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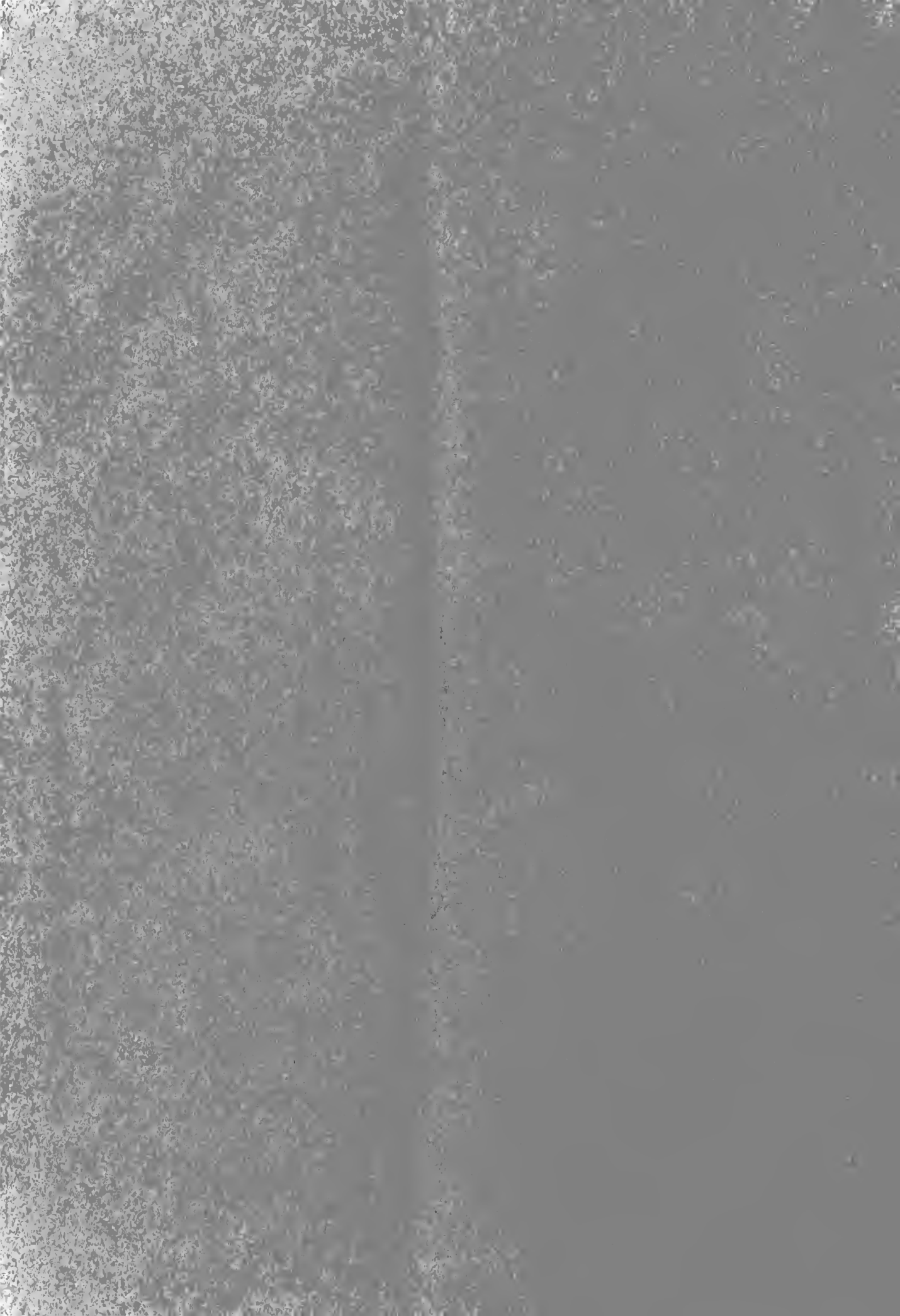
