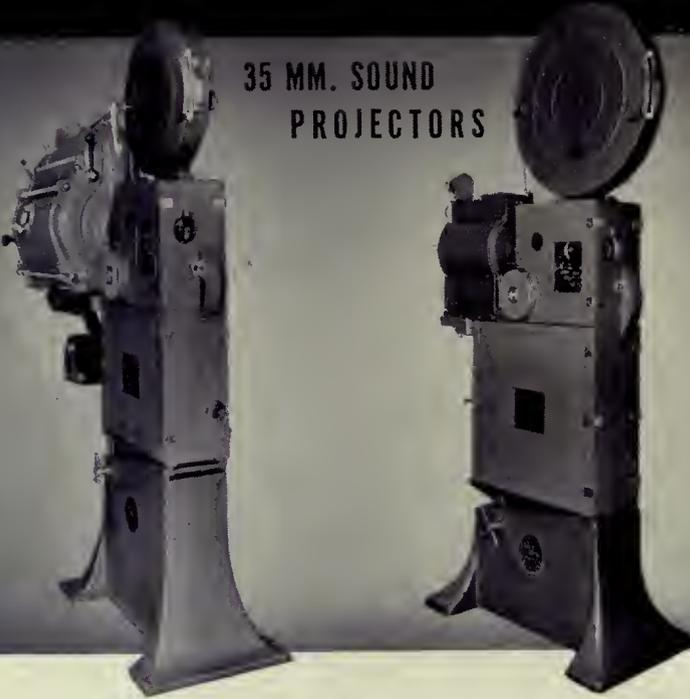
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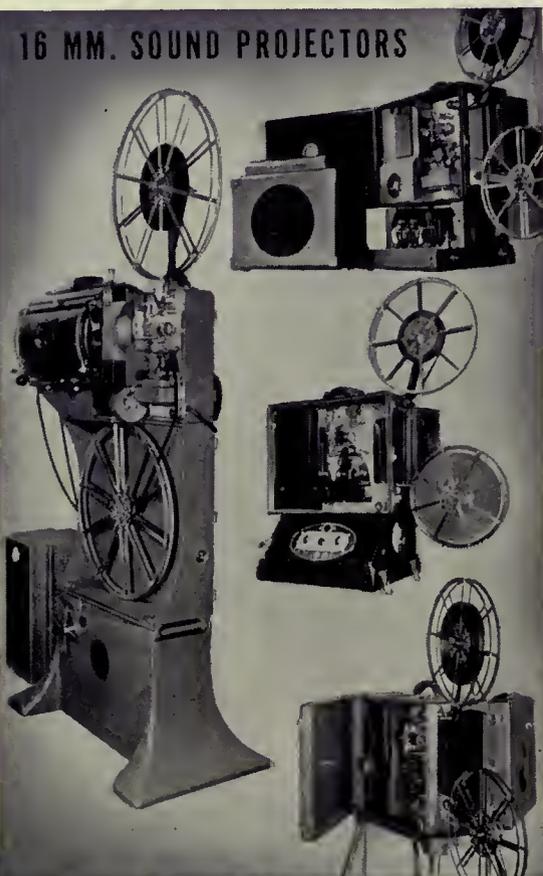


*Above*—Super DeVry 35 m.m. theatre projector—streamlined—exclusively modern in design and performance.

*Above right*—Standard DeVry shown with 4000 ft. magazines and 2100 watt mazda lamps.

*Below left*—The new DeVry 16 m.m. arc sound projector—Built to professional standards. Unequalled in construction and performance.

### 16 MM. SOUND PROJECTORS



*Right*—DeVry professional 35 m.m. sound camera for single and double system recording—extreme right—the DeVry separate 35 m.m. recorder.

*Below left*—(at top)—The new DeVry "Interpreter" 16 m.m. sound projector. Almost human in operation. Superior picture and sound—moderately priced.

*Left middle*—The DeVry Deluxe 16 m.m. sound projector. Peer of all portable units 1600 ft. capacity.

*Left (at bottom)*—The new DeVry model "Q". Single case construction. Projector, Amplifier, and Speaker in one unit.

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GENERAL OFFICES



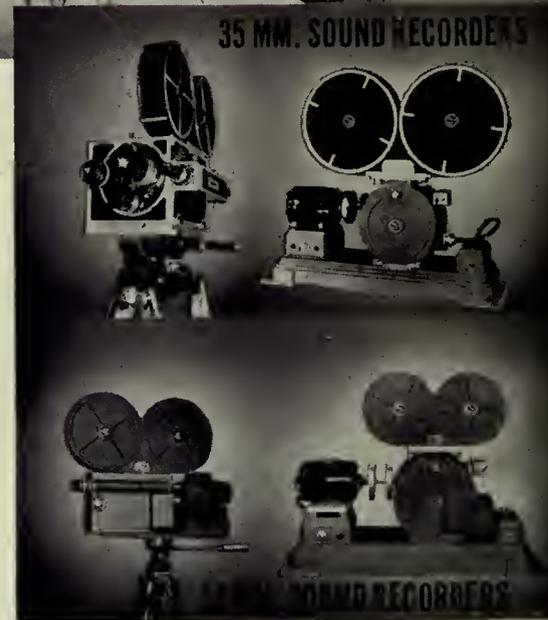
and MAIN PLANT

*Below*—The famous DeVry Portable 35 m.m. sound projector. Basically the Original DeVry creation—completely redesigned with every worthwhile and modern sound improvement.

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# The EDUCATIONAL SCREEN

NOVEMBER, 1939

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## Contents

Dana Airwaves Meldrim Burrill and Glenn Gardiner.....	323
A County Film Library Godfrey M. Elliott.....	325
The Perceptual Stream of Teaching Wendell Thomas .....	326
What I Expect of the Administrators Leland H. Chapman.....	328
Motion Pictures—Not for Theatres Arthur Edwin Krows.....	329
The Literature in Visual Instruction—A Monthly Digest Conducted by Etta Schneider.....	333
Among Ourselves—Notes from and by The Department of Visual Instruction Conducted by The Editorial Committee.....	335
The Federal Film Conducted by Arch Mercey.....	339
News and Notes Conducted by Josephine Hoffman.....	340
In and For the Classroom Conducted by Wilber Emmert.....	344
Current Film Releases.....	346
Among the Producers.....	348
Film Estimates .....	350
Here They Are! A Trade Directory of the Visual Field....	352

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# Diversitorials

## Editorial Advisory Board

WITH real satisfaction we are now able to announce the new Editorial Advisory Board which will be functioning officially as of January 1st, 1940. The list stands exactly as chosen by the ballots sent to 24 leading figures in the field, on a return of 22 out of the 24 ballots. Eight representatives each from the West, Midwest and East constituted the 24 electors. How fully we concur in the choice is evident from the fact that the magazine's own "hope" list for the Board personnel contained fifteen names, and all ten of the "elects" are among the fifteen.

Thirty-five names received votes on the 22 ballots. The eleven highest were well out in front of the other candidates. One of the eleven refused to serve. The final Board of Ten therefore stands as follows, alphabetically:

- WARD C. BOWEN, Director, Visual Instruction Division, University of the State of New York, Albany, N. Y.  
 MARIAN EVANS, Director, Visual Instruction Center, Public Schools, San Diego, Cal.  
 W. M. GREGORY, Director, Educational Museum, Public Schools, Cleveland, Ohio.  
 J. E. HANSEN, Chief, Bureau of Visual Instruction, Extension Division, University of Wisconsin, Madison, Wis.  
 J. A. HOLLINGER, Director, Department of Science and Visualization, Public Schools, Pittsburgh, Pa.  
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 W. GAYLE STARNES, in charge of Audio-Visual Aids, Department of University Extension, University of Kentucky, Lexington, Ky.  
 LELIA TROLINGER, Secretary, Bureau of Visual Instruction, Extension Division, University of Colorado, Boulder, Colo.  
 W. W. WHITTINGHILL, Director, Department of Visual and Radio Education, Board of Education, Detroit, Mich.

It will be noted, interestingly enough, that the regional distribution of the Board is perfect—three each from the West, Midwest and East. The tenth member would have made four for the Midwest but the one refusal mentioned shifted the extra representation to the East.

The even distribution in the result was evidently not caused by the evenly distributed electorate. Not a single one of the ten was elected by votes from his own region. This is also shown by total votes received by eleven leaders which summed respectively 17, 15, 14, 13, 12, 10, 10, 9, 8, 7. The other 24 of the 35 candidates showed scattering totals of from six to two votes each.

## School-Made Movies

THE production of films by schools and colleges has been a slow but steady development in this field and is now attaining significant proportions. Inquiries from many quarters as to "what is going on in this line" are greatly on the increase, but without adequate answers available from any source. Announcements have been made at various times and places that somebody was going to assemble complete data for answer-

ing these questions. We have referred correspondents repeatedly to the announced sources but with only vague results. The EDUCATIONAL SCREEN now plans to try its hand at helping toward a solution.

We are pleased to announce that Hardy R. Finch, head of the English Department of Greenwich High School, Greenwich, Connecticut, will undertake the development of a comprehensive cumulative list of school-made films for monthly printing in the magazine, beginning soon after the first of the year. Obviously, full success for the effort will be conditioned on the degree of cooperation by schools concerned, and only on this.

Our most urgent invitation, therefore, is extended to every school and college in the country—which has produced, is producing, or plans production of one or more films of its own—to send full data on such productions to Mr. Finch, or to this magazine, immediately.

Let our readers also bear in mind the regrettable fact that not every school in the country is a subscriber to the EDUCATIONAL SCREEN! Hence, they will not see this invitation. Hence, a postal merely naming institutions which to your knowledge have produced films, will be a most welcome and helpful aid to success for the undertaking. We will at once write them direct for data needed for inclusion in our monthly column.

The sooner you, our readers, start the flow of letters and post cards in our direction, the sooner the new feature can appear. Do your bit right now. Your accumulated bits will make possible systematic dissemination of reliable information on a question of growing interest and importance to this field.

## The Film Evaluation Project

WE WANT 1000 teachers on the National Evaluation Committee this year. The excellent showing of Score Cards already in file, on more than 1100 different educational films, from a few hundred teachers who started the work last Spring, not only justifies but demands substantial expansion of the project. Late in October we wrote to all teachers cooperating last Spring and invited their continuance. More than half of them have already been heard from, all have accepted with the exception of two *who have stopped teaching*. Evidently the work of evaluation by the standard score card is not burdensome and appeals to forward-looking teachers as decidedly worthwhile.

If you are a teacher using films with classes, you belong in the project, at least to the extent of scoring 10 films a year for the national record. If you are a Director of Visual Instruction, your territory should be adequately represented by live teachers of your own selection on the Evaluation Committee. A few words on a postal will suffice to bring by return mail full material—10 Score Cards; prepaid envelope for return of all 10; free copy of new "1001 Films" with its Alphabetical List of over 5000 films whereon may be kept a check record of films evaluated and thus avoid future duplication—and all the material bearing your judge-number which permanently identifies your contribution to the national record. When do we hear from you?

N. L. G.

# DANA AIRWAVES

Using the radio to stimulate parent and student interest in the school's Movie Club activities and general visual education program.

By MELDRIM BURRILL and GLENN GARDINER

Dana Junior High School,  
San Pedro, California

"ENCOURAGE and support good radio programs and poor ones will disappear. . . Radio can be a potent medium of education when we learn how to use it properly. . . Teachers, parents and school children should avail themselves of the opportunities offered by progressive radio stations and at times be producers as well as consumers through this modern channel of educational influence. . ." In the above manner, Vierling Kersey, Superintendent of Los Angeles City Schools, summarized the educational program at the recent Radio Institute held at the University of Southern California.

With the above thoughts in mind, plans for the fourth annual Dana Movie Club production were outlined. Why not use Radio? Why not acquaint the parents with the Club work and the visual education program carried on in the school? Why not offer suggestions to other schools and groups which might be starting on similar activities? Why not create student and parent interest in a photography program of merit?

## Objectives Take Form

Our objectives took form in the following statements:

1. To employ radio as the medium through which to announce to our 1800 students the date of try-



Studying the Use of a Sound Projector

outs and screen tests for the Dana Movie Club's fourth annual production.

2. To acquaint parents with the activities of the Club and our extensive visual education program.

3. To offer helpful suggestions to other students and home movie fans regarding organization plans, techniques and minimum equipment needed for production work.
4. To encourage students who are interested in photography to listen in to the Studio Dark Room program which is receiving national recognition.
5. To promote interest in the worthwhile hobby of photography by broadcasting at a later date a Students' Studio Night. On this program, students will be given a chance to take candid and moving picture shots under expert advice in the auditorium of the Radio Station. A visit through the Radio Station will be included in this program.

Because of the student, teacher and parent interest which has been registered, we are presenting below the script of the first "Dana Airwaves Radio Program," which was broadcasted recently.

## "THIS IS THE STUDIO DARK ROOM—KEHE"

*Art Brearley:* For the past many weeks the Studio Dark Room has attempted to bring to its many friends a variety of programs. The main purpose of our meetings is photography. We have tried to bring to you the settings in which various individuals and groups actually work in the pursuit of their photographic vocations or hobbies, their unusual projects in different lines of endeavor, and thus to acquaint you with the tremendous interest and activity which exists in the field of photographic work. Later in our series of programs we hope to have a number of students present their own work.

Tonight we have in our studio Mr. Meldrim Burrill, vice principal of Dana Junior High School, who has appeared on our Studio Dark Room Program several times before to present to us various photographic experiences during his recent Scandinavian and European tour. Mr. Burrill has brought to the Studio's attention the work of the students at Dana Junior High School.

*Meldrim Burrill:* I have brought with me the director of the Dana Movie Club, Mr. Glenn Gardiner.

*Art:* I am very glad to meet you, Glenn. I wonder if you would tell us how you and your students first became interested in Movie Club Activities?

*Glenn Gardiner:* To begin with, it was more a hobby along the lines of still pictures. When some of the students found out about my hobby and that I was taking, developing and enlarging pictures, they began to ask me about types of cameras, exposures,

printing papers, enlargers and so forth. A little later on we went to our Principal, Mr. Roy Porter, and asked for permission to start a Movie Club. Mr. Porter not only approved the plan but outlined ways the club could be made self-supporting.

*Burrill*: A few of the purposes behind the Movie Club are:

To give students an outlet to express themselves in the land of make-believe.

To expand and encourage a better appreciation of motion pictures by actually taking part and producing one.

To give students practical knowledge in the science of photography by actually doing technical work of mixing chemicals, developing films and studying composition.

And lastly, to develop interest in a worthwhile hobby that can be continued after school days are over.

*Brearley*: From your experience, Glenn, will you name some of the minimum necessities which one should have in starting a home or school movie club?

### Movie Club Equipment

*Gardiner*: Any hand crank movie camera might serve as a starter. The Model "A" Eastman Cine Kodak proved very satisfactory. It seems to stand rough treatment. Also, it is a focusing type of camera and with its hand crank for trick shots, it works very well. It comes in two types—f 1.9 and f 3.5.

A heavy tripod is needed and to obtain good work it should always be used.

A splicer with rewind cranks, developing trays, a ruby lamp and chemicals.

The developing spools can be made in the woodshop.

*Brearley*: What about your lights?

*Gardiner*: We feel that we need a minimum of four Number 2 photofloods for night work. Reflectors can be made to hold these lamps and direct the light. Most of the editing equipment can be made. Extra equipment is desirable and can be purchased from time to time, such as: Filters, masks, extra lens, projector, screens, title letters, exposure meter and a plate camera for stills and so forth.

*Burrill*: We are very fortunate at Dana to have four types of 16mm projectors which the club director may use. We have two silent projectors; one with a 500 and one with a 750 watt lamp. Also, we have a sound projector with a 750 watt lamp and recently the school purchased another new sound projector with one thousand and twelve hundred watt lamps for auditorium use. For a number of years Dana Junior High School has been active in using not only the films from our visual education department but also those from various sources throughout the United States and Canada.

### Developing the Story or Scenario

*Gardiner*: There are many methods for story development which can be used. English classes, dramatics groups and often creative writing classes get a chance to submit ideas for the scenario. The Movie Club members work with a skeleton plot until from various sources we have ideas, "gags", and clever situations from which to choose. From surveys and experience we have found that the types of stories and "gags" liked by students include:

Imaginary characters doing the impossible.



"Shooting" a scene for the Movie Club production.

The humorous side of every day problems confronting school students.

Unexpected happenings with surprise climaxes.

Exciting and mysterious happenings with ghosts and funny monsters as leading characters.

The realization of various school ambitions.

And fast action accompanied by skillful feats.

### Selection of Characters

*Gardiner*: After preliminary groupings, we take a screen test of each student who wishes to try out as a member of the cast. This screen test consists of a ten or fifteen foot shot—both a full view and a close-up. We make a small charge to defray the cost of the film.

*Brearley*: Are there any benefits received by those who have screen tests taken but are not selected for the picture?

*Gardiner*: Yes, we think that there are. Each student gets a chance to see himself as others see him. The members of the group discuss each screen test. The appearance, the posture, the "type" and the amount of poise which each student exhibits before the camera are carefully discussed. In this manner, the students hear frank, constructive comments about themselves.

*Brearley*: Is there any interest in the tryouts for Movie Club members?

*Burrill*: My guess is that we have between 1600 and 1800 Dana students and many of their parents listening in tonight. The students are anxious to hear announced the date of the first meeting and tryouts for this year's Movie Club production. Glenn, do you have some special announcements you wish to make?

*Gardiner*: The first meeting of the year will be Wednesday afternoon at 3:15 in the Dana Auditorium. Those planning to try out for cameramen will be pleased to know that this afternoon we purchased a new camera—a Victor Camera, Model No. 4 with a Wallensak f 1.5 lens. Just as soon as registration is completed, the production group chosen, and the scenario selected we shall start taking individual screen tests of the students who are trying out for the various characters.

*Brearley*: Is it true that students and parents sign a contract when the students are finally selected?

*Burrill*: That is true, Art. From an educational

standpoint, we believe that parents, students and teachers can use these various outside-of-school activities through which to emphasize desirable character traits and work habits. At the same time the students have lots of fun and acquire a lasting hobby.

*Brearley:* Have you ever experienced a situation whereby a student loses interest half way through the picture and does not wish to continue?

*Burrill:* That is an excellent question, Art. The characters in a stage play may be substituted with understudies and the show will go on as usual. But this is not so with a motion picture production. The same original cast must finish the picture or it must be all photographed over again with a new member. We have avoided such an experience by checking very carefully the Responsibility Records of each applicant. When the plans of the club are carried out carefully, the students are just as enthusiastic at the end of the filming a picture as they are at the beginning.

*Brearley:* Has Dana built up a library of pictures?

#### Growth of Moving Picture Library

*Gardiner:* Yes, Art. The first picture had 80 scenes and 40 titles. We finally used 475 feet out of 650 feet

taken. The second production had 120 scenes and 70 titles. We used a total of 900 feet of film and cut it to 750 feet. Last year's picture increased to 180 scenes and 130 titles. From the reception it received by the students, we felt that it showed great improvement over the other two pictures. It is interesting to know that our Movie Club now has over 2,500 feet in its library and that last year's picture has been shown to many hundreds of students.

*Brearley:* Well, friends, I am sure that you feel as I do—that this has been a most interesting as well as worthwhile type of program. We have received letters from a number of school students telling us about their photographic problems. We appreciate the many kind things that they have said about the Studio Dark Room. Are you interested in hearing more about the developments of the Dana Movie Club's production? We might plan a studio night for school students in our studio auditorium and take some candid shots and some moving pictures right here on our stage. If enough requests are received, we shall be glad to arrange such a program. Please send in a card or a letter and let us know your desires as soon as possible.

# A COUNTY FILM LIBRARY

By **GODFREY M. ELLIOTT**

Director, Mercer County Film Library  
Oakvale, West Virginia

**T**HE public schools of Mercer County this spring established, on a cooperative basis, the first educational film library in the state of West Virginia to be supported and controlled by a group of public schools. The organization of this project is the culmination of several months of study of other cooperative libraries and plans for adapting their principles to the local situation.

The Mercer County Film Library differs from the usual school film library on two major points: first, the library is not sponsored by a higher institution which retains ownership of the prints; second, the library derives no financial support from the county board of education. (It should be stated here that the reason for establishing a *county* library is that West Virginia's unit of school administration is the county, and not the city or district.)

The library project grew spontaneously out of the schools' desire to make a wider and more adequate use of film materials. The majority of the county's schools—both elementary and high schools—had been making extensive use of teaching films for several years, based on rental and loan services. After considerable study of the problem, the county principals' group concluded that the money and effort being expended under the older program might well be pooled to establish the first unit of a permanent library of educational films.

The county board of education, although in complete sympathy with the proposed plan, felt that budgetary problems would not permit its immediate contribution

of the money necessary to endow a film library. The rather unique feature of Mercer County's library, then, is that the money necessary to its establishment and support was contributed by the individual schools of the county.

Most cooperative libraries now in existence base their membership upon a flat fee which, in turn, determines the number of films made available to the member school. Mercer County discarded this plan as placing too much burden on the smaller school, and because it was desired that the only limitation to film usage should be the availability of prints. Consequently, a plan was evolved that was thought to be more democratic; each school of the county made a voluntary contribution equal in sum to ten cents for each pupil in average daily attendance.

The assessments, as one might call them, range from three dollars to ninety dollars per school. It was felt that, in the local situation at least, the number of pupils per school was a fair index to the school's ability to raise funds. Thus it is that the library was established on ability to pay, rather than on the basis of a flat fee per school.

Each school in the library group, whether it contributed three dollars or ninety dollars to the fund, is given the same privileges in the use of the library's resources and the same voting strength in determining the policies of the library.

Committees of classroom teachers were immediately set up to review and recommend purchases of the

necessary films, their membership being recruited from schools of all sizes and all grade levels. In every case they were teachers who had had some considerable experience in the use of motion pictures in their classrooms. Committees were set up on a vertical rather than a horizontal basis. Thus, the social studies committee includes classroom teachers from grades one through twelve, from all types of schools.

All the resources of the library are devoted exclusively to purchasing and maintaining equipment. The staff necessary to administer the library is recruited from the regularly employed personnel of the

county schools. To administer the library, the member schools elect a director, a treasurer, and a three-member executive committee, all of whom serve without remuneration.

To insure the maintenance and future growth of the film library, yearly assessments will be made on each school. Such assessments will be based on the number of pupils in the school. With this money, the library will maintain prints already in its possession and purchase additional prints to increase its usefulness to the schools.

## THE STREAM OF PERCEPTUAL TEACHING

**A decidedly broader view of the origins of the visual idea than the conventional one that makes Comenius the ultimate ancestor of visual education.**

By **WENDELL THOMAS, Ph.D.**  
Adult Education, New York City

**T**HE history of perceptual teaching in the West can be divided, like history in general, into three periods: ancient, medieval, and modern.

1. In ancient times this type of instruction was not much in demand because education was carried on largely through non-school activities, agricultural and industrial for the slaves, political for the citizens. Greek and Roman youth learned by doing: they learned war by going to war; law, by attending civic or domestic law courts; religion, by participating in public worship.

Nevertheless, the Greeks developed intellectual instruction in which objective materials as well as the spoken and written word taught history and civic ideals. Music and the drama, painting and sculpture were not merely for artistic expression. Music was used to induce a war-like, peaceful, or luxurious mood; the drama was visual instruction in moral and political attitudes; painting and sculpture, especially in public buildings, commemorated historical and religious events. (See time-chart at classic times.)

The teaching value of art was known also to the Romans. The populace learned about victorious wars through sculpture and bas relief on columns and arches. In school visual aids were employed to assist verbal instruction. Cicero approved of visual forms as devices for remembering abstractions. Seneca favored visual teaching on the ground that men believe visual above other

perceptions. Quintilian, who recognized that interest helps the child to absorb knowledge, conceived of teaching the alphabet by games played with solid letters carved out of wood or ivory blocks.

2. In the middle ages, as in ancient times, perceptual instruction had only a moderate vogue because learning was still divided into the "low-brow" practical type forced upon the laboring classes, and the "high-brow" bookish type favored in the universities where the glory of past culture was preserved in manuscript form. Between labor "activities" on the one hand and

erudite verbalism on the other there was little demand for objective materials except in the church, which endeavored to teach spiritual truths through frescoes, statues, carvings, stained glass windows, and sensory symbols such as candles, incense, bells, vestments, relics, and the rosary. Out of the church grew such instructive spectacles as pageants, and the mystery, miracle, and morality plays, often with marionettes. (See time-chart at middle ages.)

During the Renaissance, at the dawn of modern times, puppets came to supplement marionettes in popular instruction and entertainment. The art of the great masters of painting and sculpture, especially in Italy, was educational and looked to the church for its subjects. Vittorino da Feltre, an outstanding educator, covered the walls of his school-villa with frescoes of children playing; followed Quintilian and Saint Jerome in teaching the alphabet by means of tangible letters; and used colored pictures to in-

The following historical sketch, with its accompanying time-chart, presents the background of perceptual teaching in America today. The chart originally measured 36" x 21". The time-line is progressively foreshortened toward the past. Variations in the width of the stream denote variations in school attention to perceptual teaching. The main stream of school method is fed by tributaries: by technical inventions from one side, and by social influences from the other. In gathering data, the writer was assisted by his father, Wendell M. Thomas, of the Bureau of Visual Instruction, Board of Education, City of New York, and by Herbert S. Walsh, former Technical Supervisor of the Board's W. P. A. Objective Teaching Materials Project. Designed by the writer, the chart was produced on the Project under the direction of Mr. Arthur H. Roos, Art Supervisor.

terest his pupils in their lessons.

3. The modern age, with its experimental and democratic spirit, its intensification of national customs, and its development of technology, has both stimulated perceptual teaching and invented new devices for its use. (See time-chart from 1600 to date.) The great figures of educational history — Ratke, Comenius, Basedow, Pestalozzi, Herbart, Froebel — are likewise the great figures in perceptual teaching. Their work flowed into institutional forms as the nineteenth century advanced. But the use of objective materials in education did not become an organized and widespread movement until the twentieth century. We can point to no outstanding person as the father of the movement, but must look to five cultural forces converging on the second decade (1910-1920):

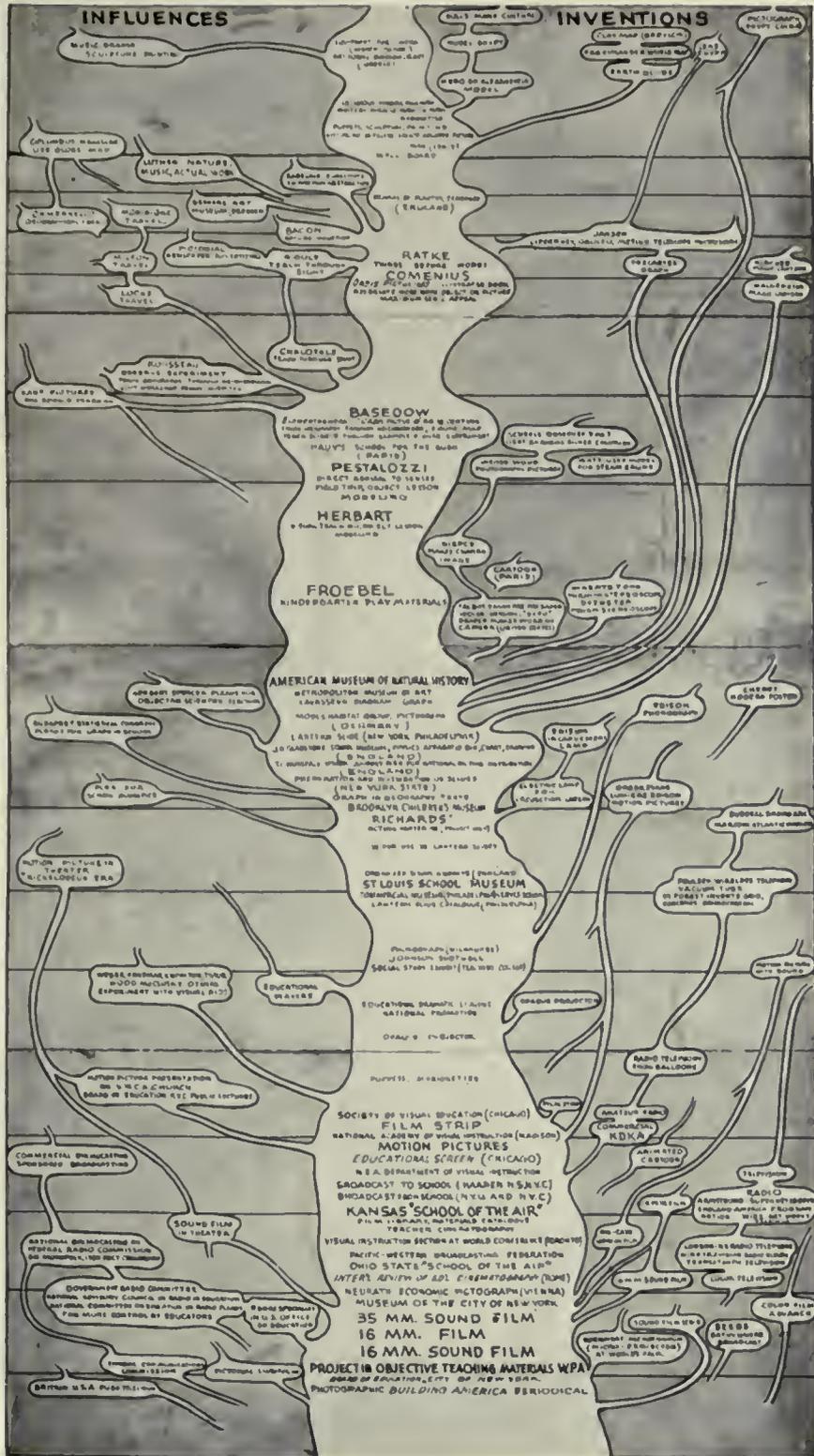
(1) The rapid development of experimental science, technical industry, travel, communication, and knowledge of other lands, making a more economical presentation of facts an educational necessity.

(2) Rapid urbanization, making it difficult for city and country school children to understand each other's life by means of the printed page alone.

(3) A rapid enlistment in high schools and evening schools of persons having slight literary tradition, and therefore largely dependent on perceptual aids for actual learning.

(4) The rapid rise of educational psychology, with its study of interest, attention, learning, recall, and individual differences, demonstrating the urgent need for new techniques of teaching, especially for backward pupils.

(5) A rapid increase in photographic research and invention, notably in the field of the cinema,



Classic Times  
Middle Ages  
Renaissance  
1500  
1550  
1600  
1650  
1700  
1750  
1800  
1850  
1900  
1905  
1910  
1915  
1920  
1925  
1930  
1935

leading to the tremendous growth of the motion picture industry, with important consequences for education.

These cultural forces were responsible for the appearance, at about 1920 and later, of various organizations devoted to objective teaching materials. (See time-chart from 1920 to date.) The future is waiting for more educational control of radio and cinema, for television in the schools, and for sound films that are colored, translucent, and stereoscopic.

# WHAT I EXPECT OF THE ADMINISTRATORS

By **LELAND H. CHAPMAN**

Hingham High School, Massachusetts

THE whole program of visual aids needs to be reorganized and made more efficient. This is the only possible conclusion I can reach after considering the data obtained from a survey of the secondary schools of Massachusetts. I made this survey in 1938 to find what part visual aids are playing in the educational program. Many articles and reports have been published on what individuals are doing in their schools in regard to some one phase of visual education, but little is known as to what the current practice is in the schools as a whole. The results obtained make it evident that the program of visual aids must be systematized and stirred out of its present lethargy. This falls of necessity on the administrators. I expect the administrators to:

1. *Realize the advantages to the pupils of a well organized visual education program.* In order to do this they must be familiar with the objectives and methods of such a program.

2. *See to it that a leader, well versed in the visual field, is put in charge of the visual education program.* The primary need, at present, is a matter of personnel, for be the school large or small, success depends upon organization. The replies I received indicated that about one-half of the schools had some one responsible for coordinating the work in visual education. This gives a favorable impression until it is known that in the great majority of cases practically no time was allowed this person from other regular duties. Proper leadership would aid also in the choosing of films which at present, in about one-half of the schools, is done by the principal and teacher cooperating. It was noticed that in the smaller schools the films were chosen largely by the principal and that as the enrollment of the schools increased this duty fell more and more upon the teacher. Some schools tried to improve the method of choice, one large school having the films chosen by the department heads while another depends upon a committee of teachers. Proper leadership would also improve the matter of previewing of films. About 48 per cent of those replying indicated that they previewed all films.

3. *Make more use of cooperation.* This holds true not only in the city systems but more particularly in the rural sections. By such means it is possible to have equipment and libraries of materials not possible in any other manner.

4. *Provide adequate projection equipment.* It is certain that without proper projection equipment no visual education program can function as it should. The schools were asked whether or not it was possible for them to project various kinds of visual aids. The interpretation put upon the data received would depend

**A survey on the use of equipment available in Massachusetts secondary schools — being part of a Master's thesis at Boston University.**

on whether the school had an enrollment of forty or four thousand. The schools therefore were divided into groups according to enrollment, with the thought in mind of their ability to equip themselves with visual aids. Such a division gave five groups, with Group I including schools of less than 250, Group II containing schools of 250 to 499, Group III containing schools of 500 to 899, Group IV including schools of 900 to 1399, and Group V containing schools of 1400 and more. The percentages in the "Total" rows are not weighted. The almost equal numbers in the five groups makes the change due to weighting amount to only one-tenth of one per cent. Table 1 shows how well equipped these schools are to take advantage of these aids.

TABLE 1.

Percentages of Schools of Different Sizes Equipped to Project Visual Material.

Visual aids	Group I	Group II	Group III	Group IV	Group V	Total
Motion-picture film:	%	%	%	%	%	%
Silent .....	80	70	87	92	91	86
Sound .....	26	33	32	27	37	31
Film strip:						
35 mm. ....	31	26	55	59	46	43
70 mm. ....	6	9	8	11	3	7
Glass slides:						
3¼ by 4 inches ..	49	70	76	78	86	72
3¼ by 3¼ inches	23	40	40	46	20	34
2 by 2 inches ....	3	14	11	22	6	11
1 by 3 inches ....	14	42	21	24	49	30
Opaque material ...	23	63	58	51	66	53
Total .....	28	36	43	46	45	41

It will be noticed that the schools are well equipped with respect to silent motion-picture projectors as 86 per cent of those replying signified that they were so equipped. Surprisingly enough, the schools with smaller enrollments are almost as well equipped in this respect as are the larger schools in Groups IV and V. In spite of the expense, 31 per cent, or practically one-third of them, are equipped with sound projectors. Perhaps the most outstanding point that this table shows is that the secondary schools of Massachusetts, on the whole, are better equipped to project silent motion picture film than to project glass slides. This is not, I believe, a healthy sign.