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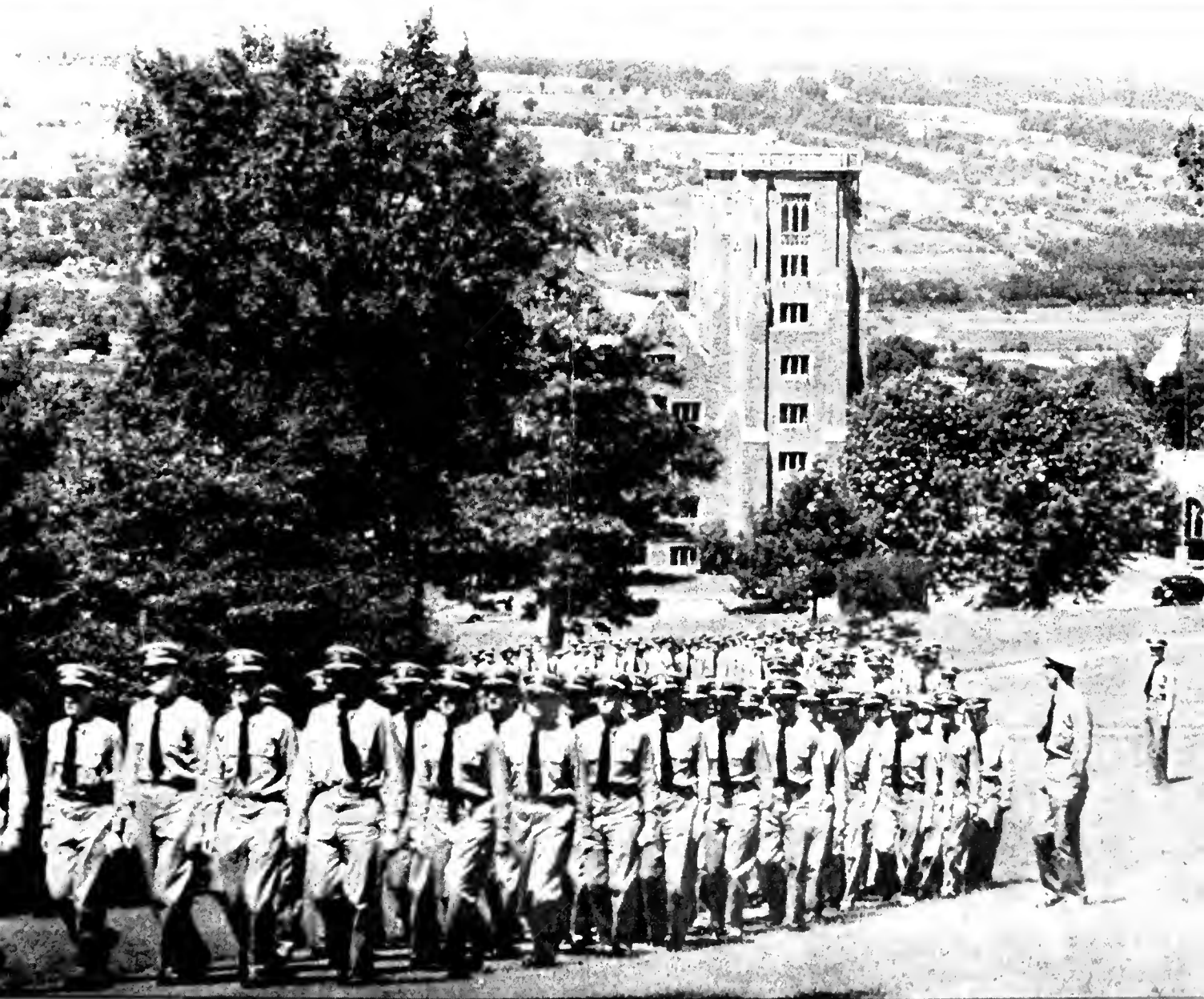