5. *Provide adequate projection rooms.* No visual education program can be successful unless it is coordinated with the courses of study and this means that the classrooms must be used rather than the auditoriums. The extent to which classrooms are used for projection purposes is one of the best checks on a vitalized visual education program. Projection work for the unclassified groups should be limited to certain

(Continued on page 342)

# MOTION PICTURES— NOT FOR THEATERS

By **ARTHUR EDWIN KROWS**  
Editor of "The Spur," New York City

**W**ADSWORTH then made a film to prove his point, an excellent film promoting the use of "Zonite"—the trade name of the Carrel-Dakin solution developed in one of the base hospitals and widely known to the American soldiers in wartime. This film was circulated in theatres, paid for by the sponsors in some places and shown freely in others, but distributed generally to the great satisfaction of all concerned. From that picture Wadsworth proceeded to others, all produced with professional skill and intelligent technical economies comparable in low costs with those clumsy ones effected by the other cheese-paring little non-theatrical producers. He, himself, did not actually make the pictures; but he engaged for the purpose the best available persons within the limits of his budgets. The obvious result was that his pictures, shown side by side with those of almost any regular non-theatrical producer, eclipsed them completely in entertainment value—in acting, settings, photography and print quality.

Superficial comparison made the others look so pitiful, in fact, that Wadsworth finally refused to consider the regular non-theatrical producers as competitors. He shut them all out as unworthy of consideration. Whereas the others were working in complete amity, lending their facilities to one another and farming out parts of jobs in hand to those of their number who could handle them according to their own standards of efficiency, Wadsworth played — consistently and courageously, it must be confessed—an absolutely lone hand. In so doing he may have seemed unfriendly and rude, but he was certainly honest.

This was all very well while he bombarded the theatres with his productions; but his position there was an essentially temporary one, for theatrical audiences called upon to see prolonged advertising, when they have paid for disinterested service, become resentful, and eventually will have none of it. Before long Wadsworth found himself obliged to consider more particularly the non-theatrical forms of distribution preferred by his clients who had no funds to spend on circulation. In this place he discovered, to his undoubted chagrin, that, despite his record of proved accomplishment, customer after customer was whisked from under his nose by the small alleged producers he so much despised.

At first he attributed his predicament to the shortsightedness of the minor employees in public relations departments who had the bestowal of contracts in their power; and he appealed to more



Rufus Steele initiated and conducted one of the earliest studies of the value of motion pictures in industrial relations. This portrait was made in 1923 in the Redwood Grove of the Bohemian Club of San Francisco to which he belonged.

influential executives over their heads. When that failed, he figured that the difficulty must be in the lower prices asked by his rivals and, for the sake of at least proving his point of superior service, he deliberately underbid them—all to no substantial purpose. Of course, as he went along in this fashion, rather baffled and uncomprehending, he found little sympathy from those persons he had rebuffed. As a matter of fact, Wadsworth had then merely the efficient Hollywood production man's usual misunderstanding of the peculiar, unique requirements of the non-theatrical field. He always thought of the non-theatrical message, it seemed to me, as a bitter pill to be sugar-coated with "entertainment." The less the spectator suspected the advertising "plug," in other words, the more successful the picture was to be rated. The opposite position was that advertising information might in itself be sufficiently interesting and valuable to be presented on its own merits without trying to sweep the spectator, with an emotional force, into a favorable opinion against his better judgment.

In non-theatrical audiences the expectation of entertainment in the Hollywood sense, thus is negligible. The pleasure of attention there is in the wealth of associated ideas which are conjured in the strictly non-theatrical circumstances of presentation. Seeing a picture at one's church, or grange hall or school, is actually a vastly different psychological

Among other remarkable events, the rise and fall of Pilgrim Pictures, the emergence of Carlyle Ellis, and the extraordinary non-theatrical career of Willard B. Cook's Pathescope Company.

experience from watching it on the screen of the neighborhood movie house. The difference lies not only in what the usual theatrical exhibitor considers a "high-brow" attitude of the non-theatrical spectators, what they bring to attend the presentation with, but also in how they bring it. Psychologists who follow this thought through will discover why delighted non-theatrical audiences will so earnestly ask to know why pictures "like these" are not shown in the theatres when, if these selfsame films were screened for them there, they'd be the first to complain of boredom and to condemn the managements for poor showmanship.

## Pilgrim Pictures

THE National Industrial Conference Board inspired a non-theatrical enterprise which was conceived much better within the existing limits of the non-theatrical field. It was also much more significant, although it was all brought about quietly. Only a few persons know about it to this day. I do not remember precisely, in terms of individuals, who was back of it. Perhaps I never did know. The names of the New York bankers, Dillon, Read & Company, show dimly in my mind; and I recall that Dillon was assistant to the chairman of the Industrial Board—not to forget that Dillon, Read & Company represented the Hudson's Bay Company in the later financing of Educational Pictures. But I'm not certain here.

The enterprise was called Pilgrim Pictures. The active, discernible head was Rufus Milas Steele, the same who in wartime had been editor of the Division of Films. Editing, however, had not been Steele's sole interest then. Among his other activities he had supervised operations in a large factory where motor trucks were made for vital uses behind the lines. Partially through circumstances such as this, and as result of a vigorous personal inclination, he had learned a great deal about American industrial problems. He once told me that, under an assumed name, he had written an industrial textbook for use in schools.

There was a reason for the pen name. Steele's concern with the century's economic problems and how their solution was being attempted by Big Business, his truck factory experience and his authorship of the textbook, all belonged to a confidential position which had been made to his measure—the post of public relations counsel to the National Industrial Conference Board, itself. The chief problem currently confronting that group was labor's antagonistic attitude toward capital in the latter's regulation of employ-

ment. The Board believed that the measures taken were constructive and just, and that labor's objection was based on misunderstanding. The remedy, in the eyes of the Board, seemed to lie in the education of labor; and Steele was assigned to accomplish what he could in that direction.

Being fresh from film work, Steele necessarily thought importantly of the screen as a way to the desired end. So, mainly with the backing of the Board, he organized the non-committal firm Pilgrim Pictures. His first intention was to reach labor in its actual working environment, especially in industrial plants where films already were shown commonly at the noon hour for recreational purposes. Steele took an office in Boston, and there, close to the heart of the great New England mill area, he prepared outlines of three two-reel test subjects which were to deal, respectively, with the necessity of replacing obsolete machinery with up-to-date equipment, the folly of listening to professional agitators, and the importance of team play.

The productions were very inexpensively made, and Hollywood would have viewed their unprofessional crudities with pained eyes; but they fairly glowed with something in which Hollywood had been conspicuously deficient—a profound, unmistakable sincerity. When they were completed, arrangements were made with Educational Pictures to distribute them. Then something happened to the plan—the antagonism of labor had somewhat subsided, I understand—and the three films were set aside. But they really represented a notable start in a right direction.

To produce these latter-day moralities, Steele, in Boston, had called upon his former assistant, Carlyle Ellis, in New York. Ellis had promptly organized a small production unit consisting of Walter L. Pritchard, cameraman, lately of Universal and Gaumont and for a time with Dave Horsley and the Thomas H. Ince Studios in California; Thomas H. Swinton, general assistant; Gus Rempas, electrician; and himself as director.

Ellis wrote the continuities, or "shooting scripts," from Steele's original stories. Three or four professional players were engaged; Swinton himself played leads, arranged transportation, helped work the lights, cared for makeup and performed many other needful services; and, on location in the little village of Hingham, outside Boston, the necessary mobs were enlisted *gratis* out of the crowds of good-natured onlookers. In non-theatricals, unlike the regular field, onlookers are generally encouraged. Ellis himself—natural conservative—even played a bearded agitator in one of the pictures and did it very well. As to factory material, all of the locations of that sort were readily and handsomely provided through arrangements made locally by the National Industrial Conference Board.

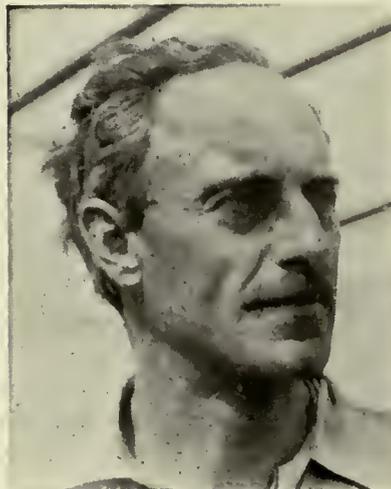
### Carlyle Ellis

By the time these three productions were "in the box," as the cameramen say, Ellis had determined that, whatever the future of Pilgrim Pictures might be, his

little production unit must go on. He had glimpsed the vision of Rufus Steele and brought enthusiasm to it. Accordingly, in 1920, Carlyle Ellis's "Autographed Pictures"—which meant that his own strikingly artistic signature became his trade mark on the screen—opened for business. The office was one long narrow room on the seventeenth floor of 71 West 23rd Street, the Masonic Temple Building, within easy reach of the Kineto Laboratory. Charles Urban welcomed this addition to his circle with characteristic friendliness, and assigned to work with Ellis, in splicing prints and matching negatives, a girl named Helen Cummings. She, in later years and over a long period, became Ellis's very efficient and militantly loyal general office assistant. She has long since retired to domestic life, is the mother of three fine children, and lives in Kokomo.

Urban's hospitality was broad and practical. He was producing novelty releases of various sorts; and he had many an odd bit of work to be done. Of course, he had producers of his own. There was Ashley Miller, formerly of the Edison Company, for instance, and James A. Fitzpatrick, an earnest youngster, who was then making for Urban a pleasant series of "camera visits" to literary shrines entitled "American Men of Letters." Today Fitzpatrick is justly celebrated as producer of hundreds of immensely popular "Traveltalks." Ellis made no series for Urban; but his little film on child health habits felicitously called "Bending the Twig," which Urban took over and Vitagraph released, was destined to outlive Kineto.

Ellis was too much interested in human happiness to be the cold, calculating business man who might have made money with his little company. It was the opportunity for real social service that held him to this line. He liked to write essays in the Kenneth Grahame manner (pulling on his beloved pipe the while), to paint pictures, to visit the new art exhibits, and to cruise on his once well known, converted Cape Cod dory, the *Pollywog*—those indulgences meant far more to



Apart from long pioneering with health and social service pictures, the chief contribution of Carlyle Ellis to non-theatricals was his insistence on the use of human terms.

him than ledger profits. Indeed, the only real interest he had in such returns was to see that they were shared by his employees and friends, for a more generous Scotsman never lived. Indeed, in the business line which he made his specialty—the production of health and social service films—a man of calculating type probably never would have carried on, because those health and social service organizations with which he dealt rarely had more to offer any producer than the somewhat empty honor of the job.

So, quite naturally—for sheer lack of competition by the "hard-boiled" fellows who wouldn't stoop to such petty business—Ellis speedily became the foremost producer in the world of health and social service films, making in the next decade about 150 of them. But, if Carlyle Ellis made no money out of impositions on his fine spirit, he had the advantage of producing many films in which he wholeheartedly believed. He therefore had, on the whole, a happy time passing through his experience in the field, and nearly all of his films have gone on, year after year, spreading the good which he so richly poured into them.

I knew Ellis one time to reach into his own slender bank account for \$75 with which to eke out the production cost of a film in which he was interested, a film (more's the shame) sponsored by one of the wealthiest women's organizations in America. A little branch Y.M.C.A. in New Jersey, has repeatedly raised money with a one-reel film which Ellis produced with all the money they said they could spend—a hundred dollars.

However, I do not mean to indict more than a handful of the health and social service workers who appealed to Ellis's generosity for so long. They were held rigidly to budgets which made no allowance for films and from which it was necessary to chisel Ellis's modest production cost with the utmost patience and care. They were generally friendly persons, highly appreciative of Ellis's understanding approach to their problems; and most stayed loyal to him (as he to them) as long as he remained an independent producer—that is, until 1929, when he withdrew for a matter of five years to direct sound pictures for the American Telephone and Telegraph Company.

I have mentioned earlier a few of Ellis's particular qualifications for handling films, called into play at the time of the Liberty Loan drives. But it may be that now you would like to know a little more about Ellis, the man. He was born in 1871, his grandmother, a Carlyle and niece of the great Thomas. That's why Campbell MacCulloch has always called him "Tammis." His father was a tea-and-coffee merchant in Toronto. He had an elementary and high school education, took quickly to writing and, at an early age, entered the newspaper game. Leaving the city of his birth he worked his way westward, visiting Alaska and ultimately finding employment in 1910-1912 as editor of the *Alaska-Yukon Magazine*.

Next the urge was eastward. He already had served as art editor of the famous old New York *Sunday World*.

But this time he stepped to the editorial staff of *Everybody's Magazine*. After that, in 1913, he was made managing editor of the *Delineator*, holding forth at the Butterick Publications with other staff members who included Sinclair Lewis and George Barr Baker. Ellis did some very creditable writing in his period; but it was his avocation which was to mold his future—his keen interest in amateur photography. He was very good at it, and an active and popular member of the celebrated New York Camera Club.

Among Ellis's many writer friends was R. Campbell MacCulloch, trained as an engineer but author of much short fiction—principally stories of the sea—published in the national magazines. In 1915, in New York, "Bob" MacCulloch had just become publicity director of the newly formed Triangle Film Corporation. Wanting someone he could trust to represent his department in the West Coast studios of Triangle, he engaged Ellis, who departed immediately for Hollywood. It was therefore in Los Angeles that Ellis first learned, firsthand and under the finest auspices of the day, the inner secrets of professional motion picture production. Following his year there he returned to become eastern scenario editor for the same concern. After his next step, to the sore travail for Universal under Harry Levey, the sketch of his career in these pages is fairly complete.

One of the most pretentious subjects which Ellis made on his own responsibility, in the "Autographed Films" period, was "The High Road," a three-reeler for the Young Women's Christian Association. The time was winter in New York and, as the story called for many outdoor scenes with heavy foliage, he took his company all the way to Savannah to make it. The finished picture was so successful that a few years later it was edited to a two-reel length; but by that time the emancipation of women had progressed so far that the shirtwaists and the long hair and skirts shown in the action ruled it out.

Then there was "Well Born," a celebrated two-reeler on pre-natal care, and "Sun Babies," a single reel on the prevention of rickets, both for the Children's Bureau of the U. S. Department of Labor. "Foot Folly" was another Y.W.C.A. venture, a one-reeler on proper shoes, which has been exhibited for years from Coast to Coast. Still another notable subject of his making was "New Ways for Old," one of the most effective films ever distributed by the welfare division of the Metropolitan Life Insurance Company. And one must not forget "The Kid Comes Through," the immensely popular reel which he produced for the New York Association for the Prevention and Cure of Tuberculosis. At this writing, Ellis is in Hollywood, building a fresh reputation as motion picture editor and general editorial representative of *The Spur*.

### Bill Brotherhood

In the later years of the business, Ellis had moved—along with Walter Yorke's Edited Picture System which sublet his

office space to him—uptown to 130 West 46th Street. That was when those in charge of the Masonic Temple Building had grown tired of motion picture tenants and resentful of the high rates of insurance which their presence entailed, and preferred not to renew their leases. But, in the earlier years, when Ellis had plenty of non-theatrical neighbors there, there were distinct advantages in the address.

There was the Kineto Laboratories upstairs; and when he required casual projection for editing or demonstration purposes, he could go downstairs just a floor or two to the office of William Brotherhood. This was a room not much larger than Ellis's, with a "screen" painted on the wall at one end, and a raised, fireproof, built-in booth containing a Power Cameragraph, at the other. It was an inner office, and there were no



Admirably planned, well organized, and efficient through trying years, the Patheoscope Company of America has amply confirmed the executive genius of Willard B. Cook.

windows—just ventilators over the doors which led to flanking public halls. A half-dozen wicker chairs stood before the booth to accommodate the audience when there was one and, lining the walls in front of these were a desk, a table, an artist's easel, an animation stand, and an accumulation of miscellaneous items including a terrestrial globe, an old tripod or two, and stacks of drawn backgrounds for title cards.

The meaning of which was that, when there was no audience, the proprietor went to work producing non-theatrical pictures, or, what was more frequently the case, short bits of a hundred feet or so, to be inserted in films being produced in other respects by his friendly competitors. You see, among most of these non-theatrical folk, with their hard-won living, commercial rivalry was almost unknown.

In his best days, as an independent producer, Brotherhood was assisted by an able animation artist and letterer, William Sherman, and by a general handyman whose particular job was to run the

projector, Dan Dugger. But even with these efficient aides, it was always a marvel that Bill was able to produce as much as he did for, just as he'd be ready to do a bit of work, in would come somebody with a reel or two to run, and all the lights would have to go out. Nevertheless, and although projection charges were then only from fifty to seventy-five cents per reel, Bill apparently found his screening service a fairly good insurance.

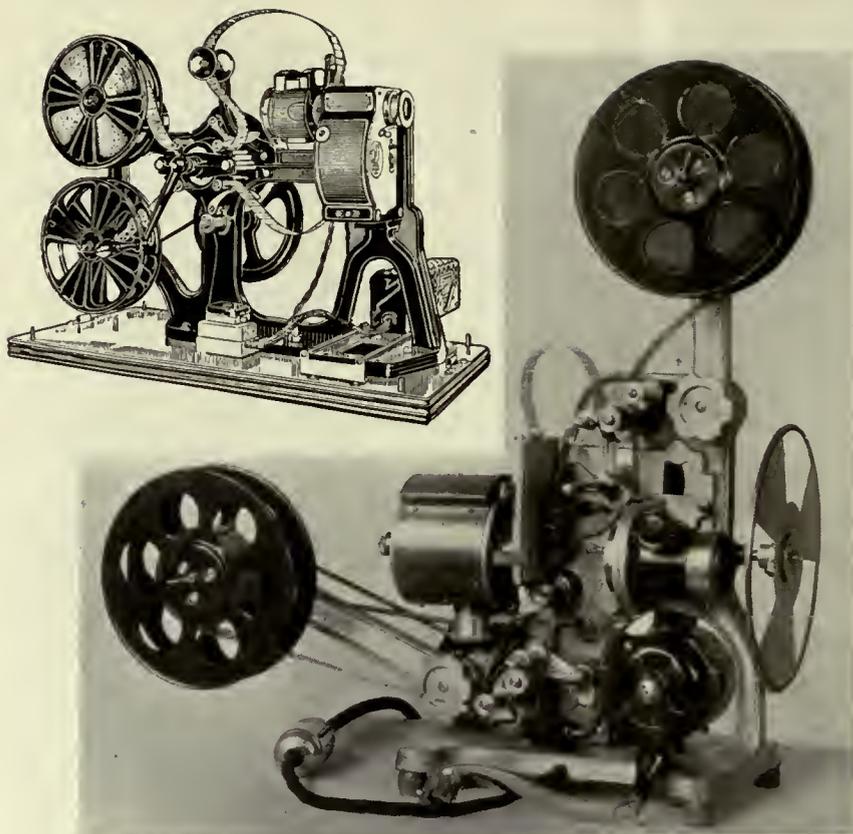
Especially valuable to him was the cut-rate patronage of Community Service, which was always wanting to inspect new reels; and then, beside—just as Tichenor's fine Simplex Projection Rooms uptown brought Eastern Film so much additional business—many an odd little job fell, through his humbler convenience, into the lap of Bill Brotherhood. He made and photographed numerous hand-lettered title cards, so plentiful in those silent picture days, did simple animation involving maps and charts, and even hired a cameraman by the day occasionally—Walter Pritchard, if and when possible—to shoot some routine scene wanted by a client.

In earlier time Brotherhood had been an actor in England. In this country he had appeared in support of Amelia Bingham, notably in her successful vaudeville offering, "Big Moments from Great Plays." After all these years I have a clear mental picture of Amelia Bingham, her husband, Lloyd Bingham, and Bill Brotherhood, on the stage of Percy G. Williams' New York Alhambra Theatre in a scene from Sardou's "La Tosca." Bill, I recollect, had a rather heavy stage presence; but, for all that, he was very acceptable support—and in those days, good-looking besides.

After that long vaudeville experience, and, I think, a season in one of the important companies of Brioux's "Damaged Goods," Bill took a flier in one of those then despised motion pictures. He had most of the qualifications held to be necessary by the studio moguls of that time. He had been a Broadway actor, and through having served in one interval of his adventurous career, as a Canadian Northwest Mounted Policeman, he could ride, swim and shoot. All these talents won him distinction in the early cowboy pictures of Essanay in Chicago; and I believe that it was for the same concern that he first became a picture director. At the time, however, there was no great distinction in being a director; it was known in the industry as "a dog's life." It usually meant only that the holder of the title had more to do. Everybody in the studio then did a little of everything, and Bill was no exception.

But now he was finding his all-around training very useful. His ability to crank a camera, to hand-letter a little, to make-up a human subject with grease-paint, powder and crepe hair, and to improvise scenic backgrounds, stood him in excellent stead. At least, until the coming of sound it enabled him to earn a fair living for his trim little wife, two fine growing boys and himself.

He was a man much liked by all who knew him. What a shock it was, about 1922, after the talkie revolution had wrecked the concerns of little producers, to hear that the cheerful, self-reliant,



The drawing shows the first Patheoscope brought from France by the Patheoscope Company in 1914. The original French machine used a small magneto, driven by a belt from the fly-wheel, for generating the light, but the Patheoscope Company immediately substituted the small rheostat shown. The photograph is of the "New Premier Patheoscope," developed in this country about 1918, when the World War made it impossible to obtain the Pathe-Kok machines from Paris. Later models had many other improvements.

good-looking Bill Brotherhood had dropped dead on the steps of the film laboratory for which he was then trying to find customers!

### Rowland Rogers

Down another floor or so in the Masonic Temple Building was Rowland Rogers, now away from Bray and, in the name of Picture Service like his old friend Jam Handy, seeking non-theatrical clients "on his own." His greatest detractor could not deny that Rowland Rogers was a hustler. Always brisk and alert, darting sharp glances of appraisal around him through heavy shell-rimmed spectacles, he was a familiar, pleasant figure to his neighbors who soon came to know him and to call him "Rowland."

The schoolmasterly bent, which had been so much encouraged in the days of "Pictograph," was to provide Rogers with a curious business development, to explain which I must go back a little. About 1919, the faculty of Columbia University, in New York, had decided to meet numerous requests for an extension course on photoplay production, to supplement the successful one on photoplay composition being conducted there by Mrs. Frances Taylor Patterson. It was proposed, through my friend Robert Emmett MacAlarney, then scenario editor of Famous Players-Lasky and also associate professor of journalism at Columbia, that I should take charge; but, although naturally much flattered, I declined it be-

cause I could see no professional future for any student who might emerge from it. There wasn't a legitimate picture studio in the land, as far as I could see, which would give him a job on the strength of it; and, as to rounding out a general education, the training seemed to me to be too narrowly technical a matter to have much value there.

### Next Month

The scope widens to consider the non-theatrical producers in New England and the Middle West. What do you know about the once-important firm of Lincoln & Parker of Boston, who bought Thomas A. Edison's studio? The Worcester Film Company, Phelps films and Philip Davis? Norman Wilding and Jim Handy of Detroit and Chicago? The names come thick and fast, and the first detailed non-theatrical history moves along, still not at the halfway mark in the crowded telling. These unprecedented chapters are available in regular sequence only to subscribers of Educational Screen.

But, when the same opportunity then opened for Rowland Rogers in the spring of 1922, he promptly took it on. His characteristic enthusiasm and industry, coupled with the novelty of the enterprise, brought his course immediate attention. It was definitely attractive to his students, first, that he could discourse interestingly on film production, and, next that he, himself, was a producer with a going concern in the Masonic Temple Building. They came to see him at work for their case histories—and that was the real start. With the ostensible purpose of giving post-graduate training to his boys and girls, he took them in to work for him. They were eager and willing, and the matter of pay was then unimportant.

Consequently, it was not long before commercial prospects, who called on Rogers, found several adjoining offices literally filled with active workers, all as intensively on the job as (and, indeed, with their prevailing shell-rimmed glasses, pencils and notebooks, resembling somewhat) the earnest, businesslike man at the head. An old-time, slightly amused cameraman provided the technical knowledge necessary to put the picture on the film in an improvised studio on the same floor, the entire procedure handled as a classroom demonstration, with lectures and examination papers.

The making of school films became a major activity; teaching syllabi were prepared and printed to accompany them. In short, the setup completely overshadowed the poor, home-made facilities of the more conservative (or more naive) producers. The impression of efficiency and prosperity, engendered in these circumstances, brought Rogers quite a few accounts; but in the light of the undeveloped non-theatrical line, the organization just could not last. And, in 1926, Rogers emerged from a humbler office of non-theatrical production to tell a meeting of the Society of Motion Picture Engineers that his Columbia course on photoplay production had been discontinued because it could not pay its way.

The Rogers Picture Service kept going nevertheless, until the advent of sound made it impossible for him—as for most of the neighboring non-theatrical producers upstairs and down—to go on. When the storm was at its worst he took a post in training personnel for Standard Oil. Then, when the industrial sky cleared a little, he opened Manhattan offices again, but this time with a slide film service.

So much for the early non-theatrical aspects of Laemmle, General Film, Community Service, the National Industrial Conference Board and Bray Products. What about Patheoscope? Well, that's another story.

### Patheoscope

It's another story, and another story with a hero. Until this point the detached reader has known of Patheoscope primarily as the name of a non-theatrical projector; now the machine retires to a subordinate place and the spotlight is thrown on the main human factor.

(Continued on page 349)

# The Literature in Visual Instruction

## A Monthly Digest

Conducted by Etta Schneider

### Techniques and Materials

**The Classroom Film**—by R. E. Davis, Lane Technical High School, Chicago —*School Science and Mathematics*, 39:627-30 October, 1939

A reply to H. E. Brown's article in the April, 1939 issue of that magazine, (see EDUCATIONAL SCREEN, June, '39, p. 220), listing 27 "consumer grievances" against classroom films.

Properly used, carefully selected motion pictures have won a well defined place in the teaching of science, and their use needs no defense. The use of motion pictures is comparatively new in education, and mistakes are being made, and are still being made, but conditions are rapidly improving. One has only to compare conditions as they existed three years ago with conditions today to see what has been accomplished. Every advance always suffers from its too enthusiastic friends. Fortunately the movement has been going on long enough so that the wide-eyed enthusiasts have tired of films and are seeking other new panaceas, leaving the development of the idea to the more practical workers in the field.

When this movement was new there were no real educational films. Advertising films which are no more educational than a bill board as a work of art, were distributed. In the absence of more satisfactory material these were introduced into the classroom, with not very satisfactory results. Current films, however, are much better and improvements are constantly being made.

It is impossible to produce a film that will please every teacher. However, with the use of classroom teachers as consultants in production, there is an improvement in quality of films.

What should we expect from a motion picture in the classroom? First, we should not expect it to take the place of a teacher. We must look to the teacher and not the film for inspiration. The personality of the teacher can put across the idea of the "Romance and marvels", but when the words appear in type or on the sound track, the effect is lost.

In the science classroom the motion picture is especially valuable in showing certain types of experiments that the busy teacher has no time to prepare; in providing experiences which large classes cannot gather from first-hand experiences; in showing life under the microscope, so expensive to show in other ways; in providing through time-lapse and slow-motion pictures experiences hard to see under ordinary conditions; in furnishing experiences far from the local environment; etc.

No teacher needs to use poor films.

There are so many good films now that he can choose those suited to his class and his needs. Proper opportunities for preparation and follow-up should be provided. The teacher must realize the limitations of the classroom film. In some cases slides may be better. With the rapidly improving sources of information regarding each film, and better methods of distribution should come greater and improved use of films. We must have cooperation between teacher and producers, so that films better adapted to classroom use will be available.

**Films for Human Relations**—by James P. Mitchell—*American Teacher*, 24: 1-13 October, 1939

One of the aims of the Commission on Human Relations has been to give pupils help in those problems, personal and social, of most direct concern to them, in the understanding of the real motivating forces of human action, in the developing of better ways of relating themselves to others, and thereby function democratically. One way of working toward such an education would be the presentation of excerpts from moving pictures showing how people relate themselves humanly (or inhumanly) and after the students have experienced this absorbing and emotionally significant joint experience, to have them discuss the issues which the (film) excerpt has raised.

Carefully edited materials of most direct concern to young people (about 60) have been prepared. During a two-year experimental period teachers from about 20 institutions, ranging in nature from metropolitan high schools to a reformatory, were chosen and trained to take part in a study to determine how the films should be used. Four times during this period a careful survey of the students' attitudes about human relations was made. Verbatim records of discussions were kept, and the large body of vital information thus collected is now being carefully studied.

A great deal of attention was given to techniques of discussions. In general, the Commission feels that students should begin very freely, pointing out issues and problems raised by the film which seem most important to them; these are not always what are expected. Later in the discussion the teacher takes a more active part, not to moralize or tell the students what to think, but rather to push them toward clearer meanings and deeper understanding. How did he get that way? Was the reason that she gave the real one? How could the situation have been handled better? What would you have done? Do people like you and me ever act that way? A summary by a

student closes a discussion, not to produce conclusive answers, but rather to illuminate human behavior leading to further study. It often leads to social action.

For testimony of the insights shown by students, the stenographic reports should be examined. (See some of these notes in the article)

Especially important is the fact that in film discussions teachers *cannot*, without nullifying all the values of the project, be dictatorial. They must merely be useful to students in deepening understandings. They must have the profoundest respect for and receptivity to what everyone in the group says and is.

**Visual Aids and Mathematics**—by M. M. Watson, Austin, Texas — *Texas Outlook*, 23:17 September, 1939

The teacher of mathematics can find many ways of vitalizing his subject without necessarily requiring expensive mechanical equipment. A trip to the grocer to find out current prices, a visit to a bank, and similar excursions of this type are very valuable. Models of geometric solids, although available in many schools, are little used. If the boys were to make these solids in their shop classes, they would even have added meaning. Charts, posters, pictures, and the like are abundant though little used for mathematics. Lantern slides and motion pictures are among the least available aids. Teachers of mathematics should increasingly undertake the production of home-made slides and films. Mathematics films on such topics as "Why do we study mathematics?" and a "History of Mathematics" may be made on an amateur scale with great effectiveness.

**The Place of the Film in Education**—by Louis Kusnitz, Manual Training High School, N. Y. C.—*High Points*, 21: no. 7: 48-58 Sept., 1939

A review of the following problems involved in the use of films:

Are film lessons worthwhile?

Valuable for average pupils, and especially for those with poor reading ability, who are increasingly being enrolled in high schools.

What is a good film?

High technical quality, especially in acting; pupil-made films are good educational experience for those making them, but not for those viewing; film should not consume more than 25 minutes, or two reels in length; should hold the attention of a class of pupils; language and ideas in the film should be intelligible to pupils; film should contain something definite that you want to teach; must be available when needed; photography, sound quality, etc., should be close to perfection.

Suggested film techniques: Four basic steps involved in all film use; preparation by the teacher; preparation of the class; exhibition of the film; follow-up after the film.

What remains to be done: a) more and better teaching films; b) availability of Hollywood shorts, newsreels, and excerpts; c) more equipment; d) better projection facilities in classrooms; e) film centers spread over the city under the Bureau of V. I.

Dangers: a) teacher should recognize propaganda elements; b) should not use for entertainment; c) should not be overdone.

**Newer Educational Devices Available to Home Economists—Films—** by Ida E. Sunderlin, Inglewood, Cal.—*Journal of Home Economics* 31:537-46 October, 1939

Summary of the kinds of equipment needed, the approximate cost, some systems of distribution, and some techniques for using educational films, with special reference to the field of home economics. Sources of information are listed.

**Visual Aids for General Science Classes—** by Winifred Perry, Roosevelt Jr. High School, San Diego, Cal.—*Science Education*, 23:244-56 Oct., 1939

A review of the value of the school journey, museum material, graphic materials, demonstrations, still pictures, and motion pictures with special reference to the field of general science.

### Maps and Globes

**Accounting for the School's Maps and Globes—** by Ruth Samson—*Am. School Board Journal*, 99:47 Sept., 1939

A study was made in Akron, Ohio of maps and globes in that city through two committees; one comprised of social-studies teachers of the elementary schools and the other of social studies teachers of the secondary schools. In this study an attempt was made to find:

1. The quality which meets adequately the needs of pupils, teachers and schools.
2. Those which are simple from the standpoint of interpretation.
3. Those easily handled by the clerical staff.
4. Those within the financial limitations of the school budget.

Prior to this study, a city-wide inventory of maps and globes was taken so that knowledge of the current equipment and condition might be established. Dealers in maps and globes were notified of the study and invited to display their materials. All teachers of social studies in Akron schools were invited to see the display.

Summary of the study:

1. The maps listed for purchase are all mounted on steel rollers with dust-proof boards.
2. The physical-political map is preferable.
3. A requisition sheet and a 5-year in-

ventory card has promoted more intelligent buying in that the buyer has before him a picture of the school and a notation of its needs.

4. Requisition sheets prevent haphazard ordering.
5. The 16-inch globe is preferable.
6. For moving about, the weighted disk globe is most desirable.
7. One physical-political globe and one slated globe are sufficient in a small building.
8. Altho there is a printed list to help standardize and economize in buying maps and globes, this does not preclude change or additions of other maps or globes.

### School-Made Visual Aids

**M.E.A. Movie Interprets Growth of Teaching Profession in Michigan—** *Michigan Education Journal*, 17:16 Sept. 1939

A moving picture, "Eighty Seven Years of Progress," produced by the Michigan Education Association is the first of its kind to depict the early history and parallel growth of public education in Michigan and of the professional organization of teachers, the M.E.A. Filmed almost entirely in natural color, opening scenes trace the beginnings of public education in Michigan during the early part of the 19th century.

The film was produced by the Division of Publications and Informational Service of the Association. It was more than a year in the making and was planned, filmed and edited by staff members. When shown at a meeting of executive secretaries of state teacher association during a recent meeting of the N.E.A., it evoked both praise and requests for information. It will be shown at M.E.A. district meetings and to lay organizations upon request. It will be accompanied by a member of the Association staff whose comments will supplement the titles. The Association provides the projector and screen if necessary.

### Film and Radio Appreciation

**Motion Picture and Radio: an English Elective—** by Eleanor D. Child and Hardy R. Finch, Greenwich, Conn.—*Curriculum Journal*, 10:253-6 October, 1939

The tentative aims for this course in the Greenwich High School were:

1. To make students more aware of sociological, economic, and international aspects of radio and motion pictures.
2. To aid the pupils in shopping for worth-while movie and radio programs.
3. To help pupils enjoy these programs by extending their appreciation of the arts involved.
4. To improve the writing and speaking abilities of students with radio and motion pictures as centers of interest.
5. To teach some of the skills involved

in amateur motion picture and radio production.

6. To discuss the literary aspects and social problems involved.

Interesting experiences and opportunities for learning were provided. After the completion of the first year of this new elective course, the teacher and administrator agree that it was valuable. For the teacher it provided a wealth of live material for the awakening of student interest. The administrator has had an additional elective course to offer to the non-college student, geared to the student's everyday life and experience. The student has learned how to select and judge programs; he has a greater understanding of the media; he has improved his speaking and writing techniques; and has dealt with materials which play an important part in his life today and in the future.

### Film Reviews

**Film Guide for Business Teachers—** Conducted by Clifford Ettinger for the Alpha Chi Chapter of Delta Pi Epsilon, an honorary graduate fraternity in business education—*Journal of Business Education* Sept., Oct., 1939, and monthly thereafter.

Unusually good reviews in this comparatively unexplored field.

**Motion Pictures for Use in Junior Business Training—** Compiled by Morris A. Wallock—*Film and Book*, Sept. 21, 1939 (Bulletin by the Dept. of Library and Visual Aids, Newark, N. J.)

A beginning at evaluating the available films in terms of the junior business training course of study in Newark, in which the cooperation of all teachers of that subject will be enlisted.

**Church Film Reviews—** *Int'l Journal of Religious Education*, Sept., 1939, monthly thereafter.

**Motion Picture Department—** by Albert E. McKinley, Jr., Philadelphia, Pa.—*Social Studies*, 30:277 Oct. 1939

The first of a monthly section which will summarize theatrical and educational films which appear to be of special value for teachers of social studies. Not sufficiently critical for maximum efficiency.

### Source List

**Sources of Free and Inexpensive Teaching Aids—** by Bruce Miller, Ontario Jr. High School, Ontario, Calif., 1939. \$1.00 mimeo. With supplementary sheets keeping it up to date.

Contains sources of pamphlets, charts, pictures which have been carefully checked and evaluated. All references have been classified by alphabetical arrangement. Free Film sources have merely been listed, with no attempt to list titles of specific films. One of the most complete and up-to-date references in this field, and highly recommended by visual education directors.

# Among Ourselves

Notes from and by the Department of Visual Instruction, N.E.A.

Conducted by the Editorial Committee

## To Members of the Department

THE Secretary-Treasurer of the Department for the present year is Mrs. Camilla Best, Director Department Visual Aids, Orleans Parish School Board, 703 Carondelet Street, New Orleans, Louisiana. Mrs. Best will be happy to hear from all members regarding their activities. Equally welcome will be a check to cover your memberships for the present year. Mrs. Best informs me that the treasury is practically empty and funds are urgently needed.

Let us set our goal at a new high in membership this year. We urge that each member appoint himself a committee of one to get as many additional members as possible. Our new constitution provided for a membership committee of one member from each state. This committee will be appointed within the next few weeks and the names of the members of the committee will be published in this column.

It was my privilege several weeks ago to visit with Willard E. Givens and H. A. Allan, Executive Secretary and Business Manager, respectively of the NEA at Washington. Both Mr. Givens and Mr. Allan expressed their desire for a closer working relationship between our Department and the Association and offered their full hearted cooperation in making our Department most successful. I expect very soon a proposal for such a closer relationship from Mr. Allan. This proposal will be submitted to members of the Executive Committee and after their consideration, it will be submitted at the annual meeting at Milwaukee next summer. Since one of our aims is to promote visual instruction most effectively among the rank and file of the educational profession, it would seem that a closer relationship with the Association as a whole is of the greatest importance.

Many excellent suggestions for the St. Louis program have been received from members. However, the recommendations are so conflicting that it seems hopeless to base a program thereon. Inasmuch as the St. Louis meeting is held in conjunction with the Department of School Administrators, it would seem that our program at that time should be of primary interest to administrators and should deal largely with administrative problems and policies. And since the summer meeting is held as part of the regular convention of the NEA at which the majority of those in attendance are classroom teachers, it would seem that this program ought to deal mostly with the problems of the classroom. With this in mind, I am submitting the following general program to the Executive Committee for approval.

### First Day

*Morning Session*—The Educational Motion Picture

- A. How the educational motion picture is produced.
- B. How to use the educational motion picture most effectively in the classroom.

*Afternoon Session*—Panel Discussion

- Where Are We Headed in Visual Instruction.
- Seven or eight to participate with a discussion leader.

### Second Day

*Morning Session*—Standards in Visual Instruction

- A. Budgetary provision
- C. Materials of Instruction
- B. Classroom facilities
- D. Teacher training

*Afternoon Session*—Directing the Visual Instruction Program

- A. The Statewide Program
- B. The City Program
- C. The Individual School Program

Several luncheon and dinner programs will also be arranged. J. E. HANSEN, *President*.

## Our Human Resources

NOT to be outdone by federal, industrial and professional surveys, the Department of Visual Instruction has made a survey of its own resources. We are proud to list the findings of a recent questionnaire in which the members of the Department were asked to tell what their positions were, their interests and activities, and their affiliation with other professional groups.

Particularly heartening was the overwhelming agreement of the 180 persons returning the questionnaire to serve on committees and to help our organization in any other useful way. It would indeed be a waste of resources if we did not utilize these offers of assistance.

A glance at the listing below will reveal that, through our membership we may reach a great variety of educators and business people; that we can extend visual instruction to many fields of educational experience; that articles and books have already been published by several of our members; that some splendid activities, such as addressing teacher groups, parent groups, and the like are being carried on; that our members are affiliated with many other important professional groups through whom they appear to be cooperating in the promotion of visual instruction; and, what is most important, that they want to help in strengthening the work of our organization!

I. Who are our members? (Based on the returns from 180 of the 625 members).

Directors of visual instruction centers for a state	Principals in charge of visual aids
Directors of visual instruction centers for a city	Dean
High school teachers in charge of visual aids	Director of a city Division of Public Health
	Public health worker in a large insurance company

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IF YOU EDUCATE  
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### SPIRIT OF CULVER—

Jackie Cooper, Freddie Bartholomew

### YOU CAN'T CHEAT AN HONEST MAN—

W. C. Fields, Edgar Bergen, Charlie McCarthy

### THREE SMART GIRLS GROW UP—Deanna Durbin

### THE FAMILY NEXT DOOR—

Hugh Herbert, Joy Hodges

### EASE SIDE OF HEAVEN—Bing Crosby

### THAT CERTAIN AGE—Deanna Durbin

### EX-CHAMP—Victor McLaglen

### THE SUN NEVER SETS—

Doug. Fairbanks, Jr., Basil Rathbone

### UNEXPECTED FATHER—

"Sandy", Mischa Auer, Dennis O'Keefe

### WHEN TOMORROW COMES—

Irene Dunne, Charles Boyer

### THE MIKADO—

Kenny Baker, Jean Colin, Martin Green

(and many others)

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CATALOGUE 16

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College teachers in charge of visual aids  
High school principals  
Elementary school principals  
Superintendents of schools  
Heads of departments in high school  
Supervisors of instruction  
Representatives of commercial firms, mainly executives of these firms

## II. What are their special interests?

All aspects of visual instruction  
Special aspects of the field, such as administration, teacher training, etc.  
Social studies  
Elementary curriculum in general  
Science, elementary and secondary  
Geography  
English and literature  
Biology, physics, chemistry and other special aspects of science

## Miscellaneous positions:

College president  
Professor of modern languages  
Director of a national film project  
Director of visual aids for a city division of a Protestant church  
A vocational agriculture teacher  
Dancing instructor  
Athletic instructor  
Graduate students  
Workers in departments of visual education or educational museums

## III. What activities in visual instruction do our members engage in?

Addressing educational meetings  
Committee work in state visual education groups  
Attending county institutes, and other conferences on visual education

Organizing a state-wide or regional conference  
Writing extension courses  
Writing masters' theses and doctoral dissertations in the field

## IV. Of what other professional organizations are they members?

National Education Association  
Member organizations of the N.E.A.:  
Department of Elementary Principals  
Department of Secondary Education  
Department of Classroom Teachers  
Department of Supervisors  
Directors of Instruction  
American Association of School Administrators  
State educational organizations  
Health organizations  
National Council of Teachers of Social Studies  
National Council of Teachers of Mathematics  
National Council of Teachers of English  
National Vocational Guidance Association  
National Board of Review  
National University Extension Division  
National Society for the Study of Education  
National Society of College Teachers

American Chemical Society  
American Association for the Advancement of Science  
American Association of University Women  
Administrative Women in Education  
Women's International League for Peace and Freedom  
Society for Curriculum Study  
American Historical Society  
Physics Teachers' Association  
Geography Teachers' organization  
State chemical associations  
State Island Zoological Society  
N. Y. Society for the Experimental Study of Education  
N. Y. Schoolmasters' Club  
Theatre Arts Committee  
Film Audiences for Democracy  
Museum organizations  
Amateur Cinema League  
Canadian National Film Society  
Saskatchewan Teachers' Association  
Fraternities, such as Phi Delta Kappa and Kappa Delta Pi

V. Where have their articles been published?

Educational Screen	Business Screen
Nation's Schools	Historical Outlook
Journal of Educational Sociology	State education journals
Education	College magazines
Secondary Education	Newspaper articles
P.T.A. Journal	Independent pamphlets or guides

The above information is recommended for constructive action to the new officers of the Department, and to the Executive Committee.

*The Editorial Committee.*  
 ETTA SCHNEIDER, Chairman.

**Freeman Leaves Chicago**

Professor Frank N. Freeman, for many years on the Advisory Board and now President of EDUCATIONAL SCREEN, director of the important series of studies made under the sponsorship of the Commonwealth Fund, published in the volume *Visual Education* (U. of Chicago Press, 1924), collaborator with Ben D. Wood in the Eastman teaching films experiments (*Motion Pictures in the Classroom*, Houghton Mifflin, 1929), and Professor of Education at the University of Chicago has been appointed Dean of the School of Education at the University of California in Berkeley.

**News Note**

In two of her recent columns of "My Day" Mrs. Eleanor Roosevelt described some interesting projects in visual education being carried on under the sponsorship of WPA. Mrs. Roosevelt wrote,

"I saw two WPA projects during the morning. One, a visual education project in a school, was turning out extremely good material such as posters, pictures of birds, samples of grass, trees, bugs, etc., for use in schools throughout the district. (Youngstown, Ohio.) The other was an Ohio state project. . . . Newspapers are being indexed and microfilms of the pages are being made."

"This morning I went out with Mr. Connor, regional director of WPA, and saw a project which is being conducted in collaboration with the university. Men and women, under able supervision, are gathering source material for use throughout the state by other projects which are making visual material of various kinds to be used in public school work.

"For instance, in the source project, a young colored man showed me drawings he had executed of a Dutch kitchen. It was perfect in every detail. With the kitchen went the details of figures showing the clothes worn by men and women of the period and listing the materials from which they were made. There will be an exhibit here next week (Ann Arbor) . . . and this morning I saw part of the exhibit. There were dolls in foreign and period costumes, ships, which began with the savage who floated on a log and continued up to the modern steamships, houses of various periods and many other things, all beautifully made. The thing which interested me most was a series of maps showing the condition of the soil in various parts of the state. . . ."

*N. Y. World-Telegram*, October 24 and 28, 1939

(Note: *Would our readers like to know more of the work of WPA in making realia and other visual aids for education?—Ed.*)

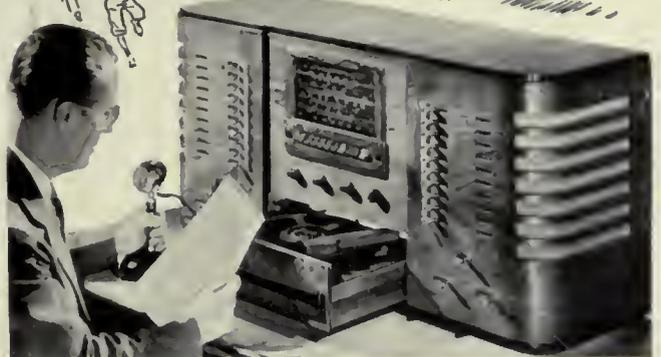
\* \* \* \*

Another news item concerning Mrs. Roosevelt is of interest:

"Eleanor Roosevelt has written an article on the educational force of the movies for the anniversary issue of *Variety* (a daily trade paper for the movie industry)." *N. Y. Post*, Oct. 28, 1939.

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## Meetings

■ Mr. Lindstrom reports on the success of the First South American Int'l Exposition of Educational Cinematography in Buenos Aires on June 10, 1939 at which time samples of American educational films were shown and well received. Among the films shown there were: Flowers at Work (Erpi), with Spanish commentary; How You See, How We Hear (Bray); Clouds, The Cicada (U.S.D.A.); The Quest of the Alaska Sealskin (Fouke Fur Co.); and two films on dental health (American Dental Association).

■ The Metropolitan Branch of the D.V.I. devoted its October 4th meeting to the use of visual aids in primary grades, at which time a sound film, a talking-film-slide in color, lantern slides and phonograph records were demonstrated.

■ Many of the members of D.V.I. were among those present at the recent meeting held under the sponsorship of the Association of School Film Libraries in New York City on October 5th and 6th. About 52 persons from 23 states came together to discuss the problems involved on the distribution of films.

■ As indicative of the wide-spread interest in visual instruction, Miss Rita Hochheimer reports that she was invited to speak at the opening session of a course on child welfare given by the *N.Y.C. Police Department* on the use of visual aids!

## STATEMENT OF OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS

OF AUGUST 24, 1912

Of The Educational Screen, published monthly except July and August, at Pontiac, Ill., for October 1, 1939, 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, as amended by Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Nelson L. Greene, 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. Katherine Slaughter, Grand Beach, Michigan; Nelson L. Greene, 5836 Stony Island Ave., Chicago; Estate of Frederick J. Lane, 6450 Kenwood Ave., Chicago; Marguerite Orndorff, 1617 Central Ave., Indianapolis, Ind.; Frank Greene, Ocala, Fla.; Marie Craig, Bangor, Me.; Estate of J. J. Weber, Bay City, Texas.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

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,

Publisher.

Sworn to and subscribed before me this 21st day of October, 1939.

(SEAL)

HELEN NOONAN

(My commission expires October, 1940)

# The Federal Film

A page edited by Arch A. Mercey

Assistant Director, United States Film Service,  
Washington, D. C.

WITH increased interest in aviation on the part of schools, educators might profitably examine the source of films on flying available from the Government. The U. S. Army Air Corps has 40 subjects covering historical, technical, training, and military problems of aviation. It should be emphasized that while the Air Corps has a number of different subjects in its film library, the limited supply of prints compels it to confine lending activities to aeronautical and military organizations and to schools with aviation courses. As a matter of practice schools having courses in aviation must be under the direction of an instructor recognized by the Air Corps as fully qualified under its regulations. Unless your school can meet such requirements, it will be inadvisable to request films. Those eligible may write to the Office of the Chief of the Air Corps, Information Division, War Department, Washington, D. C., for mimeographed descriptive folder listing films and giving brief synopses of subjects.

While many of the subjects are geared to military training purposes, the list contains a number of films which should have general appeal. The diversity of subject matter is suggested by some of the listings: *The Birth of Aviation*; *Commercial Aviation in Europe*; *Development of Transportation*; glider contest in films made in France, Germany and the U. S. A.; *Around the World Flight*; *Man's Farthest Aloft* (stratosphere flight, 1935); *Airflow Tests with Smoke*; *How a Seagull Flies*; *Radio Beacon*; *Theory of Flight*; *Aerial Life Preservers* (parachutes); *Wings of Peace* (good will flight of six "Flying Fortresses" to South America, 1938). In addition to these subjects the Army has a number geared along instructional lines for military and aeronautical groups.

## New Film on Housing Available

*Housing In Our Time*, a two-reel sound film, has just been released by the United States Housing Authority. In announcing the film the U.S.H.A. says, "The ruthless eye of the camera roves over the land to dispel the comforting myth that the slum exists only in the big city. It explores the repulsive shacks of the small town as well as the dark alleys under the shadow of the Nation's Capitol. It finds in rural shelters no less misery than in the tenements of New York or in the miners' huts of Pittsburgh.

"However, it is through its recording of the grim details of the every-day life of a low-income family in Jacksonville, Fla., that the film makes real the nature of the struggle that millions of Americans must carry on to maintain self-respect and create a home in slum dwellings. These scenes give the picture distinction

and demonstrate the irresistible necessity for public housing."

Local housing authorities will cooperate with the U. S. Housing Authority in distribution of the subject. If your city has a local housing authority make your request to that organization. If, however, your locality has no housing authority, write to the U. S. Housing Authority, Washington, D. C. Purchase prints will be available at approximately \$17.50 for 16 mm and approximately \$35 for 35 mm prints. Purchase inquiries should be directed to the Housing Authority in Washington.

## WPA Films

Several questions have been raised regarding available Work Projects Administration films. This agency has six films available in both 16 and 35mm prints,  
(Concluded on page 345)

## SOUND and PICTURE FIDELITY

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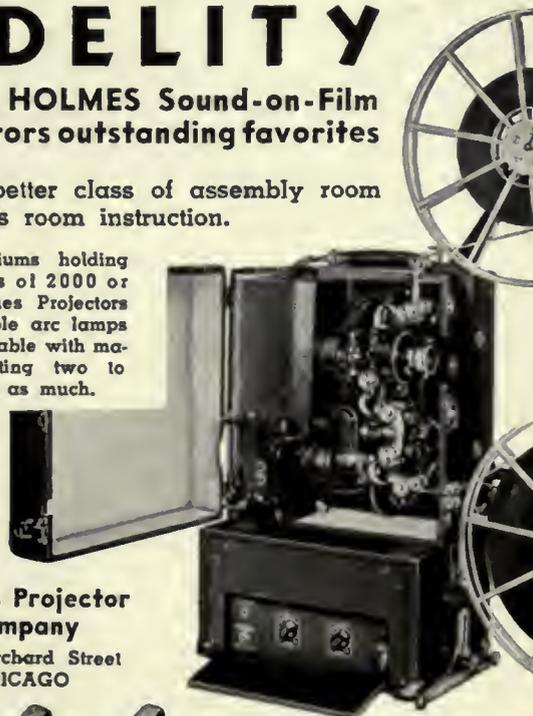
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# NEWS and

## Two More College Film Libraries

The Extension Department of Arkansas State Teachers College at Conway is making available a film library for the use of the schools in the state, adapted to the levels of both junior and senior high school students. At present, the library contains approximately sixty films for distribution, including twenty Erpi subjects, renting for \$1.50 the first day and 50 cents per day thereafter, and a number of commercial films on which a small service charge is made.

Texas Technological College, Lubbock, has also established a Department of Visual Aids in its Division of Extension. An eight-page pamphlet classifies its 218 films into sixteen subjects of the curriculum—Art, Athletics, Geography, Health, History, Industry, Literature, Nature Study, etc. Rental prices vary from 25c per film to \$4.00.

## New York University Film Institute

Through an initial grant of \$75,000 from the Alfred P. Sloan Foundation, the Educational Film Institute of New York University was formed during the summer for the purpose of producing and distributing educational films, and making studies of the place and application of the film in formal and informal education. Spencer D. Pollard, of the department of economics of Harvard University, has been appointed executive director of the Institute, the headquarters of which will be at the University's Washington Square Center.

## New Photoplay Study Guides

Study Guides to theatrical photoplays published thus far this season by Educational and Recreational Guides, New York City, include *Rulers of the Sea*, *Hollywood Cavalcade*, *The Real Glory*, *Mr. Smith Goes to Washington*, *Drums along the Mohawk*, *Nurse Edith Cavell*, *Wizard of Oz*, *Stanley and Livingstone*, and *They Shall Have Music*.

## A Report from Illinois

Audiences totaling more than 2,000,000 persons, all of them students in Illinois elementary or high schools, last year viewed educational motion pictures provided through the Visual Aids service of the University of Illinois, the largest source of instructional films available to Illinois schools. The total pupil audience viewing educational films supplied through the University of Illinois increased 25 per cent last year over the previous year. With each pupil seeing approximately 20 subjects during the year, the number of individual pupils seeing the films is estimated at some 100,000.

More than 300 Illinois schools are clients of the University of Illinois service. They are located throughout the state, excepting the city of Chicago, whose school system has its own private film library. Largest

# Notes

client of the University of Illinois service is the Joliet school system, having 19 buildings and some 6,500 pupils. One of the smallest clients is the one-room Oakley rural school, located near Decatur, which has 28 pupils.

"Educational motion pictures have proved excellent materials with which to teach," Mr. Peterson, Supervisor of the service, reports. "Physical and biological sciences are the most popular subjects, followed by geography, agriculture, English, speech, music."

## Northwestern Hispanic Film Programs

In recognition of the growing importance of friendly relations with Central and South American republics, the University College of Northwestern University sponsored a series of lectures and motion pictures on Hispanic America this fall, beginning October 27th. At each of the four meetings held, a feature picture and a short subject were shown, with both Spanish and English dialogue and brief comments by authorities.

The University College has issued a new bulletin describing its part-time instructional service in the field of adult education and listing the Service Studies available for free distribution. Four deal with visual aid material: "Visual Education and the Adult", "Visual Aids in Adult Education", "An Educational Motion Picture Series on Contemporary Problems", "Adult Preferences in Educational Motion Picture Programs".

Further inquiries should be addressed to the University College, Room 151, 357 East Chicago Avenue, Chicago.

## American Labor Film Alliance

A new venture in the field of visual education for Labor groups, the American Labor Film Alliance, is under way. This organization is to make an extensive survey of the educational film field, establish a labor film library for its members and with the cooperation of existing organizations in the field, promote and encourage making of educational films to be used among labor groups.

The Affiliate School for Workers as well as the Rand School for Social Science are participating in formulation of the program for future activity of the organization. The U. S. Cooperative League which is now making a picture of its own is also backing the project.

All teachers and others interested in this important venture are asked to contribute by sending in film material which can be used by labor organizations as well as any ideas they may have in making new movies for such use. Headquarters of the organization are in room 505, 7 East 15th Street, New York City.



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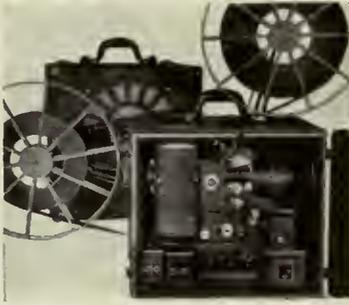
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## What I Expect of the Administrators

(Continued from page 328)

industrial films, films on health and sanitation, and on safety. The showing of films in the auditorium creates a certain entertainment reaction that serves but to retard the visual program. Visual aids are teaching tools and as much should receive the same serious consideration given other teaching aids. This must be kept in mind if visual aids are to be entitled to public support through budgetary allowance.

The replies indicated that the auditoriums in about three-quarters of the schools can be darkened although the manner varied from the orthodox shades to venetian blinds, cardboard, black paper, and even burlap. The auditorium seating capacity of the smaller schools was adequate while the larger schools were forced to run their auditorium projection work in relays. The auditorium efficiency (obtained by dividing the auditorium seating capacity by the total enrollment) varied from 213 per cent in the smallest enrollment Group to 60 per cent for the schools in Group V. This gave an efficiency of 110 per cent for all of the schools having a means of darkening the auditoriums. Contrasted with this we find a classroom efficiency varying from 27 per cent for Group 1 to 7 per cent for Group V, and an average of 13 per cent. Thus the number of classrooms equipped for projection are wholly inadequate and as a result the projection work is centered in the auditoriums and not in the classrooms where it belongs.

6. *Prepare their own projection material.* I am convinced that this is the phase of visual work that is due for increasing attention. The replies from a few schools bear this out. Forty-two per cent of the schools prepare some of their own standard-size lantern slides, the other aids receiving little consideration. The candid camera for film strips and glass slides together with the camera clubs are helping in this type of work, and it is by this means that development is most apt to occur. A few individual schools are acting as pioneers in this class of visual work. One school system made its own motion-picture film on safety measures in bicycling. Other schools signified that they made films on athletics, football activities, and school activities such as fire drills. The great possibilities in still pictures are being neglected however. While a few schools are making their own projection material, to a certain extent, the survey showed that only 15 per cent of all of the schools were active in this respect. There is not a department in the schools where the preparation of their own projection material could not be made of decided benefit. By this means close integration with the courses of study is possible and an interest is created in the results not possible in any other manner. Some schools are doing this but these few only emphasize the great remainder.

7. *Take advantage of new advances in the visual field.* There is a relatively recent development that is being ignored in the educational field and that is the microphotographing of bound and unbound material. The insurance companies, banking houses, and libraries,

**"THE STORY of the SPONGE"**

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 2 REELS — 16MM

The complete fascinating educational story of sponge fishing off the Gulf Coast of Florida, in a riot of natural color.

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were quick to see the benefits of this but the many uses in education have passed unnoticed. Famous paintings, important manuscripts, documents, and books should be microphotographed and filed in the school libraries where they could be shown at a moment's notice or requisitioned for classroom projection. The school could also take this opportunity to microphotograph the permanent school records and protect them from being irretrievably lost by fire. The saving in space may be shown by the fact that a seventeen pound volume of the New York Times requires only a film spool 3 11/16 inches in diameter and 1 3/8 inches thick. Records can be microphotographed on a nominal service charge basis. A spool of film, as above, will take 4812—5"x8" cards at a cost, including development, of about \$2.75.

8. *Use visual aids in guidance.* That some schools are doing this is indicated by the fact that 26 per cent of them answered that they did use visual aids for this purpose. This work consisted largely of the school journey, industrial films, and college films, together with the films mentioned under (5). Two schools used films in their automobile driving courses. Another correlated sound films with the home room guidance program on alternate weeks. There was also use of the lantern slide projector and opaque projector to illustrate courses of study and talks on guidance.

9. *Increase the activity of all departments.* I have tabulated results showing the activity of the departments with respect to each aid and the activity of each aid with respect to the departments, but in this article I will include only one table dealing with the departments. This is a summary table showing the comparison between the available equipment and how much use was made of it.

TABLE 2.

Percentages of the Ability of the Groups to Project All Materials, and the Percentages of Activity of the Departments with Respect to All of These Aids.

DEPARTMENTS	Group I	Group II	Group III	Group IV	Group V	Total
The ability to project all materials .....	28	36	43	46	45	41
Science .....	17	24	28	30	34	27
Social studies .....	13	18	24	21	17	19
English .....	9	19	17	17	13	15
Art .....	5	9	9	19	20	12
Practical arts for boys .....	8	10	11	17	13	12
Domestic arts .....	5	14	12	9	12	11
Physical and health education .....	8	11	13	10	11	11
Foreign language ..	5	8	11	16	12	10
Commercial arts ...	3	4	6	10	12	7
Music .....	3	3	9	11	4	6
Mathematics .....	1	2	1	3	5	2
Total .....	7	11	13	15	14	12

It will be noticed that 41 per cent of the schools are equipped to project all of the visual materials and that only 12 per cent of the schools take advantage of all these aids. In other words less than one-third of the schools use the material they are equipped to use. With regard to all of the schools this is an activity per cent of about five. The actual situation is clearly such that there can be little question of where room for improvement lies.

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The ABC of Pottery Making shows the coil method of construction in detail, entirely by use of giant close-ups. It has been successfully used for teaching ceramics at the Department of Fine Arts, University of Southern California; and in many elementary and junior and senior high schools.

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Director Visual Education, State Teachers College, Indiana, Pa.

## Colored Lantern Slides Aid in Teaching Drawing

By M. R. KLEIN

Instructor of Industrial Arts,  
Public Schools, Cleveland, Ohio

**C**OLORED hand-made lantern slides have been used with pleasing results in teaching the principles of orthographic projection to beginners in certain mechanical drawing classes in Cleveland. Each of the terms *top view*, *front view*, and *end view* takes on a different meaning when these views are shaded in definite separate colors.

The use of colored slides to teach this phase of drawing is a time saver because: (1) The lantern slide aids in placing the picture before the class for group instruction, and (2) Enables the pupils to more readily understand the principles of drawing by the addition of this colorful visual aid. This does not mean that blueprints, models, charts, or blackboard aids should be discarded, but that the use of colored slides is an added tool in the hands of the progressive teacher. Pupils who otherwise are slow in comprehending the relationship between the surfaces of a picture sketch with that of the projected views are more apt to learn the principles of drawing in much less time.

The technique suggested involves first the making of an outline of the picture sketch with a medium lead pencil upon the standard  $3\frac{1}{4} \times 4$ " etched glass slide.

(see illustration). Next the surfaces of the picture sketch are colored with lantern-slide crayons. It is recommended that yellow, red, and green be used to represent the top view, front view, and end view respectively. The projected orthographic views are then outlined in pencil upon a second etched glass slide with the views (top, front, and end) colored-in corresponding to the colors used in the picture sketch. For example, the top surface view of the picture sketch may be colored yellow, likewise the top view of the second slide should be shaded yellow; the front surface view of the picture sketch may be shaded green, likewise the front view of the second slide should be shaded green; the end surface view of the picture sketch shaded in red, with the corresponding end view on the second slide shaded in red. A unity of thought will run through the hand-made slides if the colors are consistently used as suggested, yellow for top view, green for front view, and red for end view.

The colored crayons should be thoroughly worked into the surface of the slide. Clear bright images will result if the color is applied thickly and evenly within the pencil outline, then the whole slide shaved with an old razor blade to remove the excess wax. To protect the colored slide, place a clear cover glass over the shaded surface and bind the two glasses together with any one of the various types of tape now on the market. Notations or titles may be lettered on the etched glass surface in pencil before the binding tape is applied.

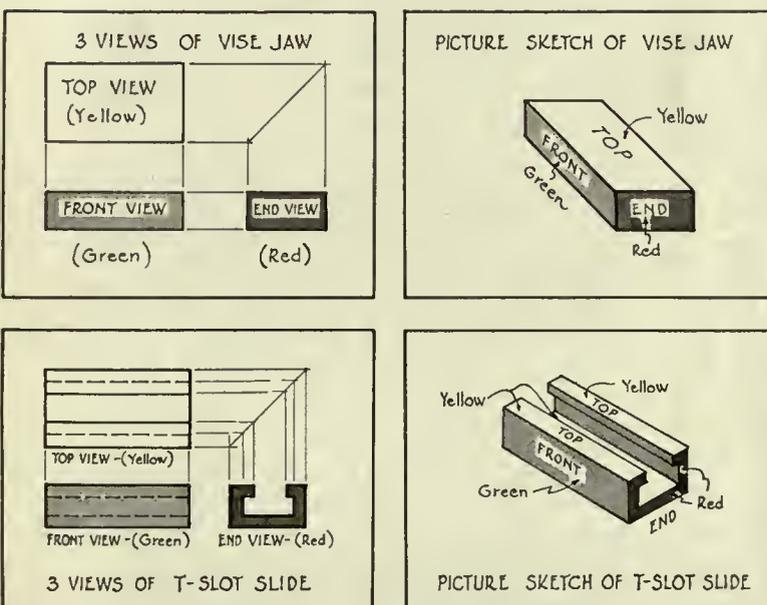
An introduction to mechanical drawing through the use of slides may thus be satisfactorily accomplished when a set of slides is prepared and presented to pupils in sequence of difficulty.

When drawing parallel, vertical, and horizontal lines on slides, use a cut-out cardboard to hold the slide secure (see EDUCATIONAL SCREEN, p. 172, May 1939) by tacking the cardboard to the drawing board and using the tee square and triangles.

Slides such as these are inexpensive to make; they are permanent; add efficiency to the teaching; and well worth the time to make by any progressive and ambitious teacher.

### Helpful Hints for Lantern Slide Users

To remove pencil and crayon work from etched glass slides, apply a drop of oil, then rub the surface with a small amount of kitchen cleanser and water.



Examples of Slides for Mechanical Drawing Classes.

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## SOCIETY FOR VISUAL EDUCATION

Dept. 11ES, 100 E. Ohio St., Chicago, Ill.

### The Federal Film

(Concluded from page 339)

distributed from Washington and thirty depositories located in various parts of the country.

*Shock Troops of Disaster*, a one-reeler on the New England hurricane, shows the results of storm destruction and rescue, disaster relief and rehabilitation efforts.

*Rain for the Earth* (two reels) pictures drought in the Great Plains and shows steps being taken in building dams and reservoirs for conservation.

*Man Against the River* (one reel) shows the fight against the Ohio-Mississippi flood waged on wide fronts by various Government, state and private agencies.

*We Work Again* (two reels, 15 min.) is a story of Negro activities under the works program.

*Hands* (one reel, 6 min.) traces the circulation of money from the hands of workmen through the marts of trade.

*Work Pays America* (five reels, 40 min.) is a dramatized record of accomplishment under the Work Projects Administration and predecessor agencies.

A descriptive mimeographed folder is available from the W. P. A. Motion Picture Section, Washington, D. C.

"The amount of visual materials used in the schools this year has greatly increased. Primary pupils and their teachers are cooperating in a survey now being conducted by the Director of the Bureau of Visual Instruction. This survey will help to determine what new films and slides should be added to the visual education library for next semester." Quoted from "Our Schools, 1938-9" by William H. Johnson, Supt. of Schools, Chicago.

## COLOR CARTOONS in 16mm. Sound Film

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# Current Film News

## Donavin Miller Activities

The recently organized Donavin Miller Productions, Inc., educational film producers, located at 6060 Sunset Boulevard, Hollywood, California, are making available a splendid library of classroom films, which are intended to meet course of study needs and curriculum requirements, both as to content and treatment. Mary Clint Irion, formerly Visual Education Administrator, Los Angeles County Schools, is director of the Classroom Films Division.

Now available for purchase are three 2-reel 16mm sound films: *Airliner*, *Miracle of the Meadows*, and *Milk*. *Airliner* is not a technical film of aviation but depicts a real journey by air and a modern transport plane in actual service. *Miracle of the Meadows*, produced on a modern dairy farm, covers the entire process of production, stressing the scientific aspects of the industry. *Milk* parallels the former film except for pasteurization but is brought down to the primary level. These subjects have been approved and purchased by many University Extension Division film libraries.

*Trailside Adventures*, produced and distributed in cooperation with Arthur C. Barr, naturalist and photographer, is a series of one-reel biographical studies of birds and animals in 16mm sound. Six of these subjects are completed—on the Horned Owl, Cooper Hawk, Sparrow Hawk, Roadrunner, Kangaroo Rat and Cony. *Educated Feet*, a one reel 16mm silent film on posture and corrective physical education, produced by Beverly Hills Schools, is being handled by Donavin Miller Productions. They also have *Pigs on the Farm*, produced for younger children, by Helen L. Martin, a progressive primary teacher. This 16mm silent reel is the first of a series of intimate studies of farm animals.