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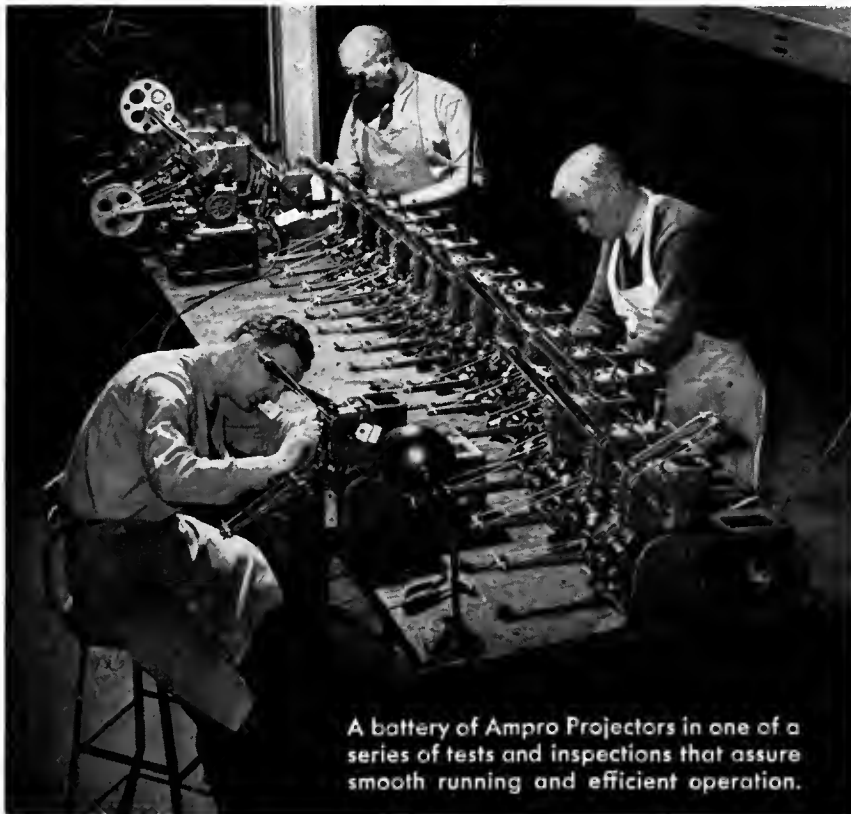
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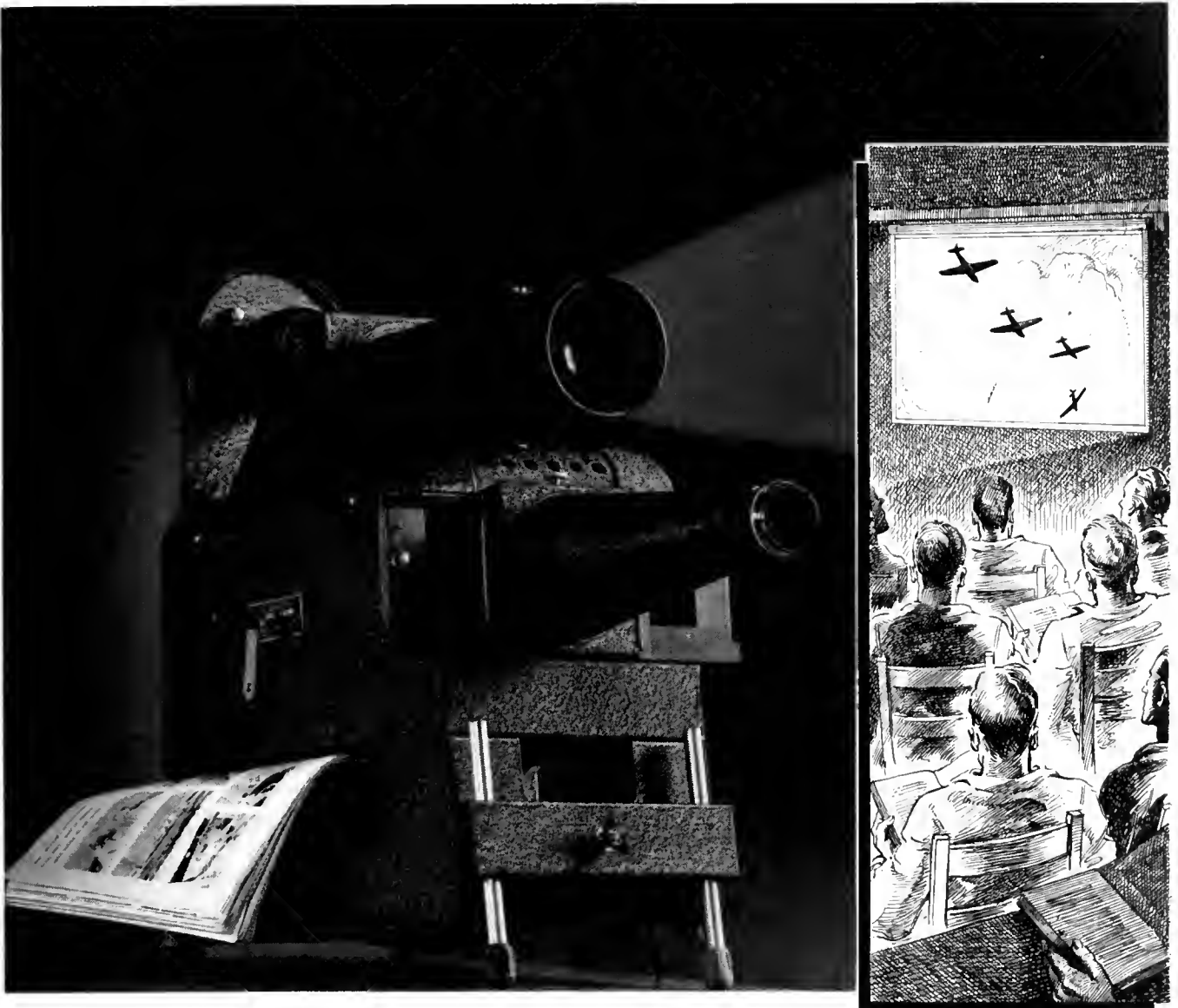
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Texas War Film Program