*Bread of Allah*, in one reel 16mm sound, is a November release. This film shows date culture in the Coachella Valley of California, together with harvesting and preparation for market.

## New Film Library in St. Louis

Swank Motion Pictures opened offices recently in St. Louis, at 5861 Plymouth Street. They will concentrate chiefly on service to the school field. Their library consists of carefully selected 16mm silent and sound films, features and short subjects, for entertainment and education. This organization has dedicated itself to a wholly reliable and selective film service to schools. "Our Library" writes P. R. Swank, "will be kept entirely free from films which could possibly prove offensive to any audience being entertained by the school program. Horror films, suggestive material, drinking sequences and from the physical standpoint, poor photography, bad sound, etc. will not be found in our material."

Swank Motion Pictures also provides projection services within a 100 mile

radius of St. Louis for the benefit of such schools as are interested in putting on worthwhile film programs to build funds towards the purchase of their own sound equipment.

## Ohio Film Service

The 16mm sound film library of Ohio Film Service, 1377 Penhurst Rd., Cleveland, Ohio, contains programs of an educational-entertainment value consisting mostly of travel, exploration and big game hunting. Most of the programs also contain cartoons and novelty subjects. These programs are available for rental. Newsreels, travel pictures and general educational subjects of high quality in both sound and silent are available for sale.



## Woodward Productions, Incorporated, 30 Rockefeller Plaza, New York City.

*The Adventures of Chico*, a feature motion picture which has received superlative praise from both the critical profession and educational authorities, is offered for school use in 16 mm sound by its producers, Stacy and Howard Woodard. Unanimously described as a "simple, imaginative, charming" film, the story is that of a little Mexican boy, Chico, and his strange playmates, the birds and animals that live about his father's adobe, far up in the plateau of Mexico. Chico and his father are the only human actors; the rest of the cast is comprised of feathered and four-footed animal friends. The animals give amazing performances, always intensely interesting, frequently highly amusing, as when a pair of mischievous raccoons break into the hut, raid the larder and then fall happily asleep amidst the wreckage on the kitchen shelf!

Rated an "Exceptional Photoplay" by the National Board of Review Magazine "Chico" was given honorable mention in a recent issue of that publication. Their review states "Woodard Brothers have produced in this film something that belongs among pictures that are taken down and looked at year after year till they get to be classics. Time will not dim its freshness and loveliness."

For information as to rental or purchase price on this subject, write to Woodard Productions.

Cinema, Incorporated, 234 Clarendon Street, Boston, has added the following 16mm sound features to its library:

*The Life and Loves of Beethoven*, described as an ideal school picture, both biographically and musically. Interwoven throughout the tragic story of the composer's life is his great music: "Moonlight Sonata", "Pastoral", "Third and Ninth Symphonies", and others.

*Romance of the Limberlost*, which at the time of its release won the Parent's

Magazine medal for the best family film of the month.

Cinema, Incorporated has also added a 16mm sound-and silent projector repair department to its services. Projector owners in New England will now be able to eliminate the long wait for equipment sent to distant factories. All makes can be serviced but the Department specializes in Bell and Howell, Victor and Ampro, and gives rapid service.

Eastman Kodak Company, Teaching Films Division, Rochester, New York, have produced several new one-reel 16mm silent films:

*The Eyes* (Advanced)—showing by animation and photography dissection of animal's eye, microscopic structure of retina, physiology of the eye, correct use of lenses to overcome defects in focusing, hygiene of the eye. *The Eyes* (Primary)—intended for use in elementary grades—compares eye with a camera. Treats care of the eye, correct lighting for class work, proper use of glasses, removal of dirt from eyes.

*Food Series: Vitamin B1*—natural sources, effect of deficiency of this vitamin on pigeons, young rats, and human beings. Effect of a balanced diet on disease.

*Safety Series: Safety at Home* and *Safety at Play*—two safety films produced for children in the first three grades; *Vacation Safety*—suitable for use in grades four to six, and in Junior High Schools. The film units are: (1) Water Safety in an Organized Camp—good swimming precautions. (2) Boating—correct method of handling boats. (3) Safe Conditions in Camp—dangers from broken glass and poison ivy. (4) Fire Building—correct methods of building and extinguishing campfires.

Pictorial Films, Inc., 1650 Broadway, New York City, report the acquisition of the following:

*Custer's Last Stand*, a 16mm sound production available in two forms, as a 9-reel feature and a 33-reel serial in 15 episodes. A spectacular historical drama of the old West and its famous characters. Cast includes Rex Lease, William Farnum, Reed Howes, Lona Andre, Ruth Mix. Exclusive 16mm world rights.

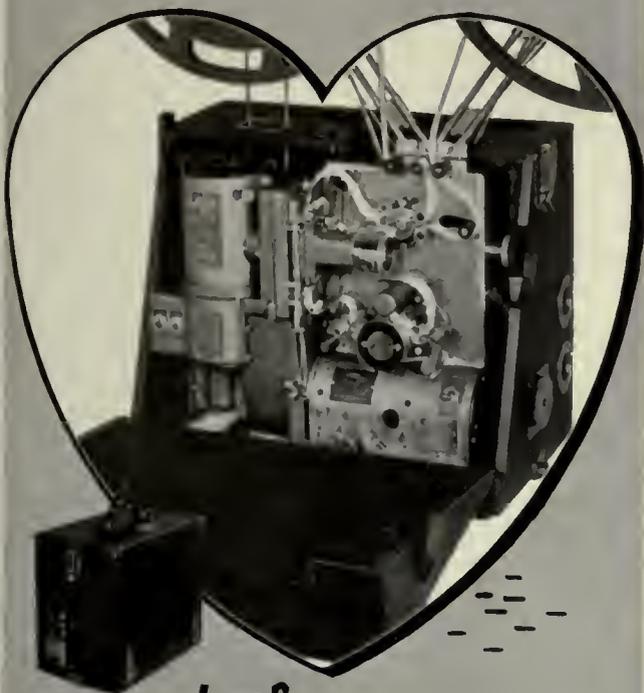
*Cuckoo Murder Case*, *Movie Mad*, *The Village Smitty*, *The Village Barber*, *Jail Birds*, *Stormy Seas*—6 new Flip, the Frog Cartoons, in 16mm sound.

Y.M.C.A. Motion Picture Bureau, 347 Madison Ave., New York, N. Y. is distributing the following March of Time production.

*Anti-Freeze, a Story of Scientific Research*, is designed to provide practical information to 3,000,000 car owners and drivers in the United States. The splendid photographic record of the thoroughness with which the National Carbon Company carries on its research makes this picture of unusual value to science departments of our educational institutions.

(Concluded on page 348)

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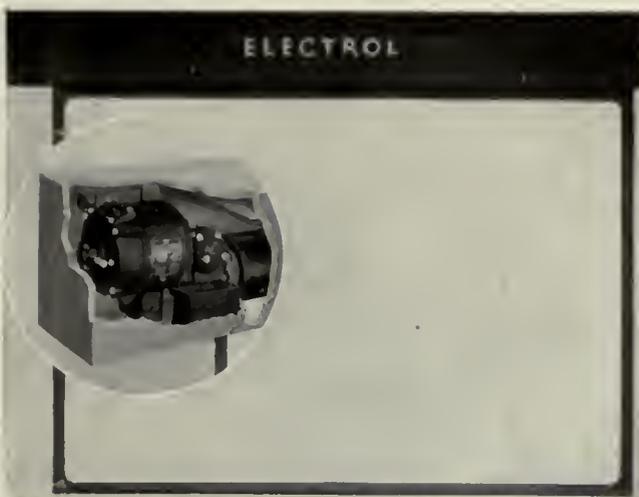
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The Electrol is ideal for auditoriums and large class rooms. Supplied with either Glass-Beaded or Mat White surface. Send for catalog on this and other types of Da-Lite Screens for various school requirements.



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Bell & Howell Company, 1801 Larchmont Avenue, Chicago, offer many new subjects in their Filmosound series of Lecturefilms, photographed by famous explorers, scientists and educators, and generally accompanied by their own narration—available in sound or silent:

*Eskimo Walrus Hunt*, and *Hunting Musk Ox with the Polar Eskimo*—by Commander Donald B. MacMillan; *Rural Quebec Folkways*—by Richard Finnie—portraying 17th century customs still prevalent; *Congo Curiosities* and *The Elephant*—by Paul L. Hoefler; *Work-a-Day France*—by Russell Wright—showing jewelry, perfume, lace-making, fishing and other industries; *Marshland Mysteries*—by Robert H. Unsel— a nature study film in natural color.

*Maguey Culture in Mexico*—a new silent reel, photographed by Edward Simmel, high school student, on a three months' study trip to rural Mexico.

Discussion outlines on many of their theatrical features of cultural merit are also available, indicating the way these pictures can be most effectively used in the school auditorium.

Walter O. Gutlohn, 35 W. 45th Street, New York City, announce the following releases:

*Grand Illusion*—10 reels, 16mm sound. French dialogue with English super-imposed titles. A plea for peace, depicting the life of French army officers in a German prison camp and psychological effects of war on different individuals. Dr. Russell Potter of Columbia University has termed this picture "an important cinematic document in the cause of peace." Cast includes Eric Von Stroheim, Jean Gabin, Pierre Fresnay, and Dita Parlo. Endorsed by many organizations.

*Pastrytown Wedding*, *Sunshine Makers*, *The Merry Kittens*, *Parrotville Fire Department*—one-reel color cartons in 16mm sound. Nine others in series. Available for rental or outright sale without restrictions.

New edition of Walter O. Gutlohn catalog of 16mm sound and silent educational pictures now ready. Much larger in format than previous issues, containing 80 pages profusely illustrated on fine coated stock.

Contemporary Films, 1451 Broadway, New York City, are releasing the third subject in a series of consumer films produced by Julian Roffman:

*Getting Your Money's Worth*—16mm and 35mm sound. The theme for this series is the expose of frauds and misrepresentations practised upon the public. The third film is of especial interest to general audiences in the modest income class since it delves into the complex subject of the used car market in the United States. A comprehensive outline is presented on the sale and practices in used cars. Selling methods are described and the unscrupulous methods of gyp dealers exposed. Advice on how to buy a car, what tests to make, where to buy and at what time, is offered to audiences.

## Among the Producers

### Spencer Lens Plant Completed

A well attended "Open House" marked the opening of the new, additional Spencer Lens Company plant, October 26, in Cheektowaga, New York, near Buffalo. A planned program of research and development, as well as entrance into new fields of scientific instrument manufacture, made the expansion necessary.

The building is 210 x 410 feet over-all, of steel, brick and concrete construction. The main factory is single story. A two-story section on two sides contains offices, the production engineering department, locker rooms, a cafeteria, and completely equipped kitchen. Eight-foot windows of corrugated wire glass in the saw tooth monitors running the entire length of the building, and generous use of glass in side walls make this a perfectly day-lighted factory. Floors are of wood block for comfort and noise reduction.

Since projection instruments for film slides, lantern slides, and opaque objects require an extensive use of sheet metals, the fabrication department covers a large floor area. Because of intricate designs of scientific instruments, tool mak-

ing plays an important part in the Spencer operation. Here is located one of the few Swiss jig-boring machines in the United States, graduated to a ten thousandth of an inch.

Spencer scientific instruments were used formerly largely in scientific research. Changing modern conditions, however, have brought wide applications since Charles A. Spencer, first American microscope maker, built his original microscope ninety-two years ago. Spencer Delineascopes furnish teaching aids in classroom or auditorium, ranging from the combination model for lantern slides and opaque material, to various other machines which project film slides, color slides, 3¼"x4" slides, and science material. Spencer instruments are used in the fields of metal, glass, ceramics, textile, paper, food, and drug, paint and varnish manufacture. Special instruments, such as bullet comparison microscopes, finger print comparators, finger print magnifiers, and helixometers are widely used in crime detection. For American Optical Company, Spencer manufactures instruments for measuring eyeglass lenses, also instruments used in the diagnosis, refraction, and training of the human eye.

### New Ampro Achievement

The Ampro Corporation, 2839 North Western Avenue, Chicago, has announced a flexible Tri-purpose Public Address System which in addition to operating with microphones and phonographs can be used as a powerful auxiliary am-



plifier with Ampro's low-priced classroom model projectors for auditorium use, providing adequate volume for large audiences. The new Public Address System is precision built and includes every convenience and feature desirable, combining extreme compactness, light weight, and rich tone quality.

### 16 mm. Title and Trailer Service

Recognizing the need for a laboratory to turn out titles and trailers for the 16 mm field, such as are used by the regular 35 mm theatres, the Filmack Trailer Company, 843 Wabash Avenue, Chicago, nationally engaged in 35 mm title and trailer service, is now entering also into the 16 mm non-theatrical field under the name of Filmack Laboratories. Filmack is now prepared to give 16 mm film users and road show exhibitors the same type of trailers that has been fur-

It can be used as a complete public address system with two individually controlled microphones and two phonographs operated by a volume fader control which permits automatic fading from one phonograph to another. It delivers an undistorted output of 55 Watts with less than 5% total harmonic distortion and a maximum usable output of 85 Watts. It has output impedance taps which permit the use of up to eight speakers.

The amplifier is particularly suitable for the Amprosound classroom and industrial models "X" and "Y". No alterations are required to attach one or two standard Ampro projectors to this new auxiliary amplifier which will boost the volume to 55 Watts. Twin Pilot Lights illuminate control panel facilitating operation. A monitor outlet enables operator to "listen in" and better control operation. Dual Microphones, Dual Projectors and Dual Phonographs can be used in various combinations.

nished to the 35 mm film field. It has installed the latest cameras, printers and technical devices known to the narrow film field. A well trained staff of experienced technicians, artists and sound men offer the same facilities to 16 mm film users that 35 mm theatres throughout the country have used for so many years. Sound reproduction and musical accompaniment are also part of the extensive new service. A sound library of musical selections is on hand for synchronizing its trailers. An informative catalog is available on request.

Acclaimed by Educators to be the finest motion picture ever produced for juvenile audiences.

## "THE ADVENTURES OF CHICO"

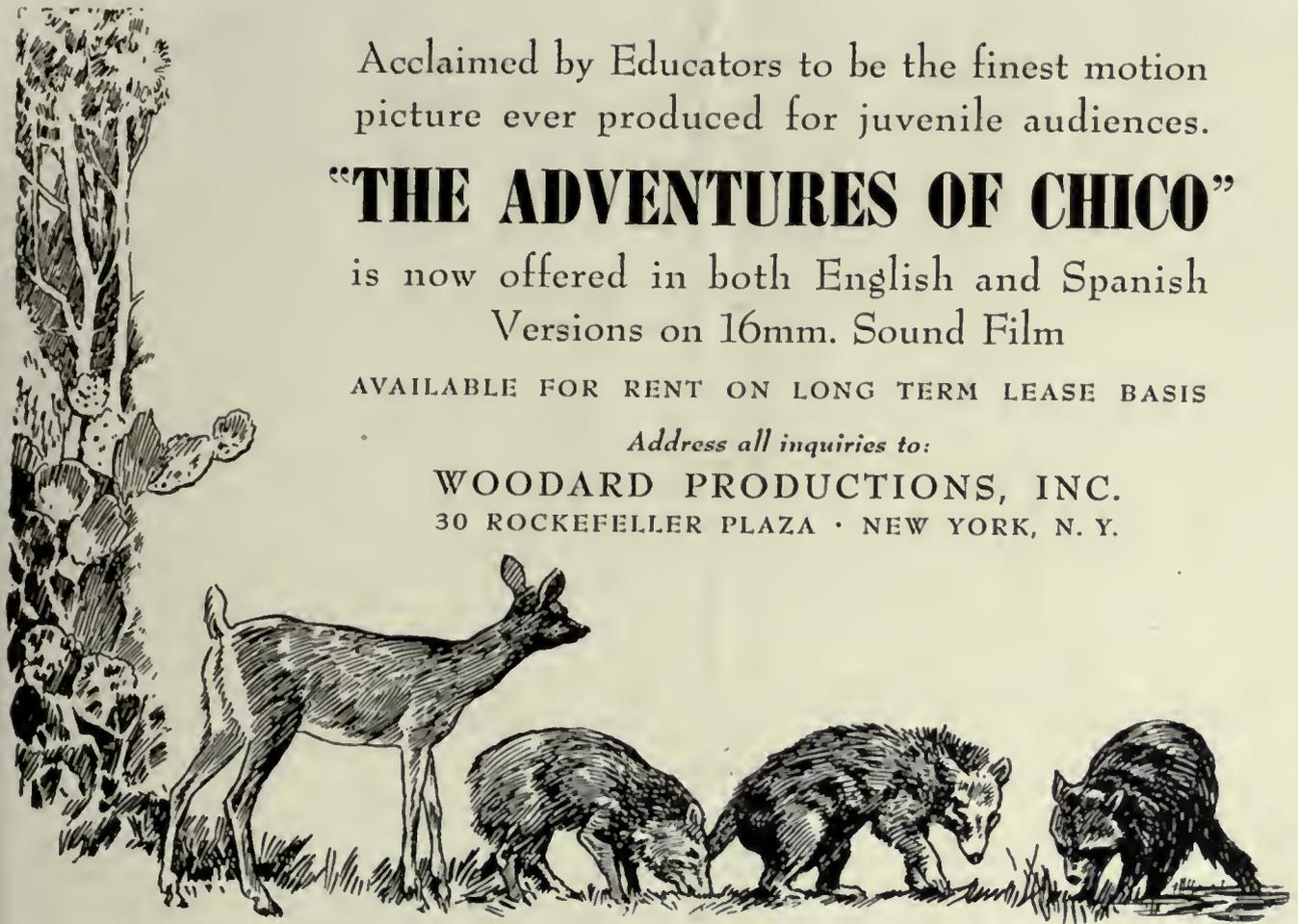
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### Motion Pictures— Not for Theatres

(Continued from page 332)

Willard B. Cook, organizer and chief executive of the Pathescope Company of America, was born at Erie, Pennsylvania, in 1871. In 1892 he graduated from the civil engineering course of the University of Virginia and, for sixteen years thereafter, he was employed by the Van Camp Packing Company. For that concern he became western agent, with headquarters in Indianapolis. At the end of the sixteen years he turned to engineering as a sole profession. But he was not very happy over it. Even the opportunities to indulge his lifelong fondness for pleasure-boating did not compensate.

So his sudden devotion to engineering, which now lasted three years, really became a search, by a restless man who was still too young and too capable to retire from the world of affairs, to find a new goal of business success. He enlarged the survey by travel, leaving his home—which was then in Seattle, I believe—coming east to New York and so to Europe. And eventually, in his peregrinations, he found the Pathescope. This was before December, 1913, when Allison demonstrated it at the Camera Club. I believe that Cook already owned it, then.

As an experienced former executive in large scale business, he was a careful judge of the machine's commercial possi-

bilities; as a civil engineer he was equally prudent in planning production. So his acquisition of the Pathescope obviously was not a simple stroke of luck, but a proof of characteristic astuteness. Having acquired the device, he returned to New York and began the first part of his campaign to market it. He sought office space and, with his usual good judgment, found it in the quarters held by James C. Milligan, an out-of-town manufacturers' representative in the Browning Building, at 36th Street, just off Herald Square. Milligan, later to be known as one of the most popular advertising solicitors in the motion picture trade-paper field, took a strong and sympathetic interest in Cook's project.

Although the machine was basically good, it called for many refinements. Cranked by hand at first, it needed a motor drive. And there were other points of objection which Cook corrected until he had supplanted the original Pathescope design with one so entirely his own that he was able to claim complete independence of Europe. But that smoothing-out took plenty of time. While it was in progress, Cook labored also to raise money for the proper realization of his plan for national distribution.

He tried Wall Street, but decided that interest rates and premiums there were higher than need be. His next move was to sell regional sales rights. One of those who bought the privilege was W. J. Baumer, director of the Matzene Portrait Studio; and he left the Matzene

connection to form the Pathescope Company of Chicago. But, in 1916 Baumer sold his interest to the Pathescope Central Corporation and joined Rothacker. There still is a Pathescope Company of the North East, Inc., at Boston, Mass. I have heard reports of others in Kansas and in California. But this franchise plan was only a partial solution. The money which really swung the tide came from Percy G. Williams, then one of the most successful operators of vaudeville theatres in America.

The funds so gained enabled Cook first to set up a machine shop in Long Island City where he could assemble the parts imported from France until his own model was ready to manufacture; next they made possible the accumulation of films for a library. Obviously the machine, which required an especial narrow-width film, was not of much use without pictures to show upon it.

These developments called for more office space; and Cook found it on the eighteenth floor of the exclusive Aeolian Building, on 42nd Street near Fifth Avenue. He is still situated there, after more than twenty years. The films he obtained from theatrical producers at a low rate for the rights which were then seldom salable elsewhere, and, by 1919, he was able to offer subscribers to his library a choice of nearly 1,500 reels, available through exchanges in principal cities.

(To be continued)

# The Film Estimates

**Babes in Arms** (Rooney, Garland, and many more) (MGM) Lively, laughable, sure box office musical comedy, exploiting Rooney as universal stage genius. Second generation of actors show parents how. Precocious kids, with elders, can be amusing; alone, can become tiresome. Effect on young-audience psychology a nice question. 10-17-39 (A) (Y) (C) Very good of kind

**Bad Lands** (Barrat, Beery Jr., Andy Clyde) (RKO) The "Lost Patrol" idea scaled down to a grim little Western. Posse of renegades go after Apache murderer, but are surrounded and picked off gradually until their leader alone survives. Reasonable suspense, perils, character interest, but slow depressing action. 10-17-39 (A) Hardly (Y) No (C) No

**Belladonna** (Veidt, Hardwicke, Mary Ellis) (English) Triangle, from Hichens novel, with alumbrous Nile background. Wife of fine Englishman has illicit affair with attractive, ruthless Egyptian, tries to poison her husband. Is thwarted by husband's friend (Hardwicke) who gives overdone but impressive performance. 10-24-39 (A) Fair (Y) No (C) No

**Cat and the Canary** (Hope, Goddard) (Para) Old favorite mystery melodrama about attempts of member of family to drive lovely heiress mad. Electric with suspense, hokum horrors, eerie house, secret passages, sliding panels. Hope, as frightened but courageous cousin in love with heiress, adds deft bit of comedy. 11-7-39 (A) Good of kind (Y) Doubtful (C) No

**Charlie Chan at Treasure Island** (Toler, Romero) (Fox) Arch-villain astrologer, hunch of mystery, weird disguises, black magic, sleight-of-hand, telepathy, blackmail and assorted murders make jittery situation that Chan solves with customary Chinese chatter and suave cleverness. Suspense good. Treasure Island figures little. 11-7-39 (A) & (Y) Fair of kind (C) Very exciting

**Chicken Wagon Family** (Jane Withers, Carrillo, Byington) (Fox) Wagon-peddler and his family leave their native rural territory and descend upon New York City, mules and all. Semi-credible adventures, mixing comedy and melodrama, reach happy ending, thanks to friendly cop. Jane good in more grown-up role. 11-7-39 (A) Fair (Y) & (C) Mostly amusing

**Dancing Co-Ed** (Lana Turner, R. Carlson) (MGM) More or less funny story of pretty vaudeville dancer planted in so-called college by Hollywood studio in "dancing co-ed" contest. Amateurish mixture of pseudo-college antics, elementary comedy, and usual swing music. 10-31-39 (A) Depends on taste (Y) Doubtful value (C) No

**Double Crime on the Maginot Line** (French, English titles) Substantial drama of murder and intrigue involving French officer and German wife. Maginot line effective though subordinate background. Plot involved and slow moving at times, but tense throughout. Excellent acting by French officer. 10-31-39 (A) Depends on taste (Y) Hardly (C) No

**Fifth Avenue Girl** (Walter Connolly, Ginger Rogers) (RKO) Discouraged millionaire, tired of business and abnormal home life, hires girl-companion from park bench to bring family to senses. Improbable, far fetched, but good lines, clever situations, and fine role by Connolly. Ginger misses subtlety of her role. 10-24-39 (A) Good of kind (Y) Doubtful value (C) No

**First Love** (Durbin, Stack) (Univ) Surprisingly mature Deanna, after "finishing school," lives with wealthy aunt and uncle. Disgustingly exaggerated picture of blase, selfish family. With servants and police cooperating, Deanna goes to her first dance. Ball scene where she sings and dances, utterly charming. 11-7-39 (A) Fairly good (Y) Perhaps (C) No

**Full Confession** (McLaglen, Calleia) (RKO) Very good psychological character portrayal by Calleia as kindly Irish priest and McLaglen as hard-headed, stubborn roughneck who had killed a man and confesses to priest on point of death. Many tense situations well-acted. Strongly reminiscent of "The Informer." 11-7-39 (A) Very good of kind (Y) Too mature (C) No

**Here I Am A Stranger** (Dix, Greene, George, Young) (Fox) Mother leaves drunken husband and remarries for son's sake. Later, in college, son turns against mother and step-father rather than conceal truth about fatal auto accident. Confused and feeble plot, dialog uninteresting, the few good situations badly muffed. 11-7-39 (A) & (Y) Poor (C) No

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

(A) Discriminating Adults (Y) Youth (C) Children

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

**Hollywood Cavalcade** (Ameche, Faye) (Fox) Reminiscent panorama of old-time motion-picture personalities and procedures, featuring Keystone comedy. But historical interest clogged by obstreperousness of dominating, picture-mad director, who loses beloved leading lady, goes haywire until advent of talkies restores him. 10-24-39 (A) and (Y) Fairly good (C) Amusing in spots

**Island of Lost Men** (Wong, Naish, Blore) (Para) Mediocre adventure story of man who sets himself up as king of South Sea Island and its population of natives and escaped criminals. Innocent persons escape and Naish is killed by natives. Eric Blore adds touch of humor. 10-31-39 (A) Mediocre (Y) No (C) No

**Miracles for Sale** (Robt. Young, Florence Rice) (MGM) Fast moving murder mystery of professional magician, exposing practices of spiritualists, who stumbles upon and solves several dramatic murders. An eerie seance and various thrill devices add excitement. Robert Young plays magician naturally and gracefully. 10-24-39 (A) Good of kind (Y) Thrilling (C) No

**Mirele Efros** (Jewish, English titles) Simple, beautifully produced story of a strong, generous woman whose home and business are taken from her by son's ambitious wife. Family later drawn together by grandson. Character of Mirele Efros exquisitely portrayed. 10-31-39 (A) Excellent of kind (Y) Mature (C) No

**Mutiny in the Big House** (Chas. Bickford) (Monogram) Strong little prison picture, with historical basis, aims more at conviction than thrill. Understanding chaplain's struggle over his hard-boiled charges is tense and interesting. One very grim "killer" scene outweighed by human values and real heroism. 10-17-39 (A) & (Y) Good of kind (C) No

**On His Own** (Russian-Eng. Titles) (Amkino) Second in series based on Gorky's autobiography. Long, sombre picture of youthful struggles of orphaned boy, meeting much misery and injustice but possessing instinctive feeling for right. Notable character roles by boy and lovable grandmother. More episodic than dramatic. 10-24-39 (A) Good of kind (Y) and (C) Too sombre

**Pack Up Your Troubles** (Withers, Schildkraut, Ritz Bros.) (Fox) Farce comedy, with caricatured World War background, about little French heroine carrying military secrets to her father, a spy at German headquarters. Songs, dances, and the nitwit Ritz, broa. lighten proceedings. Distinctly new role by maturing Jane Withers. 10-24-39 (A) and (Y) Fair (C) Too exciting

**Real Glory, The** (Gary Cooper, Niven, Leeds) (U. A.) Grim, thrilling struggle between Filipinos, officered by Americans, and treacherous Moros. Cooper notable as hard, able army doctor who leads and wins fight against savages and cholera. Gruesome bits, implausibilities, but essentially good in technique and characterization. 11-7-39 (A) Fine of kind (Y) Exciting (C) No

**Rio** (Rathbone, McLaglen, Cummines, Sigrid Gurie) (Univ) Pretentious thriller, strikingly set, about arch-crook, Devil's Island, gruesome jungle sufferings, escape, death, and rival gets wife! Artificial series of sensational situations rather than drama. Hero struggles downward to accidental death! Gurie's singing adds little. 10-17-39 (A) Depends on taste (Y) No (C) No

**Television Spy** (Wm. Henry, Judith Barrett) (Para) Lively little tale of public-spirited financier who backs young scientists' experiments with long-distance television with intent to turn discoveries over to government. Feminine charmer, plotting to sell plans to European power, is foiled. Fairly good entertainment. 10-24-39 (A) and (Y) Good of kind (C) Perhaps

**These Glamour Girls** (Lew Ayres, Lana Turner) (MGM) Improbable tale of taxi-dancer, attending college house-party at hero's drunken invitation, telling off wealthy socialites, stealing the show, and reforming playboy. Breezy well-liquored romancing by overdrawn, unconvincing characters, in supposed college setting. 10-24-39 (A) Mediocre (Y) and (C) No

**The Roaring Twenties** (Cagney, Bogart) (Warner) Prohibition embodied in career of benevolent tough, who returns from war to changed world and no job. Turns racketeer. Backs blues singer but loses her to friend. Tragic ending. Striking photomontage and newsreel commentary connect episodes. 10-31-39 (A) Very good of kind (Y) Doubtful (C) No

**They Shall Have Music** (Jascha Heifetz, McCrea, Leeds) (UA) Appealing picture, full of technical flaws, but rich in character interest, human comedy, finest music, and social "lift." Idealistic music school saves little slum hero and is saved in turn. Fine child orchestra. Intimate close-ups of Heifetz's playing. 10-17-39 (A) Good (Y) & (C) Excellent

**Three Waltzes** (French, English titles) (Yvonne Printemps, Pierre Fresnay) The well known actress in triple role as famous dancer, her daughter and grand-daughter, in three successive love affairs, only the third successful. Yvonne's dancing and her real age are handicaps. Very French in tone and manner. 10-17-39 (A) Fair (Y) Hardly (C) No

**Thunder Afloat** (Beery, Morris) (MGM) Beery as heavy-drinking, hard-hitting, bull-headed sea skipper joins navy for vengeance on German submarines. His insubordination and fearless heroics make comedy and thrill. Glorifies anti-German fighting spirit in Great War. 10-31-39 (A) Good of kind (Y) Good of kind (C) No

**Torpedoed** (H. B. Warner, Noah Beery, John Cromwell) (English) Lumbering story, confused by dizzy montage, of Britain's suppression of South American war crisis. Incessant riots, shooting of civilians, clumsy bombardments. British navy furnished the Royal Oak for torpedo climax! (The picture's only distinction.) 10-31-39 (A) Dull (Y) No (C) No

**\$1000 a Touchdown** (Joe E. Brown, Martha Raye) (Para) Utterly nitwit farce with no remote relations to reality. Idiotic doings in crazy college by football team under harebrained coach. Plenty of vacuous laughs over unobjectionable twaddle and wild slapstick. Sort of nonsense travesty on previous college travesties. 10-17-39 (A) Inane (Y) & (C) More or less funny

**Two Bright Boys** (Cooper, Bartholomew) (Univ) Melodramatic story of small-time English gamblers, father and son (Freddie), involved in ruthless oil promoter's scheme to wrest property from plucky Irish boy (Jackie) and mother. Violent complications, ruthless destruction of property. Two fine boy roles. 11-7-39 (A) & (Y) Very good of kind (C) Exciting

**When Germany Surrendered** (World War Documentary) Grim, informative, authentic excerpts from official films by eight nations, on destruction and brutality of war. Czar, Kaiser, Wilson, Clemenceau appear. Gruesome killings and mutilations. Well-meant, pitifully ungrammatical anti-war vocalogue. 10-31-39 (A) Good of kind (Y) No (C) No

**Witness Vanishes, The** (Edmund Lowe, Wendy Barrie) (Univ) Quiet, puzzling little murder mystery that starts well, holds suspense, but gets a bit confused by becoming over-intricate and under-explained. Series of vengeance murders at newspaper headquarters solved by outside reporter. Feeble romance woven in. 10-17-39 (A) Hardly (Y) Fair (C) Hardly

# EDUCATIONAL SCREEN

The Magazine Devoted Exclusively  
to the Visual Idea in Education

DECEMBER, 1939

VOLUME XVIII, NUMBER 10  
WHOLE NUMBER 177

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Three Holy  
Kings

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## IN THIS ISSUE

*Streamlining Education*

*Research in  
Audio-Visual Education*

*Sound Film Experiment with  
Handicapped and  
Retarded Pupils*

*Motion Pictures —  
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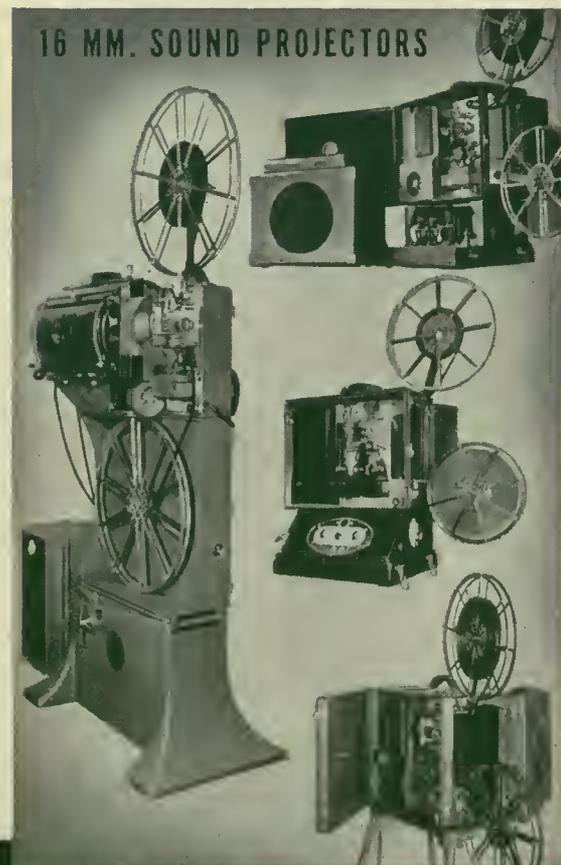


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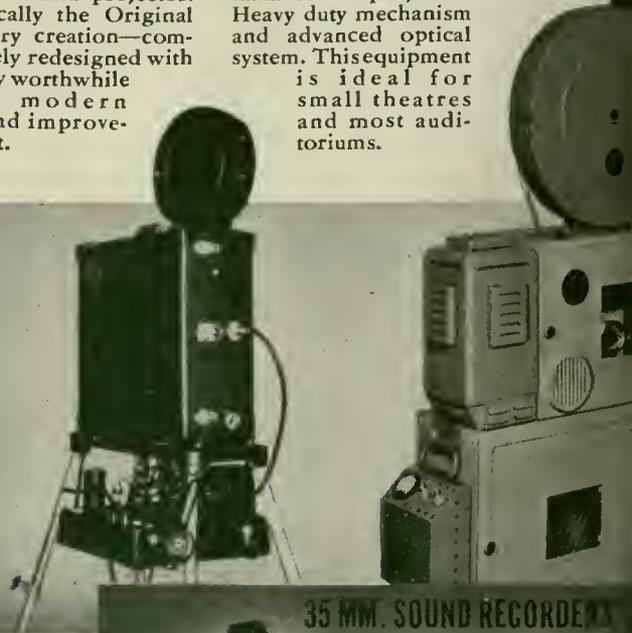
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# The EDUCATIONAL SCREEN

DECEMBER, 1939

VOLUME XVIII

NUMBER TEN  
WHOLE NUMBER 177

## Contents

"Streamlining Education" Anne Ray and Maribel Richardson.....	357
Sound-Film Experiment with Handicapped and Retarded Pupils Agnes Mahoney and H. L. Harshman....	359
Research in Audio-Visual Education James S. Kinder.....	360
Motion Pictures—Not for Theatres Arthur Edwin Krows.....	362
Among Ourselves—Notes from and by The Department of Visual Instruction Conducted by The Editorial Committee.....	366
Christmas Decorations—In Hand-Made Lantern Slides Ann Gale .....	368
The Literature in Visual Instruction—A Monthly Digest Conducted by Etta Schneider.....	369
The Federal Film Conducted by Arch Mercey.....	374
News and Notes Conducted by Josephine Hoffman.....	376
In and For the Classroom Conducted by Wilber Emmert.....	378
Current Film News.....	380
Among the Producers.....	382
Film Estimates .....	384
Index to Volume XVIII.....	385
Here They Are! A Trade Directory of the Visual Field....	388

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# Diversitorial

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## A Suggestion for the D. V. I.

AN unmistakable sign of life is growth. The Department of Visual Instruction began twenty years ago, if we include its predecessors, with a handful of pioneers, and has crawled and intermittently climbed to something over 600 members. This may be called "growth" of a sort, but it is small comfort to reflect that the field has grown probably ten times as fast in those same twenty years. It is equally small comfort to know that local meetings in visual instruction at many centers in the country often achieve an attendance ten times that of the national meetings. A hundred thousand more or less interested teachers, as a potential membership market, should certainly yield 6000 members instead of 600 for the national organization. These members would come easily if they got more for their money. More could be offered if departmental revenues increased. Revenues would increase with growth in membership—and so on around the old familiar circle. We would suggest a point where this circle can be broken.

One strong inducement to members would be closer personal contact with each other and a complete exchange of experience, plans and activities among the entire national membership. This inducement can be offered now, and will operate immediately to promote the desirable increase in membership and revenues. Little contact or exchange can be had from a "national meeting." Distances are prohibitive. A few dozen of the faithful, seated among rows of empty chairs in a hotel room, once or twice a year, able from long familiarity to anticipate each other's utterances with monotonous accuracy, is but a feeble proxy for a "national department." We respectfully suggest as follows:

- (1) Hold one national meeting a year, as the official business session, concurrently with the June meetings of the N.E.A., and *five zonal meetings of the Department* in September, November, January, March, and May.
- (2) Divide the country into five departmental zones, on a basis of scholastic population rather than geography, so that the vast majority of teachers and schools will be within but a few hours' ride of a zonal meeting. Each zone will probably include several of the present "branches," which might in turn sponsor the annual meeting for that zone.

- (3) Have five Vice-Presidents of the Department, one in each zone, each responsible for the program and attendance at one meeting a year in his zone, and for membership growth within his zone by joint-campaign with the national administration.
- (4) The National Secretary, or the President of the Department, should appear on the program at each zonal meeting for a liaison address on national activities in all zones. Audience and speakers from adjacent or distant zones, as occasion and opportunity offer, will naturally be welcomed, but primary support and participation in meeting and program will come from the zone itself.
- (5) A comprehensive, detailed account of each zonal meeting, with the outstanding papers presented, should then be printed in the official magazine for the current and following month, thus expanding the audience of each zonal meeting to the entire membership in all zones, since the magazine goes to every member.

Such a plan, with whole-hearted cooperation from the zones, would establish a rate of departmental membership growth that would permit the law of the "snowball" to become operative. The 6000 figure for membership mentioned above is not chimerical. Membership efforts in limited areas, from a nearby center, are regularly more effective. Local visual instruction groups have already attained larger active memberships than the entire national Department. Attendance at each zonal meeting will be many times greater than that of the present national meetings, with corresponding member increase. The national interest in visual instruction, widened and intensified by the broader contact and interchange under the zonal plan, may even produce an annual meeting of which the Department of Visual Instruction can be really proud. Outstanding features and speakers, as discovered and developed in the zonal meetings and reported by the Vice-Presidents to the national administration, would widen its field of choice for building a preeminently significant program for the June meeting of the national Department.

We had the pleasure recently of a *tete-a-tete* discussion with President Hansen on various departmental matters, among them, this suggestion. With his approval it is printed here for such consideration by the membership as it may seem to merit.

N. L. G.

*To Our Readers:* Hereafter please send all data on film productions by schools and colleges direct to Mr. Hardy R. Finch, High School, Greenwich, Conn.—not to the magazine. Thank you.

# "STREAMLINING EDUCATION"

Twin articles describing respectively the production and use of a film by classes in English Literature in Junior High School.

ANNE RAY and MARIBEL RICHARDSON

J. C. Murphy Jr. High School, Atlanta, Ga.

## Making a School Film

SINCE the planning of the graduation programs falls to my lot this year, and since I am integrating civics with English, and since I enjoy most keenly the teaching of "The Lady of the Lake",—there loomed upon my mental horizon in October a picture. Quite a moving picture it was—so convincing in fact that the midyear promotion program seemed at once solved for a motion picture of "The Lady of the Lake" had begun to cast its shadows.

The idea of making a movie was not new to me. Last year as my 9 Low classes read "Treasure Island" with great gusto, I had seen certain members of the groups enacting on the screen various roles with a remarkable proficiency. For I had a Jim and a John Silver and a consortment of pirates that Cecil de Mille might have bargained with me for. But a combination of circumstances had prevented the achievement of my cinematic adventuring.

As I have stated, I had a twofold purpose in carrying out the project. In addition to the enjoyment to be derived from the reading of an exciting and lovely piece of literature it would serve as an excellent basis for study in contrasting the benefits to be enjoyed from a modern democratic form of government with the hazards of 16th century monarchical Scotland, disintegrated by social conflict and clan ideology. But the practical value to be derived by the students from organization and cooperation in executing the project would be, as I saw it, its chief civic claims. Then having served already so creditable a purpose what better graduation program might be evolved than that which the students themselves had effected?

As preparation for the reading of the poem the following assignments were given:

1. The drawing of a map of Scotland for location of Highlands and Lowlands.
2. After a study of the lake region as indicated on a map in the text and a further study of names listed on the board, the location of mountains, lakes, etc., was marked on children's maps.
3. A brief study of the life of James 5th of Scotland.
4. A brief study of clans, Scotch names, 16th century dress, weapons—the relation of the minstrel-border warfare.
5. A brief study of Scott's life.

I read the poem to the class stopping for explanation wherever I felt it necessary or students asked for it. I read only for the story. After the reading was completed, we discussed plot and characterization. The three classes were then divided into committees

for I wanted as fair a representation from each class as was possible. From each class then, there was appointed a committee for costumes, a committee for weapons, one for banners, one for properties and one for writing on the script. Sketches were made of costumes and banners, models were constructed of weapons, and the script committee worked heroically at lines. The properties needed were listed and a good many were found among the students. Those that could not be procured in this way were rented. The typing of the script was done by the students and all of the work mentioned was done during the regular English periods. Practically all of the locations were suggested by members of the classes.

The initial aim of the picture was to make it a completely student project. Each child would pay for the material necessary for his costume. The girls in the English classes taking the Home Economics course would, under the direction of that teacher, make the kilts, scarfs, and bonnets. For the Lincoln Green costume, the boys would provide suits of long underwear and the material for the jerkins and boots which the girls would make. The making of the sporrans and the entire assembling of the costumes then was to be in charge of the girls under the supervision of the Head of the Home Economics department in collaboration with the director of the project. The boys taking shops would make the weapons.

Fifty-two children were used in the cast—a cast about which I have no illusion concerning offers from Mr. DeMille. Since the children were completely lacking in dramatic experience, frequently disconcerted by the strangeness of the setting, and fatigued by long hours of waiting or work—the performance was often commensurate with the difficulties involved. The constant warning of "Hurry! Hurry! The light's going," still keeps me awake at night. Nevertheless, be it said to their credit, the actors never forgot their lines and worked as doggedly at the job as any Hollywood veteran—minus the temperament!

Approximately a week was spent in actual filming—part of this being after school hours. Two and a half full school days were used. The short days with their failing light was possibly the greatest handicap.

But the picture has been completed! Five reels! And what there may be lacking in dramatic sincerity and good theatre has been amply compensated by the loyalty and willingness of the boys and girls to stick, for it has meant sustained effort on the part of all concerned—an experience that I believe will not soon be forgotten. And somehow I have the feeling that no one's education could possibly be complete without a part in the making of a school film!

ANNE RAY

## The School-Made Movie in the Classroom

"We learn what we live to the degree that we live it."  
—*Kilpatrick.*

FOR MANY years teachers of English have felt that the moving picture was a valuable aid in the teaching of literature. Many pictures have been shown in the classroom, particularly in our larger schools, and through this medium some of our greatest stories and literary masterpieces have become actual living experiences for the boys and girls. But no picture, however well it is acted, can be of as much interest and value or can become as much of a living experience to the pupils as one acted by the pupils themselves. At least that was our experience in filming "The Lady of the Lake" with fifty-two of our ninth grade students.

For three months pupils and teachers worked diligently to produce a film that would be a credit to our school and would add interest and value to the study of a piece of literature that often is found monotonous to ninth grade students. Now that the film is completed we wish to evaluate our work from two angles: What the picture has meant to those who so faithfully and enthusiastically took part in the planning and production of the picture, and what it will mean to the students who see it in connection with their study of "The Lady of the Lake." I shall state what, in my

A scene from the school film "Lady of the Lake."



opinion, it meant to those taking part in the production of the film:

1. Stimulated interest and paved the way for future appreciation.
2. Made the story a real living experience.
3. Increased the opportunities for deep and lasting appreciation of the great beauty of verse and thought in this great masterpiece.
4. Every character and scene was made real and significant.
5. Work seemed to be permeated with a sense of happy appreciation on the part of both teachers and pupils.
6. Enriched the experiences of the pupils.
7. Through the research work that was necessary to produce the film, the students gained an insight into the historical, literary, and geographical background of the poem.
8. Developed an attitude of cooperation among the pupils.
9. Gave excellent opportunity for character study and character building.
10. Pupils learned to meet and overcome obstacles.
11. Aided in pupils' interpretation of historical data.
12. Made "The Lady of the Lake" a joy to the pupils and not a drag as it sometimes is.
13. Developed in the students the ability to see a commercial picture critically.

The picture is now being used in the classroom, and the keen interest and enthusiasm which is being shown by the pupils is gratifying. Two approaches have been used by the teachers presenting the film. One teacher used it in advance of any study or reading of the poem. By doing this she felt that it would stimulate interest and would serve as an excellent device in the introduction of the poem to the class. Another teacher read and discussed the poem with the class and then showed the picture. After trying these two approaches, it is the opinion of both teachers and pupils that it is better to have some understanding of the poem first, then see the picture, and after further study to show it again. Many pupils who saw the picture before reading the poem enjoyed it, but there were many things they did not understand since they were not familiar with the story and knew little about the customs and superstitions of the Scotch people of the sixteenth century. Those who had already studied the poem received a real thrill when the Fiery Cross was made, when Roderick Dhu and Fitz-James fought at Coilantogle Ford, and when Ellen learned that James Fitz-James was Scotland's King. Every scene had a significant meaning, and they were able to appreciate and understand each scene as it unfolded the beautiful story of the poem. All expressed a desire to see it again.

It is difficult to estimate at present the value of our film as an educational device for classroom use. But from the reaction of the students who took part in its production and of those who have seen it as a part of their study of the poem, we have every reason to believe that it is fulfilling our purpose in making it—to give the pupils an opportunity to learn through living.

MARIBEL RICHARDSON  
*Head of English Department*

# Sound - Film Experiment with Handicapped and Retarded Pupils

**AGNES MAHONEY**

Principal Clemens Vonnegut School

**H. L. HARSHMAN**

Director Administrative Research

Public Schools, Indianapolis

THE SPECIAL education department of the Indianapolis Public Schools organizes special classes for the crippled, the mal-nourished, the hard-of-hearing, the speech defective, the visually handicapped, the emotionally unstable and the mentally retarded. Instruction in "special" classes is designed to give such attention and instruction as will meet each individual need of the child by encouraging development of strong characteristics and minimizing discouragement because of inability in certain learning areas. It substitutes activities in which the child has a chance to succeed for those in which the child cannot participate because of his handicap.

Because the special education unit of the public schools is devoted to finding the channel into which a child best fits and to finding the means by which a child might best be taught to the highest level possible for him, DeWitt S. Morgan, superintendent of the Indianapolis Public Schools, asked that an experiment with the sound film be conducted in classes which are organized for pupils who are lacking in their ability to do school work.

In the spring of 1939, the Clemens Vonnegut School conducted a four weeks' experiment in an attempt to measure objectively the value of the sound film in teaching a unit in social studies to those pupils who were deficient in ability to do regular school work. The unit chosen was, "Transportation."

Two groups of boys were selected—one group was to use the classroom film, "Development of Transportation," and the other group was to be taught by means of classroom discussions and books, but not by the film.

For the experiment, boys were chosen as nearly as possible of the same mentality, same chronological age and the same reading ability level. One boy of one group was pitted against a boy of the other group. Throughout the experiment both groups were taught by the same teacher. The groups were designated as control group (no visual aids) and visual group (use of sound film.)

**TABLE I**

*Comparison of Average Chronological, Mental and Reading Age of the Control and Visual Groups*

Group	Number in Group	Average Chronological age in years	Average Mental age in years	Average Reading Age
Control	19	14.6	8.4	2.6
Visual	19	14.7	8.5	2.6

For the duration of this experiment, the same general

Showing interesting results obtained by use of soundfilm in teaching a unit in social studies to pupils lacking in ability to do regular school work.

and specific objectives were established for the control and visual groups.

### The General Objectives

1. To develop a growing interest in the country beyond the child's immediate environment.
2. To develop an appreciation of the principle that changes take place continually.
3. To understand that progress in one mode or method of living demands a parallel growth in other modes and methods of life.

### The Specific Objectives

1. To understand the necessity of growth in transportation in correspondence with growth and development of the country.
2. To understand that growth of industry parallels growth of transportation and growth of country.
3. To gain a broad view of the ways in which pro-

The old and new in railroad transportation



gressive steps in the convenience, safety and speed of travel have been attained.

4. To learn that better living conditions have resulted from improved travel and transportation.

5. To learn that there are possibilities for further development in transportation.

6. To encourage investigation, keener observation, ability to look up materials, and ability to express oneself.

7. To become familiar with a vocabulary necessary to discuss topics on transportation.

Four tests were given to each group before the experiment, and the same four tests were repeated at the close of the experiment to measure insofar as possible the progress of the two groups in respect to the accomplishment of the objectives. One test was a vocabulary test. Because of the pupil's limited reading level this test had to be given individually and orally. The words in the vocabulary test were also used for the recognition test. The vocabulary test consisted of fifty words, all of which were selected in relationship to the subject under consideration. The words selected ranged in difficulty from the three-letter word, "Air", to the sixteen-letter word, "Transcontinental." In marking the vocabulary test, a numerical value of one

was given for each word used and spelled correctly. In the recognition test the same numerical value was given for each word recognized.

Another test was given which pertained to certain facts regarding transportation. The same test was given again at the end of the experiment.

Because of the limited reading level of the two groups, all fact questions had to be read by the teacher and answered by the pupil by either "yes" or "no". This test consisted of twenty true and false questions. The numerical value of five was granted for each correct answer. The following five questions are examples of the questions used in this test.

(1) People who travel once in a while from Indiana to New York are called commuters.

(2) Man could not overcome the mountain barrier in building railways.

(3) The Erie Canal is a natural body of water.

(4) Growth of highways started with animal trails.

(5) Whitney was the inventor of the steam engine.

A fourth test was given, whereby an attempt was made to test attitudes. The same test was given at the end of the experiment. This test was difficult to administer because questions had to be answered by either "yes" or "no". Each correct answer in this

(Concluded on page 373)

## RESEARCH IN AUDIO - VISUAL EDUCATION

**Summarizing research already done in the field and disclosing areas where further studies are needed.**

**JAMES S. KINDER**

Pennsylvania College for Women, Pittsburgh

**E**DUCATORS and students interested in audio-visual education view its rapid development with considerable satisfaction. Occasionally a stock-taking records just how rapid this development has been. In 1937, an elaborate summary of the literature dealing with one aspect of the problem—motion pictures in education—was published under the auspices of the Committee on Motion Pictures in Education of the American Council on Education.<sup>1</sup> This comprehensive volume of 472 pages abstracted and collated some 300 magazine articles, yearbooks, pamphlets, and theses. The volume is an indispensable part of the library of every teacher or administrator interested in motion picture education.

There are, however, several valuable items about the research in this field which this compilation does not show. How many of the abstracted articles are actually researches? Naturally, the definition one accepts for research will have much bearing on this question. Aside from motion pictures, what other aspects of visual education are being systematically

studied? What is the status of research in radio as an educational medium? Educators are beginning to combine the aural and visual, feeling that the two cannot be logically separated. The sound motion picture certainly combines both aspects, as also does telecasting, which be it said, is just around the proverbial corner in the United States and is already an accomplished fact in Great Britain. To what extent are advanced students in colleges of education turning to the audio-visual field for problems for research to fulfill part of the requirements for graduate degrees? This article attempts to find at least partial answers to these questions.

In 1928 the Bureau of Educational Research of the College of Education of the University of Illinois, under the directorship of Walter S. Monroe<sup>2</sup>, published the first comprehensive volume on educational research in the United States. The next year the library division of the U. S. Bureau of Education published a bibliography comprising all research studies in education completed during the year. Since that time the U. S. Office of Education has collected and published

<sup>1</sup> Dale, Edgar; Dunn, Fannie W.; Hoban, Charles F., Jr.; and Schneider, Etta; *Motion Pictures in Education*, New York, The H. W. Wilson Co., 1937

<sup>2</sup> Monroe, Walter S., et al, *Ten Years of Educational Research, 1918-1927*, Bulletin No. 42.

all studies in education completed during the year. These bulletins now represent an accumulative directory of all research studies in education.

Locating all the research studies in education each year is no mean task in itself. The Office of Education relies chiefly on letters to colleges and universities requesting information on completed researches. These letters are accompanied by franked form-cards for reporting the data. Letters are also sent to state superintendents of public instruction, junior colleges, teachers colleges, research bureaus, etc. In addition, the library division of the Office of Education has access to every educational journal published in the country. Although it is possible that some researches are omitted from the compilation, the number is small.

There is as yet no well defined and accepted definition of research. The compilations are based chiefly upon what the respective institutions report as research. The term research must then be interpreted broadly; even so, these studies are almost invariably more comprehensive than the usual magazine articles. In fact they form the basis for a large number of the periodical articles.

Under the general rubric, "Special Methods of Instruction and Organization," the headings "Radio in Education" and "Visual Instruction" are found. The bibliographies are complete as to author, title, source, etc. In some cases brief annotations accompany the listing.

The following table shows that 236 research studies were reported in visual education for the period 1918 through 1937, and of these 155 were master's theses and 16 doctor's. Leaving the ten year period 1918-1927 aside because the data may not be strictly comparable due to differences in methods of location, there are 220 studies noted. Of these 70.5% were master's theses, 7.2% doctor's theses, and 22.2% faculty researches.

It will also be seen from this table that the largest number of these researches was devoted to motion pictures. Quite likely, several of the studies tabulated under "general visual aids and instruction" dealt almost wholly, if not wholly, with motion pictures, although the entries in the various bulletins are insufficient for one to be positive. The totals by years are interesting. From 3 reported for 1928, the number moves upward irregularly to 37 for 1938 (school year 1936-37). The large number of studies reported for 1934 may be due to the Payne Foundation Studies, "Motion Pictures and Youth."

Turning now to the table "Tabulation of Research Studies in Radio Education" one sees that only one research was reported prior to 1931. Of the total of 69 studies, 38 or 55% were master's theses, 14.5% doctor's, and 30.5% faculty studies.

### Tabulation of Research Studies In Visual Education

For the years 1928 to 1938 according to compilations from the U. S. Office of Education annual bulletins, *Bibliography of Research Studies in Education, 1928-1927 to 1936-1937, and Ten Years of Educational Research, 1918-1927* by W. S. Monroe, et al.

	B U L L E T I N S												Total
	No. 22	No. 26	No. 23	No. 13	No. 16	No. 6	No. 7	No. 5	No. 5	No. 6	No. 6	No. 6	
Monroe	1928	1929	1930	1931	1932	1933	1934	1935	1936	1937	1938		
Motion pictures; use, apparatus, etc. ....	4	1	3	6	9	8	9	17**	7	14	10	20	105
General visual aids and instruction .....	12	1	6	10	10	13	12	9	5	4	3	11	96
Flat pictures and illustrative materials .....		1	2	3	3	1	2	2	1			6	21
Stereopticon slides, filmstrips, and stereographs .....			1	2	1		2		1				7
Miscellaneous .....				1	1						2		4
Total Researches Reported ..	16	3	12	22	24	22	25	28	13	19	15	37	236
No. which were A. M. theses		1	9	7	11	20	19	20	10	14	18	31	155
No. which were Ph. D. theses				1	1	1	3	4	1	3		2	16

\*\*Year of the Payne Foundation Studies

### Tabulation of Research Studies In Radio Education

for the years 1928 to 1938 according to compilations from the U. S. Office of Education annual bulletins, *Bibliography of Research Studies in Education, 1928-1927 to 1936-1937, and Ten Years of Educational Research, 1918-1927* by W. S. Monroe, et al.

	B U L L E T I N S												Total
	No. 22	No. 26	No. 23	No. 13	No. 16	No. 6	No. 7	No. 5	No. 5	No. 6	No. 5	No. 5	
Monroe	1928	1929	1930	1931	1932	1933	1934	1935	1936	1937	1938		
Use in schools, colleges, etc. . .	1				6	10	3	7	6	6	4	15	57
Adult Education .....					2	2		2	2	1	2	1	12
Total .....	1				6	12	3	9	8	8	6	16	69
A. M. ....					1	4	3	6	4	4	6	10	38
Ph. D. ....						2		1	1	2		4	10

A glance at the two tables reveals at least one very interesting comparison:

	A. M. Theses	Ph. D. Theses	Faculty Studies
Visual education	70.5%	7.2%	22.2%
Radio education	55%	14.5%	30.5%

Radio education has furnished nearly twice as many doctoral studies as visual education. Visual education has been the *pièce de résistance* of those seeking master's degrees. Judging from this comparison, visual education appears to be in the vice-presidential class. Explanations of this are not difficult to find, however. Radio is newer and found less frequently in the instructional repertoire of the average teacher. It has not been as thoroughly explored, and to date, at least, it has not presented as many facts for minor research as the visual field.

Eleven years ago, Monroe, speaking of educational research in general, stated, "The pioneer stage has been passed." It does not seem inappropriate to say that the pioneer stage has been passed in audio-visual educational research. But there is still much to be done. There is crying need for researches into unit studies and grade level adaptations, application of audio-visual aids and techniques to ability groupings, production of aids in certain areas of instruction and subject matter which are now relatively untouched, evaluations in the realm of attitudes, artistic and aesthetic judgments, objectives, appreciations, learning processes, and a host of others. By comparison with the researches in such fields as achievement tests, extra-curricular activities, individual differences, guidance, or public relations, audio-visual education is still near the bottom of the ladder.

# MOTION PICTURES— NOT FOR THEATRES

By **ARTHUR EDWIN KROWS**  
Editor of "The Spur," New York City

**C**OOK had taken the then exclusive address in the Aeolian Building because it was his first plan to keep his service in character as "a Tiffany proposition," directing it not at "mass" sales but at "class" purchasers. He fixed the original price at around \$400, possibly because he wanted to establish the thought in the public mind that the Pathescope was a property primarily for "the 400." The psychology was probably sound, for what he did paved the way for a natural expansion of the business. As part of that widening Cook presently provided an especial "Pathescope" camera, with which amateurs might photograph family pictures, or—and here was still another phase—business organizations might produce their own films for sales demonstrations.

Or, if the customer wanted a professional cameraman with theatrical equipment to do the job, Cook would supply all that, also. Thus Pathescope branched into an industrial production division. It was to have significance in later years, too, that the correlated arrangements, to supply raw film and to develop and print, brought Cook into close and friendly relations with the Eastman Kodak Company.

All of this development was quite rapid; and, of course, a personnel was required to make it possible. His first representative in the business seems to have been his brother-in-law, Warburton, although in the very early days, while Cook was making a second trip abroad in the interest of Pathescope, Milligan helped somewhat. First to be heard of importantly in the field, however, as an agent of Pathescope—in addition to Cook, himself—was J. Alexander Leggett, of New York.

Leggett was not an ordinary salesman. He was really an advertising man of considerable experience and more vision, who had become convinced of the high potentialities of films in industry. So, when the World War was over and the United States was beginning to find itself again, there was J. Alexander Leggett, heading his own advertising agency in New York, and making motion pictures for his clients as part of his own advertising service. They were efficient pictures, too—conceived intelligently and creditably produced. He made some of the earliest subjects for the American Telephone and Telegraph Company. He was consistent in his success for many years, not having much to do with his competitors in the broad field, it is true, but exerting a wholesome influence on the entire attitude of industrialists toward the screen.

Pathescope started an especial drive for industrial business at the close of the World War—intensively about 1920. The main intention, of course, was to extend the use of the portable projector and thus to increase rentals of films from the Pathescope library. A small, regular production staff was, therefore, an excellent investment, even if it did no more than just "break even"; and Clinton F. Ivins, who was none too happy in Harry Levey's old position at Universal, came over to take charge of it. Ivins re-



**Edward A. Stevenson resuscitated a dying production venture, reorganized it and by aggressive salesmanship, lifted it to that prosperity which the talkie revolution ended.**

mained there until along in 1938, when he left to join another film organization.

On the whole the industrial division of Pathescope gained a satisfactory profit. It is my impression that, in the early days, at least, the product was sold by the foot, and this may have directed toward Pathescope the competitor criticism that the concern deliberately went in for long panoramic shots which took much film and couldn't well be cut. But it is also my impression that what Pathescope produced was generally far superior, especially in photographic quality, to most of the other industrial product of the time.

Late in 1921 the Pathescope Company, under the production management of Clinton F. Ivins, of course, made a com-

**Installation Number Fourteen. Concerning Ned Stevenson, master of Visugraphic, Meyer Rosenbloom of Caravel and other New York non-theatrical producers and distributors.**

mercial film on nut butter for a rendering plant at Boontown, N. J. About three years passed, and then Edward A. Stevenson, a son of the nut-butter manufacturer, reported to Ivins that the concern had passed away, and applied for a job. Ivins introduced him to Cook who appointed him salesman for Pathescope; and Stevenson began with enthusiasm. Then one day Stevenson, in this new capacity, chanced into the administrative offices of the rich Anthony N. Brady Estate and proposed to those in charge that they make a film.

## Visugraphic

THEIR response was at first a smile, it is said; and then, in explanation of that, they told him that a film was just what they didn't want because they already controlled a small motion picture company which they didn't know how to employ. Some further discussion ensued, and they made a counter-proposal to Stevenson, which was that he should turn over to them a couple of new industrial picture contracts which he said he might close, and come to work for them. So Stevenson, it seems, embraced the opportunity. The company he thus joined was Visugraphic Pictures, Inc., formed in 1921 by a son, I believe, of Anthony N. Brady, in association with Tarkington Baker. Baker was a former Indianapolis newspaperman and from 1918 to 1920 general manager of Universal Film Company—another offshoot, one observes, of the Laemmle interests. The purpose was general production in the non-theatrical field.

Baker was in ill health. On New Year's Day, 1924, he died. Stevenson succeeded to the presidency. From then on Visugraphic had a steady rise to prosperity. Among the important clients for whom the concern produced pictures were the United Press Association, the Pennsylvania Railroad, the New York Stock Exchange, International Business Machines Corporation, the International Paper Company, the Fisk Tire Company and the Cleveland *Plain Dealer*. They had a monthly house organ and, in 1929, Stevenson, himself, wrote a slender promotion book, bound in stiff covers and distributed to prospects, entitled *Motion Pictures for Advertising and Selling*.

Stevenson did not realize it then, but 1929 was to be the banner year of the organization. In that twelvemonth, it is said, Visugraphic did a gross business of \$320,000 through its imposing offices on Park Avenue, in the shadow of the Grand Central Building, bonuses being given to some sixty-odd persons em-

ployed, and Stevenson himself drawing a salary of \$30,000. Henry Bollman was on the staff in that same year, principally editing film.

The Brady money seems not always to have been back of the enterprise; but its influence may have accounted for the heavy patronage which Visugraphic enjoyed from the New York Edison Company, the Pennsylvania Railroad and for other favors from the public relations counsel, the late, celebrated Ivy Ledbetter Lee, advisor to the Rockefeller interests. Even so, however, there was never again to be a banner year for Visugraphic as it was then constituted. When sound pictures arrived with their expensive perplexities, Stevenson and his people made a gallant attempt to carry on. For a time it appeared that they might succeed. But for Stevenson it was just the last flush on the cheek of the corpse. In 1933 Visugraphic went into insolvency. A man named White, from the radio field, conducted the receivership and actually developed some further business and a strong hope of revival.

The Visugraphic personnel, in its best years, included Perry Arnold, William Barbarin Laub, Frank Speidell, Albuin Mariner and Marie Barrell. Let us particularize. Perry Arnold, energetic sales manager, was a former manager for the United Press Association. Laub, a facile writer of saletalks in scenario form, had started in industrials with Ivins at Patheoscope.

Frank Speidell was first of all Visugraphic's brilliant scenarist. He also became one of its most successful directors. The son of a Louisville physician, he had come to New York to engage in advertising agency work, whence he had drifted into pictures. The way was interesting. The theatrical screen star, Gloria Swanson, was in a way responsible. She was then at the height of her fame, and making features in the New York studios of Paramount. She had been called upon to report on her income for the federal tax collector and, in despair, had called on the officials of the National City Bank for help.

Her adviser there recommended a relative, Frank Speidell, as a dependable person to keep her accounts straight. As it was only a part-time matter, Frank was able to take the work on along with his regular employment. The arrangement worked out quite to Miss Swanson's liking; and she continued it for the term of her contract with Paramount in the East. Speidell was invited to the studio now and then and, by degrees, he thus familiarized himself with the routine of picture making until he felt that he might essay it for himself.

Marie Barrell was the wife of C. W. Barrell, he being then in charge of the Motion Picture Bureau of the Western Electric Company. Her specialty was arranging distribution, principally through the lesser theatres, which Visugraphic sold along with production. She had been very efficient in this place. Her training in such work had come not merely from witnessing the professional activity of her husband along the same lines, but she had served for a time as assistant to Mrs. Elizabeth Dessez in Pathe's non-

theatrical department. An additional familiarity had come through an earlier term of service as sales representative to her husband's friend, Carlyle Ellis.

But the most picturesque career of the lot was presented by Albuin R. Mariner. We met him when he joined Harry Levey at Universal; but there is much more to be told about him. In the early years of the century, it seems, there was some member of the Mariner family conducting an esteemed photographic portrait studio in every important city of Austria. As the new art of motion pictures came in, the older members of the family felt that their specializing group should know something about it. Accordingly, they appointed one of their youngsters to go to Berlin and learn. They chose Albuin, who had graduated from the Munich School of Photography in 1907. He duly went to the German capital and remained there for some time, studying assiduously.

Then an uncle, Joseph De Frenes, who for some three years had been employed as a staff technician at Urban's Kinemacolor Company in London, summoned Mariner there as laboratory assistant. Albuin quickly advanced and presently was made laboratory chief of a Kinemacolor branch established in France. One day, when there was a shortage of cameramen at the plant and a photographic job to be done, he tried his hand at cranking a color camera. He did so well that they kept him at it. He ground out plenty of black and white film, too. It is related that in 1908-1909 he was even strapped to the wing of an airplane to photograph some of the small warfare of that oninous time in the Balkans.

Brought now to London, again, he became for Kinemacolor a sort of household photographer to the Royal Family, accompanying the King to his shooting-box in Scotland, and otherwise serving to record the human interest phases of His Majesty's life, with the identifying flag of the Royal Household on his camera. In 1911 he was one of twenty-three Kinemacolor cameramen sent by Charles Urban from London to India to photograph the Durbar. And when Hickey, Urban's American manager, picked the crew to come to establish Kinemacolor in the United States, Albuin Mariner was one of those selected, cancelling another arrangement just made, to send him to New Zealand.

What happened to him between the time of American Kinemacolor—when one of his notable assignments was to photograph the glamorous Lillian Russell—and his coming to Visugraphic, belongs to another part of this narrative. I mention now only one passing phase—his work as cameraman for the industrial department of Universal. When he came with Visugraphic he remained there for seven years . . . until the virtual end.

### Caravel and Castle

THERE are left unnamed in the New York area but two important non-theatrical producers of the silent days—Caravel Pictures and Castle Films. Caravel was a subsidiary of Business Training Corporation, a concern formed about 1917 to advise on, or actually to attack, problems

of industrial relations, marketing and sales promotion. The president was Meyer Rosenbloom until the summer of 1934, when he retired from that office to give his attention to other interests. In 1929 the parent concern claimed over 800 client companies.

The officers quickly discovered the importance of motion pictures as an aid to modern business and organized Caravel, with offices at the Business Training headquarters on Madison Avenue and a studio in Long Island City. Manager of production was David Pincus, with a permanent staff consisting of Mr. Rathman, director, and Jules Sindie, cameraman—three especially efficient workers whose joint efforts have resulted in many creditable industrial films.

Orders for these came chiefly from contacts made through Business Training Corporation, President Rosenbloom taking a strong personal interest in the well-being of the subsidiary concern. Rosenbloom's eventual retirement proved a serious blow to the film organization. His place was taken by a Dr. Lowe, who negotiated some excellent new business, while handicapped without Rosenbloom's original sales organization.

Among outstanding clients of Caravel have been the Kohler Company of Wisconsin, manufacturers of plumbing fixtures; the Willard Storage Battery Company; the Goodyear Tire and Rubber Company; the Hammermill Paper Company; Davis & Geck, makers of surgical sutures and anesthetics; the Postum Company; the National Lead Company; the Commonwealth Shoe & Leather Company; the International Silver Company and the Standard Oil Company of New Jersey. For many of its accounts Caravel also arranges distribution through theatres and various non-theatrical channels. About 1930, when high rents and heavier fire restrictions caused so many non-theatrical producers to leave Long Island City, Caravel relinquished its own studio there and took another at Hempstead, which it still uses.

In 1936 Caravel, approximately sixteen years from the time of its establishment, began a reorganization in which the full stress was placed on theatrical exhibition of industrial films. After various surveys Caravel Distributing Corporation was formed. Stanley Neal became managing director, and Bert Ennis, well known theatrical press agent, was engaged to organize publicity.

Early in 1938 a cocktail party was held at Caravel's New York office, at 730 Fifth Avenue, to give a preview to the press and the advertising space-buyers for a number of national accounts, of a \$35,000 three-color Bristol-Myers Ipana Toothpaste animated cartoon. This picture, "Boy Meets Dog," was presented as the first of a series of "sponsored" shorts, mostly in colored animation, which would be produced for various concerns, using celebrated Hollywood talent. The announcement told of a force of salesmen to book them in theatres over the country, and one new reel was to be released each month. "Boy Meets Dog" was scheduled to open April 1, 1938, with 250 "first run" bookings in theatres along the Atlantic seaboard, and 3,250 other

bookings allegedly made elsewhere.

As to Castle Films, that has been distinctly—during most of its life—a one-man organization belonging to Eugene W. Castle. Of no apparent significance whatever was the fact that, among the new incorporations announced in August, 1916, was the Castle Producing Company of New York City, to engage in a general theatrical business. The only person of the name here mentioned was a James W. Castle, of whom and about whose concern the records thereafter seem to be silent. Moreover, the Castle under scrutiny was then in California. In 1916, when the old Gaumont Company was making its "See America First" series, Eugene W. Castle, under twenty years of age, was making the West Coast phases, while Walter Pritchard was photographing the Southern ones, and Edward Guetlin (ten years later to be the general representative of Hearst's International Newsreel at Paris), was covering New England. About 1919, with a capital of \$500, and an order for a series of scenics showing the beauties of travel on a Pacific Coast railroad, he embarked upon his independent business.

Despite the implications of modest financing, Eugene W. Castle was reputedly a member of a wealthy family, and still today is reported to be in non-theatrical production primarily because he likes it. He is said to have brought with him from the West Coast to Chicago, when he came there first, a large meat-packing account. He then removed to New York to set up his offices, where he has held consistently, against all competitive bids, the film production for the United Fruit Company and the California Fruit Growers Exchange. His pictures for the South Seas pineapple trade remind one that Castle is a magic name in the government of Hawaii.

The plan upon which Castle's success has been built in the main is the distribution of "free" industrial-educational films to the schools. He sells to each client a "two million person" circulation, to be obtained in a reasonable time with a subject produced by himself on order. The way he guarantees the number is to promise that he will keep on working until he obtains it. Of course, nobody could guarantee such circulation otherwise in existing circumstances. When the given film has reached the two million mark, Castle destroys the subject, including all prints. Consequently, no subject in his list is more than three years of age, clients are disposed to make new subjects, and school teachers, thus unusually assured of comparative freshness of information, are stimulated to ask for his reels while they are available.

His New York distributor is Murray Goodman, who from 1922 to 1933 was in charge of Bray's non-theatrical department; in Chicago his office is managed by Edward Mayer, a former director of visual education on the West Coast. He maintains a third office in San Francisco. His present company is reported to have a weekly payroll of 110 persons, and his operations cover, it is said, more than 5,000 schools. It should be borne in mind that schools are regularly besieged with offers of "free" films for classroom use.



Eugene Castle found a way to serve schools efficiently and profitably with commercial films. He began as a cameraman for one of the earliest newsreels before the World War.

As recently as October, 1939, I noticed that German Railways, the propaganda bureau of the Reich, was offering a long list of 16-millimeter reels to the schools of the United States under such conditions. Publicity bureaus of other countries are equally obliging.

While it is not the purpose of this history to tell the story of motion pictures in the home (although those certainly are "not for theatres" either), leaving that aspect to the fruitful researches of some other investigator, it may be added to this account of Eugene Castle as an interesting point that he is a pioneer there also. In 1936—or it may have been early in 1937—he made a careful study of certain possibilities of profit in the growing use of amateur motion picture cameras and projectors, deciding that there was money to be made in supplying newsreels to the home. Of course, this field was already being cultivated, notably by the Eastman Company which, about 1930, had introduced 8-millimeter films expressly to serve it.

Castle's first operating plan was to issue a 16-millimeter reel on the coronation of King George VI. He ascertained the availability of theatrical newsreels for this purpose, and even drew up tentative agreements with producing companies for a regular supply of likely material from their releases. In 1937, however, occurred the disaster involving the giant dirigible *Hindenburg*, the destruction of which chanced to be caught in great detail by cameramen who were awaiting the debarkation of passengers. Castle obtained excerpts and made up "home" versions, with and without sound, in 16-millimeter and 8-millimeter widths. These films were made available to the public at prices ranging from \$5.50 to

\$22.50, and 50-foot rolls were subsequently offered at \$1.75 each. The prints of this sensational subject, so fresh in the public mind, were taken up promptly as "a hot novelty" by department, chain and drug stores, toy shops and arcade booths, and upwards of twelve million feet were reported sold.

In the meantime another matter of popular interest, the story of the Duke of Windsor, whose abdication as King Edward VIII for love had entranced the world's imagination, had inspired the former news cameraman Castle to preparation of another "home" reel on that; and the excellence of his commercial judgment was confirmed by fairly quick sales of some ten million feet.

Castle still operates this branch of his service, but with a modified sales organization dictated by his experience, the various items in his newsreel library being made available not only to homes but to schools. The schools naturally, are less concerned with those sensational aspects which promote popular sales.

In the rolling years many lesser producers have opened and closed their shops in New York City without particularly affecting the broad situation. Some I have deliberately passed over in these pages as too inconsequential for remark. The individual histories of those are typified by the story of Legend Films, incorporated about 1920 through the instrumentality of Ernest Shipman. The persons more actively present were William Bowen, once member of the production division at the Norma Talmadge Studio making theatrical features and more recently "in the bail bond business in the Bronx," and Robert Winkley, who seems sufficiently identified as "the man with the money."

The announced purpose was broad, to produce theatrical features, educationals and industrials. Of course the features were the first objective; and a couple of those were actually produced by Tefft Johnson, a one-time stage leading man and former picture director at Vitagraph. Another producing director for the Legend group was John Kennedy. As to players, they kept a stock company on salary for many months, including Edna Shipman, a young niece of the irrepressible Ernest, brought east from California. The chief scenario writer was Treve Collins, recently and until his death in July, 1939, advertising manager of a successful trade publication, the *Plumbing and Heating Journal*, but then just a promising lad who had been employed by the Brooklyn Edison Company, with a side reputation as author of some published fiction.

Legend Films began in an old building since demolished, on 42nd Street near Fifth Avenue. The concern presently moved to the Candler Building, further west, where Sam Efrus maintained a small public projection room. The fact of the matter was that by that time Legend Films had begun tightening its belt; the money was running low. In addition to the features, which did not prove as profitable as had been anticipated, the company produced a film on stomach cancer for an association of doctors, and pre-

## Chapter V—On the Other Battlefronts

pared to make an industrial for the Mergenthaler Linotype Company. But, somehow or other, the hurry and the bustle ceased. Came the day when one could rent the Sam Efrus projection room again, this time to reflect on the singular appropriateness of the name chosen by that serious group which lately had monopolized the outer office.

Other New York concerns which I have not known directly but which have vanished quickly from the public eye, have caught my interest, each for a name or some other symptom of worth; and I have tried to trace them for the sake of that. There was Camilla Dunworth, or Donworth. In the early summer of 1917, as representative of the E. I. S. Motion Picture Corporation (could the initials have meant "Educational-Industrial-Scientific"?) she addressed the St. Louis Associated Advertisers' Convention on industrial films, attracting attention for her sensible handling of the subject. In December she announced the formation, in New York City, of the Films of Business Corporation at 64 East 34th Street. She was president, and Charles Charlton was vice-president and cameraman. They produced two pictures thereafter—"One of the Departments of a Great Industry," showing the H. J. Heinz Company preparation of canned spaghetti, and "The Making of 'Mephisto' Auger Bits," for the W. A. Ives Manufacturing Company. America entered the War then, and the record ends.

Where is the Home Feature Film Company, of New York, hailed in September, 1914, as "a newcomer in the industrial field"? The principals named in it were Norman R. Buckley and M. F. Jolliffe. And what about the February, 1915, New York enterprise of W. Lindsay Gordon, "of Gordon's illustrated Lectures," which was to do business under the name Beaver Film Corporation, and promised to make one, two, and three-reel lecture subjects in a studio at Dongan Hills, Staten Island? What has become of the Dra-Ko Film Company of New York, which in 1916 solicited industrial animation?

As one scrutinizes the situation in the New York area today, there are to be seen the names of other really important non-theatrical producers; but they occur mainly on the doors of "branch offices," and many times represent just desk room and mailing addresses, indicating that their owners are elsewhere. Why should out-of-town producers want such representation? Well, the chief reason is that New York is geographically and otherwise the great marketplace of the United States, the lowest crossing-place of the Alleghenies for the industries of the interior going to Europe, and the natural avenue for Europe into the Middle West and West. The reins of commerce are held, therefore, principally at this point; and it is as natural for the non-theatrical picture industry to "head up" in New York as it is for theatrical productions to concentrate at Hollywood.

So I am holding back the account of the other producers until we move out into the other cities where they maintain their headquarters.

**T**HE CITY OF NEW YORK has been for a long time, and probably will continue to be, the likeliest place for film producers to enlist non-theatrical accounts. The site of the metropolis makes it a great marketplace; and propaganda being an obvious division of sales, motion pictures for that purpose are naturally purchased in quantity there. However, in de-centralized industries, where full sales powers are not delegated to a New York headquarters, the non-theatrical business may be situated out at the factories. And, as de-centralization is increasingly the fashion, following the Government's heavier war on alleged trade monopolies, outlying producers are encouraged more than ever to flourish.

Thus it comes about that a few non-theatrical producers are as indigenous to the other cities as the bulk of the profession is to New York. At the same time, because the motion picture industry in America took its first root in New York, one may trace the beginnings of nearly all the outside concerns to original contacts with that city—although this is not to say that New York inspired their success. In truth, the outlying areas would prefer not to admit any dependence, an attitude which makes it more difficult for the New York producer to solicit new business in the other American cities than for producers there to open successful branch sales offices in Manhattan.

### New England

THIS has been especially true of New England. There the people, with habits and attitudes arising out of a soil not as ready to yield a living as some more fertile regions, have skilled themselves in manufactures and marketing, and, distrustful of the agricultural South and West, which so often have declaimed against them, have preferred to live by their own devices, dealing as far as possible with persons they know and understand intimately. This same wariness naturally applied to the strange new uses

of motion pictures; and their demand that results be proved and proved again before a customer's problems might even be attacked, has discouraged the growth of even local producing firms. Nevertheless, there have been brave souls to attempt it. For instance, there was the Consolidated Film and Amusement Company of Boston, formed about April, 1916, to make industrial and educational pictures, by a group of local business men who were reported to be negotiating for a studio site in the vicinity.

Then there was Eugene P. Cornell, a middle-aged Bostonian who also tried it in his home city. In the four or five years after the World War, he maintained a small office at the "Hub" devoted to the production of industrial films. His concern was called simply and sincerely E. P. Cornell & Staff. The founder had a camera and a modest battery of portable lamps which his assistant could use on locations where heaven's free sunlight was out of the question; and an efficient girl cared for the routine work of the establishment. Cornell, whom I knew, had a sublime faith in what hard work coupled with native honesty, might do. He could talk positively and informedly on potential business in his area as well as any other man in his line; and it seemed that he must have visited every possible client with an attractive proposition at absurdly low prices.

It was not that he was trying to undercut his competitors. He was trying just to meet the market on its own terms which were notoriously unreasonable. But it was all to no purpose. In the end, poor Cornell had to face bankruptcy. Some there were, no doubt, to say that his principal drawback was that he had too little capital to inspire the proper confidence of his prospective clients. On the other hand, what man of capital would want to throw his substance on what was then so profitless a field?

As to what became of Cornell, George Zehrung can tell what he learned recently just by chance. He was asking the representative of a large New England manufacturer about the availability of a proposed new picture. "There isn't any new picture and there won't be," was the reply. "We were interested in films as long as we had E. P. Cornell & Staff to make them—and now that he's dead, we don't even want to hear about them!"

The situation at Worcester, some forty-odd miles from Boston, was somewhat more hospitable for a non-theatrical concern. Worcester, apart from being more concentrated in its manufacturing activities, was—or at least should have been—traditionally more receptive to new ideas, for here (or in the close vicinity), had been invented and produced a long line of revolutionary devices, including Bigelow's carpet-weaver and various important agricultural contraptions.

(To be continued)

### Next Month

Still in the silent film days, the narrative unreels a picture of the interesting situation in Boston and vicinity, dissolving thence to the Midwest scene, to notice there how Norman Wilding made good on somebody else's unfulfilled contracts, and so established one of the most successful non-theatrical production concerns in America. The detailed story of these happenings has never previously been published.

# Among Ourselves

From and by the Department of Visual Instruction of the National Education Association.

## Constitution and By-Laws of The Department of Visual Instruction of The National Education Association

### Constitution

#### Article I—Name:

The name of this organization shall be the Department of Visual Instruction of the National Education Association of the United States.

#### Article II—Object:

The object of this Department shall be to promote the improvement of classroom instruction through the effective use of visual and other sensory aids; to serve as a clearing-house of information regarding the sources, values and guiding principles in the use of visual materials, as determined by research; and to cooperate with other domestic and foreign agencies with similar interests and purposes.

#### Article III—Membership:

Any member of the National Education Association may become an active member of this Department by paying such dues as are prescribed in the by-laws. Other types of membership are provided for in the by-laws.

#### Article IV—Branches:

A local branch of the Department

may, on approval of the Executive Committee, be established in any state, municipality or other regions which shall not overlap the territory of any other branch. Each branch shall have a minimum of fifty active and/or associate members. Each branch may have its officers and be governed by its own constitution and by-laws, provided they are not in conflict with the Constitution and by-laws of this Department. Members of the branches shall be entitled to all the rights and privileges of other members of the Department. So far as practical, local branches shall be organized on state lines.

#### Article V—Officers:

*Section 1:* All officers shall be active members of the Department.

*Section 2:* The officers of this Department shall be a president, a vice-president, a second vice-president, and a secretary-treasurer.

*Section 3:* The president and vice-president shall hold office for a period of one year from the date of election.

*Section 4:* The secretary-treasurer shall be appointed by the Executive Committee and shall serve one year, or until his successor is chosen.

#### Article VI—Executive Committee:

*Section 1:* The Executive Committee shall be the governing body of the Department and shall direct the activities of the Department in all matters except the determination of general policy and change in the Constitution and by-laws.

*Section 2:* The Executive Committee shall consist of the officers, the retiring president for a period of one year from date of retirement, six members at large, and one member elected by each local branch. The President of the Department shall be the Chairman of the Executive Committee.

The six members at large shall be selected so far as practicable from different sections of the country.

#### Article VII—Election of Officers and Executive Committee:

Officers, except the Secretary-treasurer and members at large of the Executive Committee, shall be selected annually in the following manner: The Secretary-treasurer shall, at least four months before the annual meeting, send to all active members a nomination ballot on which members are to indicate their nominees for the various officers. Two months shall be allowed for the return of these ballots, the final date to be indicated on the ballot, whereupon the Secretary-treasurer shall submit, within ten days, to the active members the names of the persons who have the most votes for the offices of President and 1st Vice-President, together with the name of the 1st Vice-President as a nominee for President and the name of the 2nd Vice-President as nominee for 1st Vice-President, also the names of the two persons having the highest number of votes for 2nd Vice-President. The person receiving the highest number of votes for each office by the fifteenth day preceding the opening day of the annual meeting shall be the Department's selection for that office.

At the first annual meeting and each annual meeting thereafter, following the adoption of this constitution, two members at large of the Executive Committee shall be nominated and elected to serve for three years each.

#### Article VIII—Appointive Committees:

The appointive committee of this Department shall consist of a Resolutions Committee, A Nominating Committee for selection of the members of the Executive Committee at Large, a Membership Committee composed of one

*Editor's Note*—The Department devotes its space in this issue to a complete printing of the new Constitution and By-Laws as adopted at the San Francisco meeting, July 3, 1939. This procedure serves two ends: It puts in permanent print, a document existing only in typewritten form at present, and places a copy of same automatically in the hands of every Department member. With the new Constitution and By-Laws thus available for study, every member can be prepared for further discussion of organizational questions as they may arise at later meetings.

The full program for the February meeting at St. Louis will be printed in the January issue. Information has reached us from President Hansen to the effect that "arrangements have been made to hold the St. Louis meeting at the Hotel Marquette which is only a few blocks from the Auditorium. A banquet room has been made available for our use in which meals can also be served for luncheon or dinner meetings. The room can be darkened and apparently is well suited to our use." With such desirable arrangements and an excellent program nearly completed, the St. Louis meeting bids fair to be a pronounced success.

member from each state, An Auditing Committee, and such other committees as may be authorized from time to time by the Executive Committee or the Department.

#### Article IX—Annual Meeting:

The summer meeting, which shall be held at the annual meeting of the N.E.A., shall be the annual meeting of the Department. Other meetings of this Department may be held at such times as may be determined by the Executive Committee.

#### Article X—Amendments:

The Constitution may be amended at the annual meeting of the Department by two-thirds vote of the members present. Such proposed amendments must be submitted in writing at an annual meeting and shall be voted on at the next annual meeting.

#### By-Laws

##### Article I—Membership:

Section 1: Membership in the Department shall consist of the following classes:

- A. Active Membership.
- B. Associate Membership.
- C. Institutional Membership.

Section 2: The following conditions shall govern eligibility to membership under the above classifications:

- A. Active membership is available to active or life members of the National Educational Association in good standing. Each active member shall receive copies of all bulletins or reports published by the Department, a subscription to the official magazine, and such advisory service as may be available without unusual expense for travel or research. The annual fee for active membership is \$2.00.
- B. Associate membership is available to those who might be interested in visual instruction, but who are not qualified for active membership. Such members shall receive all the usual services extended to active members but shall not be eligible to vote or hold office in the Department. The annual fee for associate membership is \$2.00.
- C. Institutional membership is provided for schools; university extension divisions; university, college, state, county or city departments of bureaus of visual instruction; museums; libraries; publishing houses; and other educational or welfare organizations which may desire several copies of the publications issued. Each school or other organization which becomes an Institutional member shall receive without charge a maximum of five copies of the official magazine. Each institutional member shall be permitted to send one

voting delegate, who shall be an active member, and an unlimited number of visiting delegates to each general meeting. The annual fee for institutional membership is \$10.00.

Section 3: Each branch shall pay to the Department \$1.50 as the membership dues for each active or associate member.

Section 4: All applications for membership shall be in writing, addressed to the secretary-treasurer and accompanied by check, money order, or other remittance of proper amount.

Section 5: Membership shall run for twelve months from date of inception. No person may be considered a member until such dues have been paid.

##### Article II—Credentials:

Section 1: Active members may be required at any meeting to produce evidence of proper qualifications. Those who do not qualify will not be permitted to participate in the business of the Department.

Section 2: All delegates sent by institutional members may be required to submit credentials from such institutions as they propose to represent.

##### Article III—Duties of Officers:

Section 1: The president shall be the executive head of the Department; shall with the aid of the Executive Committee, develop programs for such meetings as may be scheduled; shall preside at these; and shall carry out the instructions of the Executive Committee.

Section 2: In the absence of the President, the 1st Vice-President shall assume his duties; in the absence of both the President and the 1st Vice-President, the 2nd Vice-President shall assume the duties of president. Further delegation of authority shall be determined by majority vote of the Executive Committee members present.

Section 3: The secretary-treasurer shall be charged with the following duties and responsibilities:

1. Advise the members of all meetings, and mail mimeograph copies of the program to all members, at least two weeks in advance of each meeting.
2. Keep a record of all meetings of the Department and of the Executive Committee.
3. Keep a record of all memberships, notify members of the expiration dates of membership, collect dues for members and issue membership cards.
4. Keep a record of all receipts and expenditures of the Department and keep all funds of the Department in a depository account approved by the Executive Committee.
5. Prepare such printed forms and

stationary as may be required in conduction of the business of the Department.

6. Conduct campaigns for membership in cooperation with the membership committee and furnish each new member with a copy of the constitution.
7. Conduct the annual election, under the supervision of the Executive Committee.
8. Make all disbursements as approved by the Executive Committee and the Department.
9. Prepare an annual report of proceedings for publication.
10. Prepare an annual financial report to be submitted to the Auditing Committee at each annual business meeting.

### AUDIO-VISUAL DEPARTMENT LOUISIANA STATE TEACHERS MEETING

November 12, 1939

E. J. Landry, Hanville, President;  
R. H. Mount, Ruston, Vice President;  
Miss Myrtle Rodgers, Monroe, Secretary.

#### PROGRAM

Classroom Use of Maps and Pictures—

An actual demonstration using an elementary level class—Mr. E. L. Perkins, University of Wisconsin

Summation of Classroom Possibilities with Silent Teaching Films—Mr. Martin L. Hogan, Regional Director, Eastman Kodak Company, Rochester, New York

Explanation of the General State Department Program and Statement of what the State proposes to do in the way of Film Libraries and Visual Aids—Mr. J. W. Brouillette, Director of Audio-Visual Education for the State Department of Education

Explanation of the General University Extension Program and Statement of what the University proposes in the way of a Film Library and other Visual Aids—Mr. P. H. Griffith, Director of Extension, Louisiana State University.

Training Teachers to Use Visual Aids—Mr. R. H. Mount, Chairman of Visual Education Committee, Louisiana Polytechnic Institute, Ruston, Louisiana

A Parish Program of Visual Education—Mr. W. C. McClendon, Supervisor of Instruction, Acadia Parish, Crowley, Louisiana

Using Visual Aids in College Training—Mr. John Kyser, Professor of Geography, Louisiana State Normal, Natchitoches, Louisiana

The Department of Visual Instruction of the National Education Association—Mrs. Camilla Best, Secretary-Treasurer of the Department of Visual Instruction, N.E.A.; Director, Department of Visual Aids, Orleans Parish School Board, New Orleans, Louisiana

Question Box—Miss Myrtle Rodgers, Principal, Georgia Tucker School, Monroe, Louisiana, presiding

Election of Officers

# Christmas Decorations—In Hand-Made Lantern Slides

By ANN GALE

Art Department, Lindblom High School, Chicago

**C**HILDREN in the upper grades (6-7-8) are interested in planning and making their own Christmas decorations both for home and school. Slides offering suggestions for such decorations may be shown to stimulate the children's imagination.

(1) The indoor Christmas tree may be decorated with colored paper ornaments and hung with fringed tissue paper, cellophane or silver paper.

(2) The outdoor Christmas tree looks well with just lights and paper chains. Using one or two colors only for the chains is more effective.

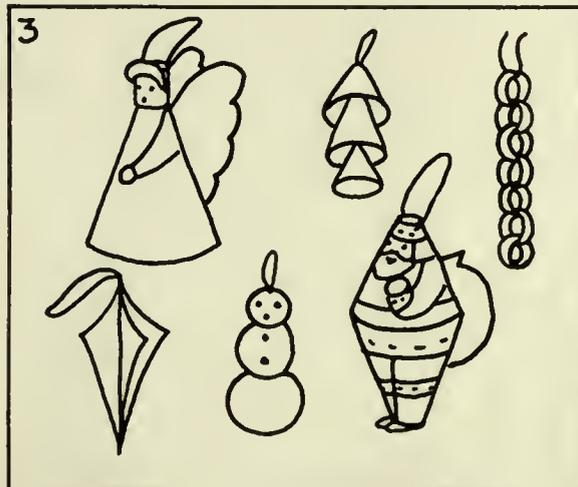
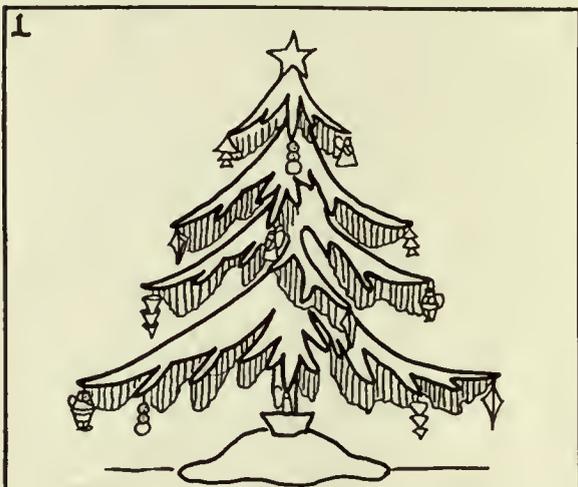
(3) These are a few simple paper ornaments which can be made for trees or other types of decoration.

(4) The Christmas table may be decorated with paper Christmas trees and angels.

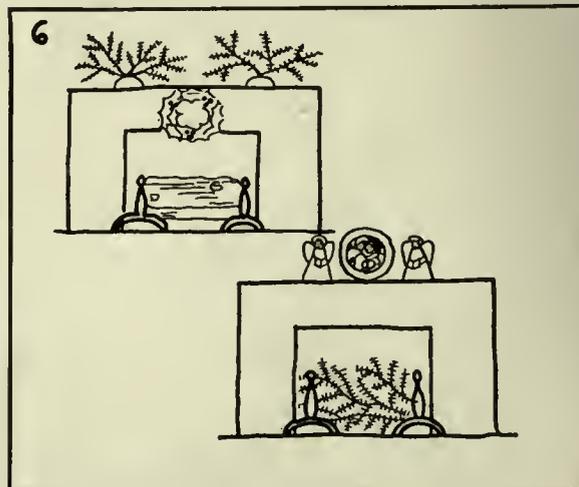
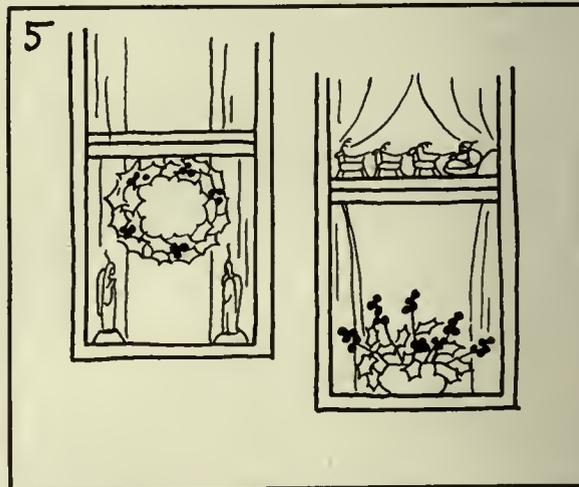
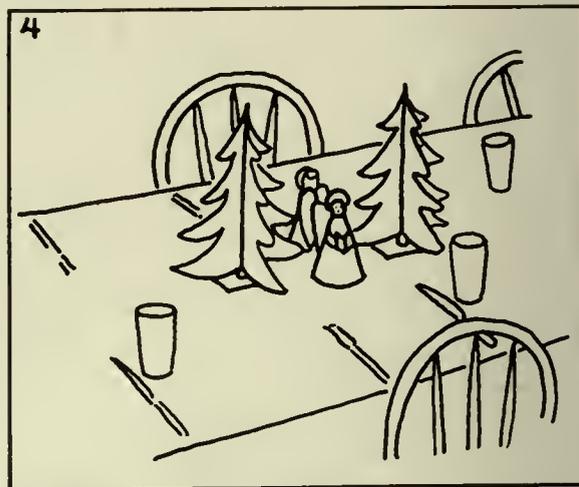
(5) A Holly wreath and two hand carved candles set in clay holders make a nice window decoration. Or a little paper Santa Claus and reindeer above and a bowl of holly on the window sill could be used.

(6) Pieces from the Christmas tree may be put in clay holders and placed over the fireplace. Or extra branches may be used to cover up gas logs. A simple reproduction of one of the madonnas mounted on heavy paper and put over the fireplace with a paper angel on each side also makes a good decoration.

The new red crayon should be used in slides 2-3-4-5.



The simplest type of hand-made slide is made by drawing or tracing on finely finished etched glass with ordinary medium lead pencil. Color, by special crayons or inks, enhances the slides greatly. Fine effects are obtained by blending with crayons. About one-third inch margin should be left all around the slide. The slide is readily cleaned with soap or washing powder to receive a new picture.



# The Literature in Visual Instruction

## A Monthly Digest

Conducted by Etta Schneider

### Techniques and Materials

**Beginning First Grade with the Sound Film**—Ruth Livermon, Principal, Meadowbrook School, Norfolk, Va.—*Virginia Journal of Education*, 33:28 October, 1939

The first grade teacher introduced her unit on "Pets" with the Erpi sound film, "The Adventures of Bunny Rabbit." Preparation for its initial showing consisted of a thorough digest of the guide, a preview of the film, and the selection of three questions to guide the children: a) Where does Bunny live? b) What does he eat? c) How does Mother Rabbit look after her children?

Before the actual showing the class discussed these three questions. After the showing additional information was gathered. In fact, very little was missed. Later in the day the class was again allowed to see the film, this time with the sound cut off. The teacher decided not to speak during the showing, but let the class talk aloud to themselves. They remembered the commentary pretty well.

With the beginning of the unit, work was started on the reading charts. This gave them many details of Bunny's life. A live rabbit was brought to school, and the stories and dramatizations centered around him. When the time came to prepare an article for the school paper, Bunny and the movie were ready to go in. Finger painting served as a motive for seeing part of the film again. The mothers came to see the movie, sharing their reading charts and drawings with the children. The class visited a local pet shop to see where Bunny might live in their community.

The use of the sound film in the first grade included:

1. Direct teaching material.
2. Developed reading readiness.
3. Basis for story telling and creative language work.
4. Material for counting.
5. A direct connection with the home and community.
6. Basis for art experiences.

**Teaching English with the Audio-visual Aids**—by Edward G. Bernard—*High Points*, 21:58 November, 1939

A survey of the types of materials available to teachers of English, with suggested sources of information.

**Visual Aids and the English Teacher**—by Dorothy Byrns—*High Points*, 21:70-3 November, 1939

Still pictures are used to stimulate interest in literature, sometimes as a preview of what the novel will contain, or to stimulate interest in a particular book.

Birthday parties for authors usually call for illustrative material of their lives, writings, etc. Quiz games and dramatizations, as well as drawings and sketches, are also used to enrich the English instruction. Silent films are found useful in slow reading classes.

**Music Appreciation Through Motion Pictures**—by Glenn M. Tindall, Committee on Motion Pictures, Dept. of Secondary Education, N.E.A.—a unit of study for high schools—*Secondary Education*, 8:221-23 September, 1939

An outline for use in junior or senior high school courses in music appreciation, or as a supplementary phase of the course in photoplay appreciation. Special suggestions are given under the following headings: Primary aims, objectives, activities, projects, materials, appraisal of results.

Among the activities which might be carried on are classroom discussions on motion pictures and the use of music in them, on criteria for evaluating musical accompaniments to films, and the like; written themes, directed observation, contests, and larger projects such as special reports in which such themes as the following might be developed: "What the movies have done for music", "What the effect of sound is upon human emotions," "Light opera in the movies", or "Music in commercially sponsored (industrial) films."

**Use of Visual Aids in Schools**—*Volta Review*, 41:499, 566 September and October, 1939. 41:631, November, 1939.

A symposium by a group of teachers from the Lexington School for the Deaf in N. Y. Indicates the value of the various types of aids for education of handicapped children.

**The Excursion as a Teaching Technique** by Henry C. Atyeo—Teachers College Bureau of Publications, 1939 \$2.35

See review by Fannie W. Dunn in *Advanced School Digest of Teachers College*. Write to Brunstetter for permission to reproduce.

**Treasure Trove**—by Marie Seton—*Sight and Sound*, 8:89-92 Autumn, 1939

Interesting account of an effort to edit some of the footage scrapped at the time that "Thunder over Mexico" was released, from the thousands of feet taken by Eisenstein. Articles on film trends in Argentina and India are similarly worthy of note.

### Administration of Visual Aids

**The Small High School Can Afford a Visual Aid Program**—by Sterling Ambrosius, Sherrard, Illinois—*School Activities*, 11:114 November, 1939

When the question "Can the small school afford a visual aid program?" is answered in the negative, school administrators have not figured the comparative cost of such a program with other strictly educational costs. For example, in a school of 100 high school students and 75 grade school students all housed in the one building, a budget of \$282.50 is recommended for installing equipment, \$85.00 for purchasing or renting materials through university memberships, \$289.17 for the purchase of additional materials, and \$30 for transportation, and the like. If this total cost (\$686.67) is figured on a per capita cost for that school year it would be only \$3.93 per year. In succeeding years, when equipment costs would be less, the per capita cost would be reduced to \$2.63. In a small school, where the average cost of education per pupil per year is \$78.72, can we not afford to add \$2.63 per pupil to enrich and vitalize our educational program in a concrete way that will almost double its efficiency?

**"Through the Eyes":** visual education material in Ventura County Free Library—by Elizabeth Topping—*Western Journal of Education*, 45:14 October, 1939

In the county library collection of visual aids are to be found pictures, stereographs, posters, maps, globes, illustrated folder, 16mm. and 35mm. films, slides, stills, orthovis views, and projectors. Other material in this field is in the county school museum which is a WPA project. The library distributes this latter material.

In 1935 a budget of \$500 was allocated to develop a visual education collection. The library purchased filmstrips, a silent projector, an opaque projector, a lantern slide projector, a filmstrip projector. By trading in an old 35mm. machine, the library was able to secure a sound projector. The County Library School Fund, which had allotted the first \$500, then gave \$200 for each of the following years. With the aid of the Los Angeles Visual Aids Department, a program of visual education was developed with the schools and the elementary school principals agreed to pay 20c per pupil, based on average daily attendance. Two of the schools in the county used this money for the purchase of films which were donated to the county library. There is now \$1300 worth of material available.

The first selection of films for purchase was made with the help of co-operating supervisors, superintendent, principals and teachers. There is now a Visual Aids Committee for this purpose. The director of elementary curriculum passes on the recommendations of this committee.

Among the criteria for selection were: educational value, length, veracity, recentness, scope, grade for which suited, beauty, concreteness, and cost. The general discussion following the film showings was noted by the librarian.

A full-time assistant for examining and routing projectors and materials has been provided. Part of the library has been equipped for previewing and examination of materials. A catalog and bulletins are sent to all teachers. Training in the operation of machines was provided. Teacher institutes in which such considerations as the need for planning the use of visual aids, the relative value of each type, and the difference between education and recreational use of materials were taken up.

(One of the best descriptions of such a program ever written.—E. S.)

#### Some Aspects of a Program of Visual Education for Cincinnati Public Schools—Thesis by Mendel Sherman.

The study deals with those aspects of a visual education program that are of most vital concern to Cincinnati Public Schools. It has three main divisions as follows:

##### 1. The Visual Aids

This includes a discussion of 16mm projection, the camera, the stereopticon, stereographs, the film strip and opaque projection.

##### 2. Application of Visual Aids

Several Cincinnati School units are discussed in relation to available visual aids. A full description is given of an experiment in which all the activities of a primary unit were correlated by the use of a sound film and other visual aids.

##### 3. Administration of Visual Aids

Here is discussed the problem of administering visual aids in the school system as a whole and in the individual schools. Many problems of administration are common to almost all school systems as well as to Cincinnati. Among these problems are the following: The question of a supervisor or director; Equipment; Distribution of material; A system of filing and cataloging; Sources of material; Supervision and In-Service training; Financing the visual aid program; The visual aids representative; Operators and care of equipment; Scheduling material.

While the 150 page thesis was written with the Cincinnati situation principally in mind it contains valuable suggestions for the use of visual aids in any situation. A summary of suggestions is given for the use of 16mm film projection, answering many questions that classroom teachers have had in mind. Many references to leading authorities add emphasis to the work.

A 400 ft. reel of school activities was taken in connection with the thesis to show the use of the movie camera as a tool for public relations.

#### Evaluation of Visual Aids

**An Introduction to the Evaluation of Motion Pictures in General Education—Motion Picture Project, American Council on Education, 1939. mimeo.**

This is a long-awaited guide to classroom teachers and directors of visual education in which the experience of the Motion Picture Project has been utilized as it relates to the effectiveness of specific films in the classroom. It is the plan of the Motion Picture Project to combine the results of preview and classroom evaluation into an encyclopedia of films for general education. This encyclopedia will contain case histories of films found effective in cooperating centers.

Section I of the bulletin contains preview guides made by the staff in Washington. Criteria for evaluation have been clearly and soundly formulated. Section II applies these criteria to two specific films, namely the Eastman film "One-celled Animals", and the Erpi film, "The Wheat Farmer." Section III gives, in addition to the recommendations of the Washington staff, the experiences of teachers and students in the Santa Barbara City Schools. While this latter phase is still in the preliminary stage, it serves to indicate the type of treatment planned to summarize the results of evaluation activities in relation to individual films.

**Motivation by Visual Aids—by Hope Chase, Viroqua, Wis.—Wisconsin Journal of Education, 72:160 November, 1939**

#### School-Made Visual Aids

**Making Motion Pictures in the School—by Eleanor D. Child, Greenwich, Conn.—English Journal, 28:706-12 November, 1939**

On the basis of experiences in film making at Greenwich High School, answers to some of the more common questions are given:

1. How might we start a movie making project? In a school's camera Club, or Photoplay Appreciation Club. A committee might set out to investigate what other groups have done, then they might make plans for their own production, undertake to collect equipment and money for it, secure permission, and go to work. Books, magazines, and pamphlets on the subject should be furnished.
2. How much about movie-making does a leader have to know when the group begins production? Sometimes it is possible for the leader to know nothing about movie-making, but with the faculty of making others work this need not be a hindrance. Only when this work seems fun and is well divided, will the project truly succeed.

3. Where may one obtain the most useful information about the techniques of movie-making? Sources of information are listed.
4. Should 35mm., 16mm., or 8mm. equipment be purchased? The 16mm. is strongly recommended in favor of either of the others.
5. Should we attempt a sound film? Try to avoid this at first, using such resources as amplifiers or accompanying records.
6. What is the cost of a school production? An estimated cost of \$6 or \$7 per 100 feet of film is usually adequate. Some schools have produced 15-minute films for \$25, using borrowed or rented equipment. But the cost depends upon the kind of production being contemplated.
7. What mistakes should one guard against? Avoid having too many workers on the set; allow ample time for production, editing, and titling; use your mistakes constructively to avoid similar incidents in the future.
8. Do the results warrant the expenses and energies involved? Although the results cannot be measured, it has been found that students get experience in planning a budget, raising funds, spending wisely, etc. They learn to work cooperatively; to find how and where to secure information; to use care and precision. They learn to appreciate commercial films. They may be able to cooperate with out-of-school agencies in making films. Certain students may find vocational stimulation from this experience.

The time will come when almost every school will have a group to make motion pictures, just as it has a school newspaper, a magazine, and a dramatic society.

#### Pictures and Drawings

**Visual Education Advances—by Ruth H. Wagner, Whitefish Bay, Wis.—Instructor, 48:20 October, 1939**

Discusses use of opaque projector in primary instruction.

**Photos or Drawings?—by Arthur C. Selke, State Teachers College, Dickinson, N. D.—School Executive, 59.31 October, 1939**

Educators include in the term "visual education" a veritable grab-bag of heterogeneous items. For instance, photographs and drawings are generally regarded as much the same. Factors not generally recognized make drawings superior to photographs for certain types of instruction.

*Proper emphasis*, which is harder to achieve thru a picture than drawing.

*Encourage imitation*, by showing the tricks of representation, the essential lines and shadings, for instance.

*Stimulate imagination*, leaving the most to suggestion and imagination.<sup>2</sup> Com-

(Concluded on page 372)

# Flexible and Economical

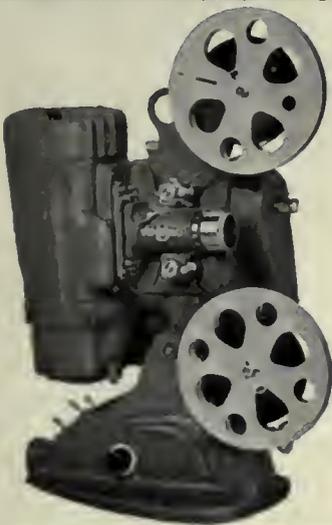
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parable to a child's preference for rag dolls over automatic dolls.

*Simulate motion.* A photograph seldom gives a true record of what it aims to portray, because it generally lacks motion. The artist can probably symbolize motion better on a canvas than can the photographer.

### Library and Visual Aids

Report of the Visual Methods Committee—American Library Association—*A.L.A. Bulletin*, 33:216P-222P October 15, 1939

Boyd B. Rakestraw, U. of California—The library as a cooperating unit in film distribution.

The library should be a cooperative unit, a middleman, almost standing between the multifarious sources of films and the ultimate consumer, the school. Its real function as a school department is to send for films, as for other materials, and with teachers to arrange for their previewing and evaluation in terms of their usefulness to the school. In addition, the library's function is to handle the mechanics of lending them to the various classes and to see that they are returned in good condition. A system of distribution for films comparable to that of the California county library service to schools is recommended.

Marguerite Kirk, Board of Education Library, Newark, N. J.—Film and book.

Summary of the types of materials available to schools, and ways in which the school library can cooperate with teachers in securing information, ordering, arranging for previews, and providing appropriate bibliographic materials.

### Motion Pictures and Propaganda

Propaganda — Good and Bad — for Democracy—by Clyde R. Miller and Louis Minsky, Institute for Propaganda Analysis, N.Y.C. — *Survey Graphic*, 28:706-20 November, 1939

In the section on "Movies and Propagandizing" (pp. 716-18) the following important questions are suggested for movie-goers, as a guide to determining the extent to which movies reflect life in a democracy:

1. What are the assumptions about life and human nature on which this film rests?
2. What values or goals do the characters in the play consider important?
3. Do we think that they are important?
4. Is this film a defense of things as they are?
5. Is it an argument for change?
6. Were the problems of the characters remote from contemporary conditions or were they closely related to the realities of today?
7. Were the relationships between the characters on the screen traditional?
8. Would they be acceptable?
9. Who wants us to think this way?

10. What are his interests, and do they coincide with the interests of ourselves, of most Americans?

Richard Lewis, co-author with Helen Rand Miller of "Film and School" and Howard Dietz, Hollywood producer, discuss this problem. The reader is also referred to an article in the *Christian Century* for June 21, 1939 in which some 16 organizations are reported to be working in Hollywood to strengthen and extend democracy in American life.

The Movie Picture in the Public Schools —by Douglas Fairbanks, Jr.—*National Elementary Principal*, 19:27-31 October, 1939

Last year the motion picture industry in the U. S. produced a total of 346 feature films. Those 346 films had a definite effect on the daily thoughts of millions of people, for unquestionably the motion picture is one of the most powerful media for the dissemination of an idea that has ever been placed in the hands of man.

How far should motion pictures conscientiously venture into the field of propaganda? Films are being made today in other nations which are concerned mainly with praising certain other forms of government. The motion picture theater in those nations is almost entirely devoted, under government supervision to telling the audience that it is quite the happiest audience on the face of the earth. In democratic nations, on the other hand, the audience itself is the controlling influence. If the audience wants the social order examined, the films will examine it. If the audience seeks criticism, the films will criticize.

So far the motion picture industry in the U. S. has made only a few tentative moves in the direction of obvious propaganda, with "The Case for Democracy" as its theme. While the analysis of public opinion of these films has not been completed yet, it is important to note that some of the best pictures in recent months and some of the most entertaining as well have been based on historic incidents which in themselves serve to emphasize the merits of democracy. There is a line, for instance, in one of these films, "Man of Conquest," which draws applause. The movie Andrew Jackson says to the movie Sam Houston, "Don't ever forget that this is still the only country where a man can give the President a good cussing out and the only thing the President can do is cuss right back or go fishing."

It is entirely possible, however, that motion pictures, emphasizing our virtues and ignoring our shortcomings would in the end defeat their very purpose. The time would come when even the truth would be suspected. It is up to the actor and the playwright to interpret characters and events; it is up to the actor and playwright to interpret changing world conditions. The only way a responsible actor or playwright can do this is to listen to the voice of public opinion and be guided by its trend.

The National Education Association, more than any other single body, has a

direct interest in the kind of motion pictures made today.

### Source Materials

Sources of Information and Materials in Audio-visual Education for Teachers of English—Conducted by Walter Ginsberg—*English Journal* (Secondary Edition), beginning December, 1939

Visual Aids that Are Free or Inexpensive—compiled by Lili Heimers, July, 1939. 13 pp. mimeo. Available from State Teachers College Library, Montclair, N. J., for 15c.

This list is limited to material which has been obtained for this college but is valuable in suggesting to teachers the wide range of visual aids available in the form of maps, pictures, charts, posters, pamphlets, and industrial exhibits, and sources for such material.

Films on War and American Neutrality—Motion Picture Project, American Council on Education, Washington, D. C. 48 pp. mimeo. 1939. 25c.

An annotated bibliography of twelve selected 16mm. sound motion pictures dealing with backgrounds of the present war situation and American neutrality. Presents first some general suggestions on methods of using films in the classroom, then discusses some of the general issues illustrated by the films, and their relation to current events. The bulletin is divided into three sections: events leading to the present European war, the war situation in the Orient, and the machinery of peace and American neutrality. Each section contains detailed description of the content of the films, appraisals of the films, a series of critical questions which may be used as a basis of discussion, and a selected bibliography of references. The producer and distributors of each film are listed.

Bulletin to Schools, N.Y.S. Department of Education. Sources of information on school films. 26:48-9 October, 1939

School Progress (Canada's National School Magazine) — What's new in educational films. November, 1939

Visual Aids Digest, 1939. Published annually by the New Jersey Visual Education Association.

Articles by teachers and supervisors in New Jersey give some idea of the intense activity in this field in that state. It is reported in the preface by Dr. Walter F. Robinson, president, that at the recent convention of N. J. teachers in Atlantic City, about 2,000 people attended the visual aids meetings. Three regional meetings were attended by a total of about 1400, with many meetings held in other sections unreported as to attendance. The membership has grown by 700 in a single year!

National Board of Review says: "... plenty to please those who enjoy nature pictures, particularly youngsters."

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16 mm S-O-F

Write for free sound (or silent) 16 mm rental film catalogue.

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**Sound Film Experiment**

(Concluded from page 360)

test was given a numerical value of eight and one-half. The following three questions illustrate the type of questions asked in this test.

(1) The growth of transportation has had no effect on growth of industry.

(2) Living conditions became better when transportation improved.

(3) The world of tomorrow has no problems to solve regarding transportation methods already in use.

Tables 2, 3, 4 and 5 show the average numerical scores received by the control and visual groups at the beginning and end of the experiment, and the per cent of gain for each group in the four weeks' experimental period for the following tests; vocabulary, word recognition, fact test, and attitude test.

**TABLE II**

*Comparison of Results of Vocabulary Test*

Group	*Average Score at Beginning	*Average Score at End	Per cent Gain 4 Weeks' Period
Control	13	23	76%
Visual	12	40	233%

\*Maximum score possible—50

**TABLE III**

*Comparison of Results of Word Recognition Test*

Group	*Average Score at Beginning	*Average Score at End	Per cent Gain 4 Weeks' Period
Control	6	14	133%
Visual	6	16	166%

\*Maximum score possible—50

**TABLE IV**

*Comparison of Results of Fact Test*

Group	*Average Score at Beginning	*Average Score at End	Per cent Gain 4 Weeks' Period
Control	34	57	68%
Visual	36	86	139%

\*Maximum score possible—100

**TABLE V**

*Comparison of Results of Attitude Test*

Group	*Average Score at Beginning	*Average Score at End	Per cent Gain 4 Weeks' Period
Control	37	50	35%
Visual	33	75	127%

\*Maximum score possible—100

All objective evidence obtained from a comparison of percentage gains in test scores very decidedly indicates the positive value of using the sound film in teaching a unit in social studies to pupils who are lacking in ability to do school work. In addition to the actual test results of the experiment, there was in the visual group a noticeable improvement in interest, attendance, and ability in self expression.



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# The Federal Film

Edited by Arch A. Mercey

Assistant Director, U. S. Film Service,  
Washington, D. C.

## "Words (and Pictures) That Won the War"

THOSE interested in the history and use of the motion picture and photograph in a great emergency should by all means read "Words That Won the War", an exposition on how the Committee on Public Information under George Creel mobilized public opinion during the World War. This book, one of the most exciting of our time, was written by Dr. James R. Mock and Cedric Larson, who based their research on the Creel Committee files in the National Archives.

While all schoolmen will find the entire book an indispensable contribution to the history of a hectic period, visual educators will find particular interest in the chapter "A Barrage of Film; Mobilizing the Movies." This chapter covers the movie activities of the Committee on Public Information and includes also a discussion of the use of slides and still photographs.

Dr. Mock, on the staff of the National Archives and formerly professor of history at Findlay College, Ohio, and Mr. Larson, formerly on the Library of Congress staff, now with the War Department, have done a scholarly job of reviewing the work of the CPI and presenting it at a most propitious time. The book covers the domestic scene with a discussion of

the famous "four minute men," the movies, press, use of scholars and the schools, and propaganda efforts among the foreign born and in the ranks of labor and capital. On the foreign front the CPI operated in allied territory, in neutral countries, and even crossed the enemy lines. The chapters on the CPI and Russia and the CPI and Mexico are particularly pertinent.

The CPI Division of Films had five distinct functions:

1. "Cooperation with photographers of the Signal Corps and the Navy in preparing and handling pictures they had taken.
2. Writing of scenarios and the issuance of permits for commercial films about government work.
3. Production of the documentary films made entirely by the CPI, most of which were finished after the armistice.
4. Distribution and promotion of war films whether taken by our own government, the Allies or private producers.
5. Cooperation with the Foreign Film Division in the export of pictures to CPI agents abroad."

The CPI cameramen and the Signal Corps made a number of short subjects which were designed to be theatrically non-competitive. Typical of this group were: "Ready for the Fight"; "The Spirit of 1917"; "Women's Part in the War"; "Men Who Are Doing



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Things"; "The Conquest of the Air"; "Labor's Part in Democracy's War" and many others.

The first of the CPI's feature pictures was "Pershing's Crusaders" (seven reels). Later came "America's Answer" (five reels); "Under Four Flags" (five reels), a series of four two-reelers and "Our Colored Fighters" for Negro audiences.

The movie industry underwrote the cost of a series of one-reelers on subjects in which the Government was interested. Some of these were Paramount-Bray Pictograph's "Keep 'Em Singing and Nothing Can Lick 'Em"; "I Run the Biggest Life Insurance Company on Earth"; Pathe's "Solving the Farm Problem of the Nation" and "Feeding the Fighter"; Universal's "Reclaiming the Soldier's Duds"; "The American Indian Gets Into the War Game"; C. L. Chester's "There Shall Be No Cripples"; "It's An Engineer's War"; "Finding and Fixing the Enemy"; "All the Comforts of Home"; "The College for Camp Cooks" etc.

"Pershing's Crusaders" and "America's Answer" had 4000 bookings and the "Official War Review", propaganda film by the English, French and Italian governments had 7000. For some of the pictures the CPI made charges and as a result the eight pictures or series, together with miscellaneous sales, totalled \$852,744.39.

The greatest of all the "hate" films, "The Kaiser, the Beast of Berlin", privately produced, made a strong impression, and this film was later the subject of a parody "The Geezer of Berlin".

A Department of Slides under the Film Division made sets of slides available to schools, churches, etc., at 15 cents a set. "The Ruined Churches of France", "Building A Bridge of Ships to Pershing"; "To Berlin Via the Air Route", and "Making the American Army" were among the 700 sets prepared. George F. Zook, formerly Commissioner of Education "turned out nine new series which were issued in editions of 100 sets each."

*All slides and films mentioned in this article were made for wartime use and are not available now.*

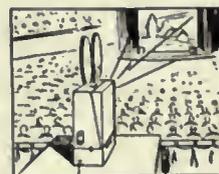
The subjects listed heretofore indicate the wide front on which the CPI and movie industry advanced in their effort to mobilize the public through the motion picture. It must be remembered that the films were all silent and both film and projection standards were far below those of today. Contemporary newsreels have been showing lately pictures "passed by the censor" and the French have their own propaganda reel, while Britain has made a feature called "The Lion Has Wings". In America a picture is being shown called "Beasts of Berlin", originally titled "Hitler, the Beast of Berlin". And so the effort to win public favor in wartime continues.

No information on the use of the motion picture is complete without reading Mock and Larson's incisive account. So important were the movies in the propaganda campaign of the World War that the authors might well have called their book "Words and Pictures That Won the War". It might be added that the chapter on "Scholars and the Schools" will be enlightening in its illustration of how the educators participated in significant fashion with the CPI.

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# News and

## Conference on Film Distribution

The Association of School Film Libraries sponsored a national conference of educators and producers and distributors of educational motion pictures in New York City, October 5 and 6, to consider ways and means of improving film distribution to educational institutions. Twenty-three states were represented by the 52 persons present. Some of the topics discussed were: distribution areas served by various film libraries; development of regional depositories among film libraries for Government films; city and county libraries; types of films to be distributed by the Association and those which should be left to commercial distribution; the function of the Association of School Film Libraries in relation to individual, state and university film libraries. Progress was made in bringing together into closer understanding and actual distribution arrangements between the university film distributors and Teaching Film Custodians for the distribution through school libraries of the Hollywood short subjects recently made available to education.

The Association's officers were re-elected for a second term. The President is J. A. Wardlaw, Atlanta, Georgia; the Vice-President, Boyd B. Rakestraw, Berkeley, California; and the Executive Director, Fanning Hearon. The Executive Committee is composed of Mr. Wardlaw, Mr. Rakestraw, Charles F. Hoban, Jr., Washington, D. C., John A. Hollinger, Pittsburgh, Pa., and Paul C. Reed, Rochester, N. Y. Other members of the Board are: Harold C. Bauer, Winona, Minn., Lee W. Cochran, Iowa City, and J. E. Hansen, Madison, Wis.

Action was taken by the Association's Board of Directors, making the National Film Society of Canada the official affiliate of the Association. The Film Society is a non-profit organization with a membership of educational institutions cooperating to promote the educational use of motion pictures in Canada, and receives financial support from the Rockefeller Foundation.

## State Meetings

The Visual Instruction Section of the Ohio Education Association will meet Saturday, January 6, 1940, at 9:45 A. M. in the State Office Building at Columbus. President W. C. Dyer will preside. Demonstrations will be given in the making of crayon and ink home-made glass lantern slides, and in the production of 35mm Kodachrome film picture transparencies. Public Relations films produced by schools will be shown and discussed. The program will close with general remarks by B. A. Aughinbaugh, State Director of Visual Education.

Visual Education played a part in the annual meeting of the Missouri State Teachers Association in St. Louis, November 15-18. A discussion group on

# Notes

Science and Visual Aids met Friday morning, the 17th, under the chairmanship of Alma B. Rogers, Director of Visual Education, St. Louis County Schools. Included in the afternoon Department Programs was one on Visual Education, which featured demonstrations of pupil-made slides, exhibits and projects.

## Report on Southern Conference

The annual Southern Conference on Audio-Visual Education has become recognized as one of the major factors acting to promote the growth of visual and radio education in the South. The 1939 Conference, held at the Biltmore Hotel, Atlanta, Georgia, Thursday, Friday, and Saturday, November 16, 17, and 18, carried on the high standards set by the programs of the two previous Conferences. A rapid review of the highlights of the program includes:

The continuous showing of new educational motion picture films which occupied the entire afternoon Thursday, and was enthusiastically received by an audience of several hundred persons. Addresses Thursday evening on "The Location and Use of Visual Materials in the Environment" by Dr. Walter D. Cocking, Dean, College of Education, University of Georgia; and "The Contribution of Radio to the American Home" by Miss Alma Kitchell, National Broadcasting Company.

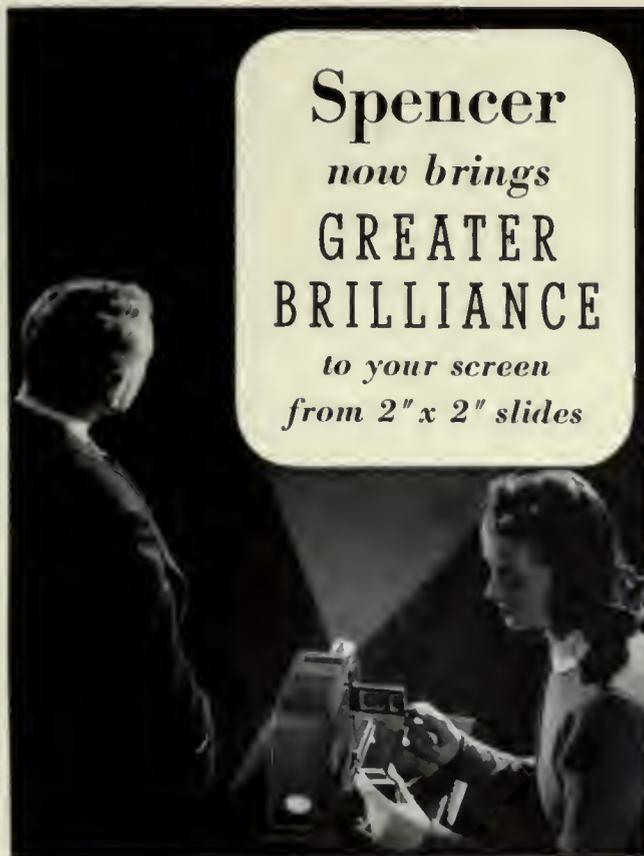
Addresses Friday morning on "Filmslides as an Educational Aid" by Mr. Theo. R. Wright, Chairman of Visual Education, Birmingham, Alabama, Public Schools; "Successful Methods of Using Films" by Dr. Charles F. Hoban, Jr., Director, Motion Picture Project, American Council on Education; and "Planning Films for the Public Welfare" by Dr. Alice V. Kelihier, Chairman, Commission on Human Relations, Progressive Education Association.

Specialized group forums Friday afternoon on "Radio, Sound, and Recording Problems," "Problems of Projection and Visual Aids" and "Photography in the School and Community." Following the forums, addresses on "Evaluation and Integration of Educational Motion Pictures" by Mr. Floyd E. Brooker, Assistant Director, Motion Picture Project, American Council on Education; and "Teaching Speech by Radio" by Mr. Lester L. Hale, Assistant Professor of Education, University of Florida.

Addresses Friday evening on "Recent Developments in Audio-Visual Aids to Instruction" by Dr. Ellsworth C. Dent, Director, Educational Department, RCA Manufacturing Company; and "How to Use Radio" by Mr. Kenneth G. Bartlett, Director Radio Workshop, Syracuse University.

On Saturday morning's program, a report and discussion of teacher-student motion picture production, conducted by Dr. Charles F. Hoban, Jr., and Mr. Floyd E. Brooker; an address on "New Values in Maps and Globes" by E. S. Sell, University of Georgia.

(Concluded on page 383)



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# In and for the Classroom

Conducted by Wilber Emmert

Director Visual Education, State Teachers College, Indiana, Pa.

## A Geography Vocabulary Experiment With—and Without—the Use of Visual Aids

TO DETERMINE how much more effective vocabulary teaching which employs various visual aids is over instruction which makes use of few or no visual aids, I conducted an extended experiment in 4B Geography Vocabulary.

A test was first devised which covered thirty-nine words needed in the vocabulary of each child to enable the child to adequately interpret the geography reading material of the grade. This test was given as a diagnostic step before any lessons covering the course were taught. The teacher retained the papers for reference and guidance of teaching.

The words covered by the test were:

jungle, current, tributary, main stream, upstream, downstream, navigable, strait, bay, seaport, nomads, blubber, kayak, harpoon, rapids, mouth, iceberg, glacier, pack-ice, igloo, tupik, sledge, source, desert, goat, elephant, hippo-

potamus, umiak, walrus, caribou, oasis, peninsula, palm-tree, teapoy, caravan, cold caps, isthmus, seal, sheep.

The I. Q. of each child was then secured from office records of previous tests. The entire class was then divided into two groups, each containing an equal number of children with high, average, and low intelligence, and each group having a combined total of ninety-three points scored on the pre-study test.

During the semester both experimental groups used the same text and supplementary books, both covered the same units of study, and both received the same time and attention of the teacher. The only difference lay in the fact that the Non-Visual Aids Group was given very few visual aids, other than those accompanying the books used.

The other group, the Visual Aids Section, was given much visual material. The following types of visual aids were used to teach the thirty-nine words; the number of words with which each was employed being indicated by the figure in parentheses:

Textbook pictures (37), other pictures (38), slides (31), motion pictures (16), dioramas (8), models (29), experiments (7), school journey (14), original drawings and slides (33); dramatics (23), maps (14).

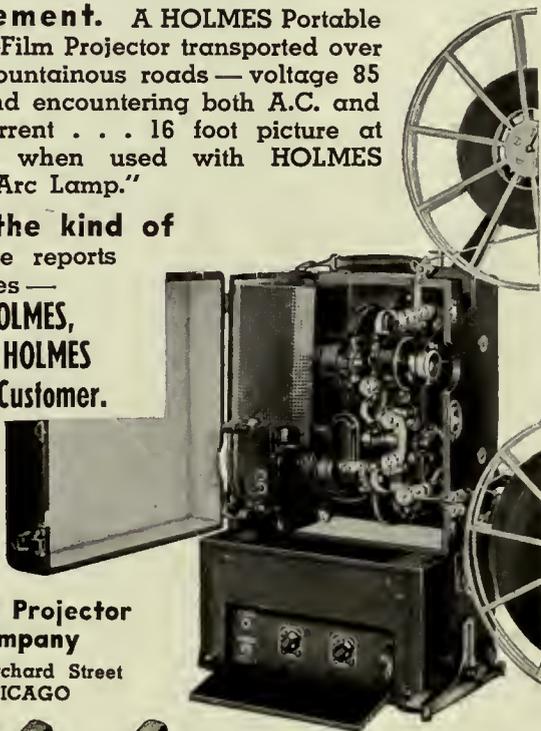
Textbook pictures were carefully studied by both sections. The Visual Aids Group studied mounted and unmounted still pictures, professionally made slides, motion pictures, dioramas (desert scenes and jungle scenes), and made models, drawings, maps and slides, performed experiments, took school journeys (to river, to animal parade), and dramatized many of the words. Chalk drawings, made on the room floor, permitted much impromptu dramatization. Children enjoy "acting", and the results from this method seem quite effective. Teachers use it too seldom.

Finally, the same test which had been given in September was repeated in December. Table A compares

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TABLE A

Possible Point Score	Total Pre-Study Score	Total Post-Study Score	Net Gain Of Points	Per Cent Of Gain From Study
Visual Aids Groups:				
585	93	479	386	66.0%
Non-Visual Aids Groups:				
585	93	349	256	43.8%
Net difference between groups:				
0	0	130	130	22.2%

the results of the two methods of teaching, the visual aids method being much more successful. The Visual Aids Section scored a total net gain of 130 points more than the net gain scored by the Non-Visual Aids Group, or an average of 9-plus points higher per child. Figured on a per cent basis, the use of visual aids proved 22.2 per cent more effectual on the average than teaching done with little use of visual aids.

No study was made of the time element, but it was apparent during the experiment that the use of visual aids is a real economy of time.

In conclusion, a 22.2 per cent increase in efficiency certainly justifies the recognition of a visual aids program as an essential part of the regular school program. Any teacher can obtain similar results, but many do not. What many teachers—myself included—long have needed has been education in visual instruction. It should be required of all beginning teachers and urged upon all who are not beginners.

W. J. DAY  
Prin., Charles Major School,  
Shelbyville, Indiana

### Club Activities and Visual Aids

SEVERAL large colored pictures of airplanes and a large wall map of important world air routes (free from H. J. Heinz Co.) placed on the bulletin board one day aroused the interest of a group of boys (ages 12-14). An aviation club was organized and a part of the school room became the Mid-West Airliner Hangar. Books of every kind related to aviation were collected for the aviation library. Pictures of planes, flying fields, factories, aviators, and everything related to air activity were collected for a scrapbook. News items were posted on the "airways" bulletin board.

One section of the hangar became a factory for the building of model planes—shelf and flying types. Models of many planes were constructed. Later these flying models were tried out in a nearby open field. Kodak pictures were taken of the planes, hangar and various activities of the club. These pictures became a part of the permanent record of the aviation club.

The club initiated a trip to the St. Louis Municipal Airport, where they saw planes, the control room, landing, refueling and take off of transcontinental planes, parachutes and their manipulation, and various hangars. Club members had rides in planes and pilots explained the instrument panel. The members secured information concerning training for aviation officials and pilots.

Lantern slide programs (slides made by club members) have been presented to Social Studies Classes. For several club meetings films of related interests were shown. These films included mineral and manufacturing processes, geographical features along air routes and adventures into science. The aim of the club at present is to be able to make a moving picture film of their club activities for a school movie. Interest and enthusiasm increases from meeting to meeting.

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# Current Film News

Audio Film Libraries, 661 Bloomfield Avenue, Bloomfield, N. J., have issued the following news notice:

*Louis Pasteur, the Benefactor*, a new two-reel film, is available for rental or sale in 16mm sound. The picture portrays the life of the famous French scientist including his struggle against the prejudices of the French Academy of Medicine. It shows the famous experiment with rabies including the first injection given to a boy bitten by a mad dog and includes a resume of his scientific accomplishments, his final triumphs and the eventual world wide recognition of his benefactions to mankind.

Rentals are available from Audio-Film Libraries while Pictorial Film Libraries of 1650 Broadway, New York City, handle exclusively all sales of this subject.

Walter O. Gutlohn, Inc., 35 W. 45th Street, New York City, offer the following new releases for rental or sale:

*Warning*—3 reels, 16mm sound. A British documentary film showing what happens during and after an air raid on a typical British city, portraying defense measures used, destruction caused by the air raid; first aid to the injured and the task of restoration.

*An Apple a Day*—1 reel, in color, 16 mm silent. A study of large scale apple growing showing the pruning, spraying and grafting of trees, and, finally, packing and all other operations necessary to prepare the fruit for delivery to the consumer.

*A Study of Spring Wild Flowers*—1 reel, 16 mm silent. Color picture of such spring wild flowers as the early marsh marigold and skunk cabbage, the violet, hepatica, arbutus, lady slipper and many others.

*Little D'Orleans*—1 reel, in color, 16 mm silent. A camera trip through this historic island off Quebec showing quaint native customs, industries and architecture.

Eastin 16mm. Pictures Co., Davenport, Iowa, have secured the exclusive 16mm rights on the following two feature productions, which are available for rental only:

*Romance and Riches*—8 reels—with Cary Grant and Mary Brian. From E. Phillips Oppenheim's best seller, "The Amazing Quest of Mr. Ernest Bliss," which tells the story of how a young millionaire, bored with life, goes to work incognito to win a wager and finds love and happiness.

*Renfrew on the Great White Trail*—6 reels—with James Newill, Terry Walker and Silver King, the Wonder Dog. Based on Laurie York Erskine's Mounted Police story, "Renfrew Rides North."

Post Pictures, 723 Seventh Avenue, New York City, announce the addition of two new 16mm sound pictures:

*King of the Sierras*, a 6-reel epic drama produced by Grand National, and a series of eight 2-reel all star westerns. "King of the Sierras" is a simple story of wild horses on the plains told by Uncle Hank, a philosophical old ranger to Sammy, a little orphaned boy.

American League of Professional Baseball Clubs, 310 S. Michigan Bldg., Chicago, will have ready for distribution beginning January 1, 1940:

*Touching All Bases*—4 reels, 16mm and 35mm sound. Gives fundamentals of play and highlights of the past baseball season, showing American League stars in their various positions. Slow motion shots on pitching, fielding, base running, batting. A sequence of the Hall of Fame ceremonies taken at Coopers-town, New York, the birthplace of the game. Free except for transportation charges. Co-sponsor for the picture is Kellogg Company of Battle Creek, Mich.

Lewis Jacobs, 122 West 61st Street, New York City, author of the forthcoming book, "The Rise of the American Film," has just completed:

*Tree Trunk to Head*—3 reels, 16mm silent. Presents the noted sculptor Chaim Gross, at work in his studio, showing the creative and technical processes involved in producing a wood sculpture and emphasizing the human side of the artist. Entertainment is combined with enlightenment. Available for rental or purchase.

Bailey Film Service, 1651 Cosmo Street, Hollywood, Calif., is now ready with their new winter catalog of "Educational Films of Merit" for classroom use. A rental library of selected films is also now offered by this firm, making available new prints at reasonable prices and with prompt service to all schools who prefer renting films, rather than purchasing. Both rental and sale catalogs are offered free to all persons requesting them from Bailey Film Service.

Garrison Films Inc., 1600 Broadway, New York City, announces the availability of its new 1940 comprehensive *Check List* of Foreign Language and American Documentary Films. The catalog features over fifty feature films in 16mm sound selected for meritorious production values and distinctive subject matter. Films by the master craftsmen of France, England, China, Mexico, Soviet Russia, Poland, and other countries make up this new catalog. The motion picture creations of noted independent American documentary directors occupy a special section. Outstanding

productions by Jacques Feyder, Jean Renoir, Benoit-Levy, Pabst, Eisenstein, Pudovkin, Dovzenko, Joris Ivens, Willard Van Dyke, Paul Strand, Pare Lorenz, Paul Rotha, and others are included. The list offers a good selection for courses in Cinema Appreciation, Foreign Language, Contemporary Art, and Sociology. Free copies of the catalog are available to all non-theatrical institutions interested in better film programs.

The DeVry Corporation, 1111 Armitage Avenue, Chicago, has just completed a plan whereby schools may rent or buy a modern motion picture sound projector and select their own films for a complete audio-visual education program. The total cost is but a trifle more than that formerly paid as rental on silent films alone.

Write for free 1940 catalogue of *Educational Films* and literature describing this unique service.

## Film Study Guide

*How Motion Pictures Move and Talk*—Bell & Howell Co., 1801 Larchmont Ave., Chicago.

We reviewed this Bell and Howell one-reel technical subject in our issue of February 1939. During the months elapsed since, reactions from the school field on its educational values have been interesting and significant. Some 2500 replies have come back: from Colleges and Private Schools 7%, High Schools 36%, Junior Highs 12%, Grade Schools 37%, Social Agencies 8% (on entirely blank forms, without attempt at sponsor-influence through leading questions).

The replies are signed by Superintendents 12%, Principals 30%, Teachers 50%, Social Workers 8%, and show wide and unmistakable approval of the film. The chief adverse criticism is "too technical for lower grades," yet Elementary schools show the highest percentage of use—which seems evidence that youngsters get much from the film despite technicalities which are beyond them.

Bell and Howell have now taken an important step toward an expanded circulation program by preparing a "study guide" for the film which will prove a boon to teachers, thereby enhancing the picture's value for their classes. It offers a wealth of detailed explanation, suggestions for use, synoptic bits of movie history, italicized "new vocabulary" needed, and, above all, a complete reprint of the silent version's sub-titles and the sound version's spoken narrative. Such ample data enable the teacher to adapt the picture accurately to both audience and occasion, and preferably for more than a single showing.

N. L. G.

## Federal Art Project Film

*From Hand to Mouth*—an educational film on the causes and prevention of bacillary dysentery produced by the Motion Picture Production Unit of the

(Concluded on page 382)

● ●  
**SEEING  
 IS BELIEVING!**

No matter what the subject taught . . . the mind receives fullest significance, understands with greatest clarity — if the lesson has been conveyed by the eyes!

**YOU WILL EDUCATE BEST  
 IF YOU EDUCATE  
 PICTORIALY!**

**FOR ENTERTAINMENT, NO GREATER  
 PICTURES ARE AVAILABLE**

- SPIRIT OF CULVER—  
 Jackie Cooper, Freddie Bartholomew
- YOU CAN'T CHEAT AN HONEST MAN—  
 W. C. Fields, Edgar Bergen, Charlie McCarthy
- THREE SMART GIRLS GROW UP—Deanna Durbin
- THE FAMILY NEXT DOOR—  
 Hugh Herbert, Joy Hodges
- EASE SIDE OF HEAVEN—Bing Crosby
- THAT CERTAIN AGE—Deanna Durbin
- EX-CHAMP—Victor McLaglen
- THE SUN NEVER SETS—  
 Doug. Fairbanks, Jr., Basil Rathbone
- UNEXPECTED FATHER—  
 "Sandy", Mische Auer, Dennis O'Keefe
- WHEN TOMORROW COMES—  
 Irene Dunne, Charles Boyer
- THE MIKADO—  
 Kenny Baker, Jean Colin, Martin Green  
 (and many others)

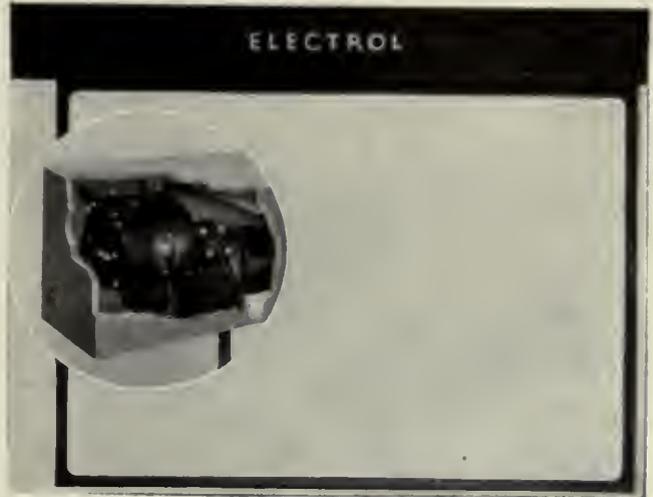
Write to Universal's Non-Theatrical Department for further information regarding short and feature-length pictures, travelogues, cartoons and other motion pictures.

CATALOGUE 16

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Rockefeller Center New York, N. Y.

CIRCLE 7-7100



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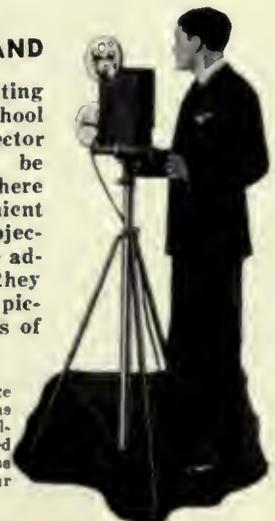
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Write for latest 48 page catalog on Da-Lite Screens and Accessories. It has valuable information you need in choosing the right screens and equipment for your school.



**DA-LITE SCREEN CO., INC.**  
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WPA Federal Art Project Photography Division.

Directed by Leo Seltzer and Elaine Basil and photographed by Mr. Seltzer, Supervisor of the Motion Picture Production Unit, this two-reel film was sponsored by The Bronx Hospital. The film presents a new direction in health education, making available to the general public information pertinent to bacillary dysentery, and showing what medical science is doing for its prevention and what the community at large can do to eradicate its causes. It pictures the city as well as rural districts to show the conditions that breed dysentery. Inadequate sewage disposal, polluted drinking water, unsanitary food handling and substandard housing are all contributing causes. Methods of diagnosis and treatment and some of the modern equipment and the procedure used by medical science are shown in a section of the film devoted to the hospital's role in the prevention of the disease. *From Hand to Mouth* stresses the responsibility of every person to protect himself against infection.

### Film Review

*Strange Birds of America* — Universal Pictures Company, Inc., Rockefeller Center, New York City.

Teachers do well to watch the long series of Universal's "shorts" appearing regularly in theatres under the general title of "Going Places," for issues equally usable for school purposes. A recent release, entitled *Strange Birds of America*, is emphatically one of these.

The "big bills" open the picture, the Toucan and Macaw, doing a very beaky and bloodless battle which the former wins by a decision. The Parakeets, familiar as the little "love birds" at county fairs, show bills smaller but still oversize and most efficient for "billing and cooing." Then the Cormorants, both flightless and flying, with their enormous appetites for fish matched by their uncanny skill in catching them, display their original creations in the pirouetting love dance and in their amazing formation flying—the latter of which our military aviators strive to equal. The pouchy Pelicans are not as ungainly as they look, once they start their systematic food-hunts that end in unerring dives. And the young Cormorants and Pelicans both know where an unailing food-supply awaits them—in the gullets of their parents—and they have free access to the pantry.

Ducks of all kinds appear, and Canadian Geese, doing stop-overs on their long migrations south, in lovely watery spots where food and fun are best. The unspeakably cunning babies—some ringed black and white, but turning one color when babyhood is over—demonstrate their infant efficiency in tilting tails skyward like the grown-ups to reach the tidbits stored in shallow waters. And throughout the picture the accompanying clear, incisive, pertinent commentary by Lowell Thomas stimulates, interprets and informs as the appealing pictorial document unrolls. Young students are likely to find one flaw in the film—"too short."

N. L. G.

# Among the Producers

## An Aid to Slide-Making

"Ketch" is the name of a new Keystone handmade-lantern-slide product, announced in the new 1940 General Price List of the Keystone View Company, Meadville, Pa.

Keystone has pioneered many handmade-slide products of a superior character, such as colorful lantern-slide crayons and inks, and mud-ground glass. One of the major problems connected with the use of etched glass is the easy and complete removal of crayon and lead-pencil marks without injury to the etched surface, so that the glass may be used over and over in the making of handmade lantern slides.

"Ketch" is Keystone's answer to this problem. It is the belief of the manufacturers that it will stimulate greatly this popular type of teaching visual aid.

## Selectroslide Equipment

An important contribution to visual education recently, has been the Selectroslide, automatic slide-changing equipment that will project 35mm film, in natural color, or black-and-white up to any size. The same machine can be used to project film slides in a small classroom or in a large auditorium. It is an electrically driven mechanism contained in a drum-shaped



Slide-changing Unit and Projector

housing. It carries an interchangeable magazine holding 48 slides in numbered slots arranged radially. The unit measures 8" in diameter, stands about 9½" high and weighs about 13¼ pounds. An attached bracket secures it to the projector. It may be supplied with bulbs from 100 to 1000 watts to take care of any projection requirement.

Here are the advantages the Selectroslide offers: It may be operated by Remote "push-button" Control from where you are standing in the room. No assistant is necessary to change the slides. Neither are errors in projection possible. Gone are the days when slides are projected upside down, or in a wrong order, for once the 2 x 2" glass slides are correctly arranged in the magazine of the Selectroslide, there can be no error.

The machine can be used in many

different ways in the school. Ideal for lecturing, it is also an efficient substitute for blackboard or bulletin board. Slides will always attract the student's attention, when mere writing is dull to him. The students may be encouraged to start their own amateur photography clubs, combining study with pleasure. 2 x 2" glass slides may be made by the teachers themselves, or professional slides for study purposes on all subjects may be rented or purchased at a nominal price. As many slides as you wish may be shown, and the Selectroslide, itself, may be moved from department to department in your school.

## New Catalogs

A new classified catalog of their extensive library of picturals and filmstrips is available from the Society for SVE Visual Education, Chicago. Announced in it is the new series of 42 teacher-prepared filmstrips on Vocational Education, covering 40 fields of work with respect to necessary qualifications, preparation and approximate earning power. A new set of 22 rolls of picturals on Geography of the United States, divided into 9 regions and possessions, is also offered with a teacher's manual. In addition, many other geography filmstrips are available. The index on the first page shows that 50 fields of subject matter are listed in the catalog, classified under such general topics as Transportation, Communication, History, Chemistry, Physics, Nature Study, Health and Hygiene, Social Problems, Character Education, Physical Education, Home Economics, Literature, Art, Music, Languages, Primary Reading, etc.

A copy of "Education the Pictural Way", title of the catalog, will be sent upon request to the Society for Visual Education, 100 East Ohio Street, Chicago, Ill.



Bausch & Lomb Optical Company, Rochester, New York, have issued a new catalog, generously illustrated, of their very complete line of balopticons and accessories. The first page briefly points out the uses and advantages of balopticons in slide, opaque object, and filmstrip projection in the school. The various ways in which Bausch and Lomb machines are used industrially and commercially, are also summarized. Detailed descriptions accompany each model, giving a clear picture of its construction and performance. Inclusion of projection tables is another helpful feature.

The Fall issue of "The Educational Focus", a 24-page bulletin, describes the part Bausch and Lomb equipment played at the San Francisco and New York Fairs. An article on "Improving Biology Tests with a Micro-projector," by Dean Bernal Weimer, Bethany College, is also contained in this number.

**"Educational Films of Merit"**  
**SOUND AND SILENT CLASSROOM FILMS**

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**BAILEY FILM SERVICE**

1651 Cosmo St.

Hollywood, Calif.

**News and Notes**

(Concluded from page 377)

gia; and "Television and Its Possibilities," an address with film showing, by Dr. Ellsworth C. Dent.

For a half-hour period at the beginning of each of the five regular Conference sessions, new educational motion pictures were shown to the assembling audience. Other film showings were liberally distributed throughout the meetings of the Conference; a total of more than 40 reels of film being shown. The exhibits, which included representatives of motion picture, radio, film-strip, and recording equipment manufacturers, attracted genuine interest. The Conference was attended by 455 persons from 81 localities, in 15 states.

In a little more than two years, the Southern Conference on Audio-Visual Education has grown from an idea to a recognized annual institute which achieves both of its original objectives of selling the audio-visual idea and of training teachers in the correct uses of the audio-visual media. So long as there is an apparent need for such a meeting, it will continue to be held in Atlanta each fall. A transcript of all proceedings will be available soon at cost of printing from the Conference office, 233 Walton Street, N. W., Atlanta, Georgia.

DONALD K. WHITE.

**200 Projectors for Los Angeles Schools**

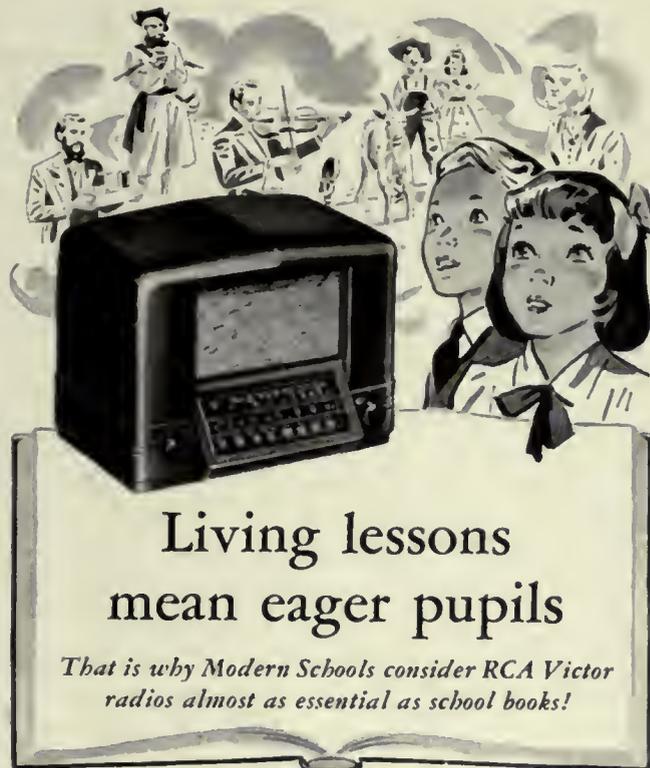
One of the largest orders for sound equipment to come from a school system, was placed this fall by the Los Angeles Board of Education, through the Visual Education Department. The order consisted of 200 16mm sound projectors.

A tour through the Los Angeles Visual Section shows it to be one of the busiest and most extensive of such city centers in the country. The average number of units shipped each day is as follows: Study prints (average number of pictures per set: 12), 586—lantern slide sets, 216—stereograph sets, 179—stillfilm rolls, 158—motion picture reels (16mm), 113, (35mm) 71—charts, 87—objects, specimens and models, 68. All this material is carefully catalogued and numbered for cross references, making it readily accessible for various units of work.

Another valuable service the Department renders to the schools is the loan of fascinating models produced by skilled workers on the WPA Educational Museum Project. These models provide material for functional use which might not otherwise be secured because of a limited budget. They are classified into twelve groups: habitats; dioramas; operative and manipulative models; experimental materials; scale models; plaques, bas-reliefs, statuary and plastic art objects; carved wooden figures; specimen collections; live colonies; costume dolls; metal properties; leather objects.

The Department further increases the value of its service to teachers by furnishing, from time to time, helpful mimeographed bulletins effecting the more efficient use of visual aids.

J. H.



**Living lessons  
 mean eager pupils**

*That is why Modern Schools consider RCA Victor  
 radios almost as essential as school books!*

**New low cost RCA Victor table model  
 ideal for classrooms**

There is no denying this fact: *Lessons that live* are easy to learn!

That is the reason schools everywhere are taking advantage of the many educational broadcasts that NBC and other radio networks provide. These real life programs appeal to students—make learning a pleasure.

The RCA Victor radio—illustrated here—now makes it possible for all schools to give pupils the benefits of radio at amazingly low cost. Model 5Q55, originally

designed for foreign use, has an uncanny ability to receive foreign stations—a feature of particular importance to schools. In addition it has "Plug-in" for Television Attachment or Record Player, Angle Vision Straight-line Dial, powerful Electro-Dynamic Speaker, and many other excellent features. Comes in modern streamlined cabinet, attractive brown finish. Light in weight, it may easily be carried from one classroom to another. Call your RCA Victor dealer for a demonstration.

**TUNE IN ON THESE NBC EDUCATIONAL BROADCASTS**

Adventures in Reading—Mondays—2:00-2:30 P. M., E. S. T., NBC Blue Network... Gallant American Women—Tuesdays—2:00-2:30 P. M., E. S. T., NBC Blue Network... Music for Young Listeners—Wednesdays—2:00-2:15 P. M., E. S. T., NBC Blue Network... Ideas that Came True—Thursdays—2:00-2:30 P. M., E. S. T., NBC Blue Network... NBC Music Appreciation Hour—Fridays—2:00-3:00 P. M., E. S. T., NBC Blue Network... National Farm and Home Hour—Mondays, Tuesdays, Wednesdays, Thursdays and Fridays—12:30-1:30 P. M., E. S. T., NBC Blue Network

Modern schools stay modern with RCA radio tubes in their sound equipment. Trade-mark "RCA Victor" Reg. U. S. Pat. Off. by RCA Mfg. Co., Inc.

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 about RCA Victor radios for school use.

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# The Film Estimates

**Allegheny Uprising** (Trevor, Wayne) (RKO) Pre-revolutionary Pennsylvania settlers, organized by colonial Robin Hood against British troops to prevent smuggling goods to Indians. His Maid Marian is tempestuous, willful, engaging tomboy pursuing hero throughout struggle. Well done. Historical atmosphere good. 11-21-39  
(A) & (Y) Interesting (C) Exciting

**At the Circus** (Marx Brothers, Kenny Baker) (MGM) Mandlin nonsense-mixture of crazy horse-play, idiot antics, and typically Marx patter, laid on circus train and at Newport estate. Unworried by logic or good taste. Desperate effort to be funnier than ever. It often tries too hard. 11-21-39  
(A) Hardly (Y) & (C) Probably funny

**Call a Messenger** (Dead End Kids) (Univ) More glorification of brazen alley kids, smart-aleck conduct, and gutter English. The thieving gang, induced to don uniforms as telegraph messenger boys, go their merry way more or less "changed" by a grown-up's faith in them. Ethical value dubious. 11-28-39  
(A) Hardly (Y) & (C) No

**Calling All Marines** (Donald Barry, Warren Hymer) (Repub) Mediocre drama of gangster who joins Marines to get valuable government papers for opposing powers. Turns loyal to Marines, double-crosses gang. Impossible situations. All devices of blood-and-thunder serial thrillers employed. 11-14-39  
(A) Poor (Y) Poor (C) No

**Challenge The** (Luis Trenker, Robert Douglas) (Foreign) Outstanding production. Historic competition between British and Italian group to gain peak of Matterhorn. Simple, well-constructed plot centers around friendship of British explorer and Italian guide. Superb photography, charming local color, all roles expertly handled. 11-21-39  
(A) & (Y) Excellent of kind (C) No

**Champs-Elysses** (French-Eng. titles) Sophisticated episodes in story of famous avenue, told by schoolmaster to pupils. Napoleon, Louis XV, DuBarry, Pompadour appear. Historical value confused by fictional romance. Many risqué situations. Sacha Guitry as writer, director, actor good but too omnipresent. 12-5-39  
(A) Fairly entertaining (Y) & (C) No

**Conflict** (Miles. Luchaire and Ducaux) (Fren-Eng. titles) Young unwed mother gives child to married childless sister. Maternal instincts complicate situation when child's father blackmails mother. Conflict between sisters over child expertly acted. Many dramatic, delicate situations deftly handled. 11-21-39  
(A) Good of kind (Y) No (C) No

**Disputed Passage** (Tamiroff, Lamour, Howard) (Para) Fine production. Eminent, embittered surgeon dominates talented student by his harsh and coldly scientific attitude. But love awakens humanity in young doctor and great surgeon sends girl away for the good of young man's career. Tamiroff excellent as surgeon. 11-28-39  
(A) Very good of kind (Y) Mature (C) No

**Drams Along the Mohawk** (Colbert, Fonda) (Fox) Historic struggles of Mohawk Valley frontier colonists with Indians and British during Revolution notably screened. Episodic, theatricalized, too long, but well-acted, vital, grimly realistic, at times quaintly humorous, keeping general spirit of book. Fine technicolor. 11-28-39  
(A) & (Y) Very good (C) Too strong

**Escape, The** (Kane Richmond, Amanda Duff) (Fox) Trite little flash-back drama about New York school teacher, crook brother, cop fiancé, and three country youngsters. Usual robbery and gang complications poorly done. Law triumphs, crook dies melodramatically. Definitely class B in all respects. 12-5-39  
(A) Mediocre (Y) & (C) Harmless entertainment

**Espionage Agent** (McCreary, Brenda Marshall) (Warner) Young man in consular service marries girl met abroad, loses job when her previous spy-service for foreign power is disclosed, but together they turn tables on said power and rouse America to counter-espionage. Documentary gone melodrama. 11-14-39  
(A) and (Y) Fair spy-thriller (C) No

**Fast and Furious** (Sothorn, Tone) (MGM) Husband and wife, vacationing at seaside resort, get involved with bathing beauty contest, murders, crook schemes. Usual ridiculous thrill, humor and suspense elements. Affectionate but disparaging husband-wife banter a la mode. Effortless entertainment for many. 12-5-39  
(A) Fairly entertaining (Y) & (C) Doubtful

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

(A) Discriminating Adults (Y) Youth (C) Children

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

**Five Little Peppers** (Edith Fellows, Dorothy Peterson, Clarence Kobb) (Colum) Quaint, wholesome little tale, from well-known book, of stern business-minded man's conversion by the five staunch, generous, lovable little Peppers. Elements of pathos and melodrama, but fun and predominantly refreshing. 11-28-39  
(A) Pleasing (Y) & (C) Good

**Forty Girls and a Baby** (French, English titles) Charming, humorous story of bachelor-professor in girls' finishing school who, with aid of girls, cares for illegitimate child left on his doorstep. Lovable, vivacious little hero. Many amusing situations lightly and whimsically handled. 11-14-39  
(A) and (Y) Excellent of kind (C) No

**Hero for a Day** (Anita Louise, Dick Foran) (Univ) Supposedly successful old grad, actually a night watchman, backed by sports-loving business man, gets involved with publicity agents of big football game and tells off cocky college boy headed in the same direction he went. Grapewin's role only features. 11-21-39  
(A) Feeble (Y) No (C) No

**Honeymoon in Bali** (MacMurray, Carroll) (Para) Domestic comedy of self-sufficient woman trying to cling to freedom and career rather than marry man she loves. Notable child role. Good music, smart dialog, clever situations, make merry entertainment despite some unconvincing acting. 11-14-39  
(A) Amusing (Y) Mature (C) No

**Jamalca Inn** (Laughton, Maureen O'Hara) (Para) Laughton, as avaricious, lecherous English noble, profits by ship-scuttling on Cornish coast, the Inn headquarters for his ruffians. Love-interest by head officer, disguised as ruffian, and pretty, forthright Irish girl. Sensational, gruesome thriller, technically well done. 11-14-39  
(A) Depends on taste (Y) Doubtful (C) No

**Legion of Lost Flyers** (Arlen, Devine) (Univ) Far-fetched tale of far-north airport, haven for aviators of dubious repute. Hero, who was allegedly responsible for fatal crash, struggles to get guilty aviator to confess. Harrowing crashes, improbable accidents, feeble comedy. Exciting stunt flying chief feature. 11-28-39  
(A) Poor (Y) Doubtful (C) No

**Little Accident** (Florence Rice, Baby Sandy) (Univ) Elementary laughable farce about founding that wins all hearts and is center of schemes, tricks, deceptions, acrobatics, near accidents. Crude horseplay by the adult cast of semi-brains. Utterly adorable baby Sandy deserves intelligent settings for her art. 11-21-39  
(A) Fair (Y) Amusing (C) Doubtful

**Mademoiselle Ma Mere** (Darrioux) (Fren-Eng. titles) Ridiculous, amusing situations involving tempestuous, extravagant, squealing heroine and bumptious, elderly husband (in name only) and husband's calm, resolute son. Numerous risqué situations rather lightly handled. Antics of heroine a bit overdone, and too much dialog. 11-21-39  
(A) Fair of kind (Y) No (C) No

**Mr. Smith Goes to Washington** (Stewart, Arthur) (Columbia) Notable film. Lanky, likable, honest, over-naive patriot, machine-appointed Senator, turns tables on machine by phenomenal filibuster inspired by Secretary-heroine. Impressive background of Washington and Congress. Claude Rains fine as politician. 11-14-39  
(A) and (Y) Excellent (C) Beyond them

**Matiny of the Elsinore** (Paul Lukas) (British) Jack London full-bodied sea thriller well-acted, photographed and directed. Crew mutinies. Captain killed by treacherous officer. Passenger-novelist (Lukas) against great odds quells revolt. Exciting, grim conflicts. Excellent characterization. 11-14-39  
(A) Good of kind (Y) Very exciting (C) No

**Ninotchka** (Garbo, Melvyn Douglas) (MGM) Utterly charming, subtle comedy-satire, sophisticated in best sense of word. Pokes gentle fun at Soviet regime. Stern, feminine "comrade" comes to Paris to aid sale of crown jewels to feed masses, and meets Frenchman! A "new" light-hearted Garbo. 12-5-39  
(A) Delightful (Y) Mature but good (C) No

**On Your Toes** (Zorina, Eddie Albert) (Warner) None too expertly photographed ballet scenes are high spots of absurd drama, farce and satire. Stupid, loutish musician-dancer composes modern ballet, is championed by utterly charming Zorina, premiere danseuse. Alan Hale good as stormy temperamental director. 11-14-39  
(A) Fair (Y) Fairly good (C) No

**Remember?** (Taylor, Garson, Ayres) (MGM) Sophisticated romance of whimsical originality, in which rival tries twice to marry heroine and loses both times to hero. Well done, but the double-action plot, weakly jointed in the middle, makes for uneven interest and suspense. Greer Garson miscast. 12-5-39  
(A) Fairly good (Y) Too mature (C) No

**Rulers of the Sea** (Fairbanks, Jr., Fyffe, Lockwood) (Para) Interesting, absorbing realism of fine historical flavor. Will Fyffe excellent as lovable, indomitable little old Scotch inventor who perfects steamship and after much heartache first steams Atlantic. Fairbanks good as his assistant and Lockwood as pretty, outspoken daughter. 11-21-39  
(A) Excellent (Y) Excellent (C) If it interests

**Sabotage** (Charles Grapewin, Arleen Whalen) (Repub) Improbable but fairly interesting story of nightwatchman who discovers, and with aid of war veterans, exposes espionage organization back of sabotage schemes in airplane factory. Love interest supplied by son and nice ex-chorus fiancée. 11-28-39  
(A) Mediocre (Y) Perhaps (C) No

**Secret of Dr. Kildare** (Barrimore, Ayres) (MGM) Third in a series of human dramas with Barrimore in fine role as wise, crotchety, yet kindly hospital doctor. Engagingly he dominates career of his young assistant who, estranged from old doctor, solves, supposedly alone, mysterious ailment of wealthy girl. 12-5-39  
(A) & (Y) Good (C) Doubtful interest

**Shors** (Soviet Russian, Eng. titles) Red leader fights Germans, Poles and White Russians in 1917-19 struggle for Ukraine. Little dramatic continuity, anti-climactic conclusion, but thoroughly artistic production. Magnificent, epic battle panoramas, fine comedy, splendid acting, notably by Samoilov. Usual propaganda. 12-5-39  
(A) Good of kind (Y) Hardly (C) No

**That's Right, You're Wrong** (Kay Kyser and band) (RKO) Novel attempt to turn radio-star into screen "boxoffice" by hilarious picture proving him impossible as actor! Hollywood's hectic production effort finally ended by his histrionic futility. Much dialog, little music. Many laughs for the uncritical. 11-28-39  
(A) Depends on taste (Y) & (C) Amazing

**Those High Grey Walls** (Conolly, Onslow, Stevens) (Colum) Credibly human variation of prison theme. Kindly old doctor, imprisoned for crime, humanizes hard-boiled young prison doctor. A murder, an operation performed at point of gun, provide exciting but not overly tense situations. Conolly excellent. 11-28-39  
(A) Fairly good (Y) Doubtful interest (C) No

**Torture Ship** (Talbot, Pichel) (Producer Dist. Co.) Doctor indicted for murder gives dangerous criminals passage on ship. In return they are to submit to experiment to cure criminal impulses. Pichel good as doctor. Plot and action confused. Violence, horror and suspense elements all utilized. 12-5-39  
(A) Harrowing (Y) & (C) No

# Also for the Visual Field —

## "1000 AND ONE" FILM DIRECTORY (New 15th Edition just out)

"1000 and ONE" The Blue Book of Non-Theatrical Films, published annually is famous in the field of visual instruction as the standard film reference source, indispensable to film users in the educational field. The new edition lists and describes over 5,000 films, classified into 147 different subject groups (including large group of entertainment subjects). An additional feature this year is a complete alphabetical list of every film in the directory. Other information includes designation of whether a film is available in 16mm, or 35mm, silent or sound, number of reels and sources distributing the films, with range of prices charged.  
128 pp. Paper. Price 75c. (25c to E. S. subscribers)

## AN ALTERNATIVE FOR REVOLUTION AND WAR By Albert E. Osborne.

A stimulating, wide-range view of the higher potentialities of visual instruction in promoting world harmony by a "more humanity-centered education." A pertinent reply to H. G. Wells' dictum that "the future is a race between education and catastrophe."  
124 pp. Cloth. Price \$1.25.

## VISUALIZING THE CURRICULUM. By C. F. Hoban, C. F. Hoban, Jr., and S. B. Zisman.

Presents in theory and in practice the basic methodology of visual instruction in relation to classroom procedure. Throughout the text the theory of visual aids is applied to textbook illustration. "Visualizing the Curriculum", itself a splendidly "visualized text", provides an abundance of technical guidance in the form of illustrative drawings of photographs, reports of school journeys, suggestions for mounting materials, for making slides, film strips, etc. It incorporates up-to-date material, provides a fine balance in the treatment of various teaching aids, evaluates various types of aids, and defines the functions and values of each in the learning process.  
320 pp. Cloth. Illus. Price \$3.50.  
(20% discount to schools)

## THE AUDIO-VISUAL HANDBOOK. (3rd Edition) By Ellsworth C. Dent.

Presents in convenient form, practical information for those interested in applying visual and audio-visual aids to instruction. The six chapters include discussions on "The Status of Visual Instruction," "Types of Visual Aids and Their Use," "Types of Audio-Visual Aids to Instruction," "Types of Sound Aids for Schools," "Organizing the Audio-Visual Service," "Source List of Materials and Equipment."  
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- Keystone View Co.  
Meadville, Pa.  
(See advertisement on page 354)
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1819 Broadway, New York City  
(See advertisement on page 376)
- Society for Visual Education  
100 E. Ohio St., Chicago, Ill.
- Spindler & Sauppe, Inc.  
86 Third St., San Francisco, Cal.  
(See advertisement on page 373)
- Visual Education Service  
131 Clarendon St., Boston, Mass.
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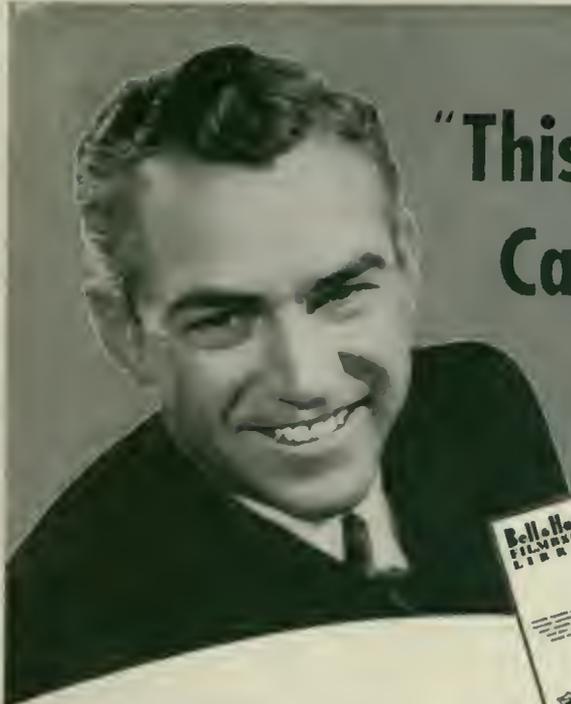
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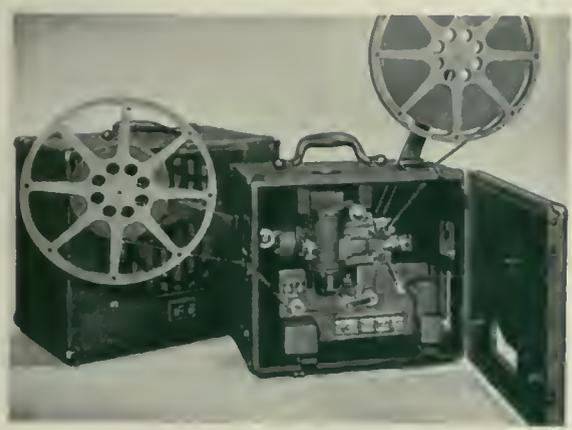
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