A comprehensive account of an achievement unique to date—the organization of an entire state for most effective use of war films.

JOHN W. GUNSTREAM

Director of Radio and Visual Education
and State War Film Coordinator
State Department of Education,
Austin, Texas

From "Henry Browne, Farmer," a U. S. Department of Agriculture production distributed by the Office of War Information.



IN a war which is total or nothing for America, every weapon that can honorably help speed the day of complete victory must be seized upon and used—intelligently and effectively. There is no exception.

To win this war, America must have more than the best fighting men and equipment at the proper place, in the proper amount, at the proper time; she must likewise have an informed people, fully aware of the grave problems which confront the nation, and trained and ready to do whatever must be done. There can be no other formula for success. Wars are not won by military weapons alone; the seeds of victory must first be planted in the human mind.

Of all the educational weapons mobilized for wartime service, none has proved more versatile and effective than motion pictures. Excellent for use in training for developing skills, valuable in building confidence in our cause and repugnance to the Fascist ideal, unexcelled in conveying information—information about battles, war production, the issues of the war, the needs of our armed services, *et cetera*—motion pictures are playing an important dual role in the great drama of our times. They are helping mightily to train our armed forces and millions of war workers; at the same time, they are planting the seeds of victory in the minds of the American people.

One of the most significant developments in the field of wartime motion pictures is the broad and effective utilization of the 16mm motion picture by the government to tell the story of America at War to the non-theatrical audience. Our National Government is now seriously engaged in an effort to produce and distribute motion pictures that will help win the war

and build a durable peace. Moreover, it is mobilizing in the effort all available 16mm projection equipment and distribution facilities, educational and otherwise. Notable success has already been achieved by such government agencies as the Office of War Information and the Office of Inter-American Affairs. These agencies are now using the 16mm motion picture increasingly to bring pertinent and concrete information to the people in every section of the country. Thus the motion picture is now becoming, as never before, a great instrument for democratic education—education which is destined to reach into every home, rich and poor, farm and city, with a message that is easily understood and long remembered.

The Texas War Film Program, initiated on November 2 by the State Department of Education, is a direct outgrowth of the government's inchoate policy of using the 16mm motion picture for mass informational and educational purposes. Various government departments had established quite successful distribution channels through existing film libraries and agencies in the several states, but no attempt had been made prior to the beginning of the Texas Program to set up an intensive, state-wide plan for the distribution of government films to all the people. With more than one thousand school-owned 16mm sound projectors, revealed by an official registration of all such equipment, and with a basic distribution organization already provided by twenty-four supervisory districts of the State Department of Education, Texas seemed to offer a suitable proving ground for an all-out state war film program.

At the request of State Superintendent L. A. Woods, a Texas war film plan was designed and presented to

the Office of War Information and the Office of the Coordinator of Inter-American Affairs. The plan involved the cooperation of the OWI, CIAA, all existing Texas film libraries, the Governor's office and leading adult organizations. It provided for effective state-wide utilization of the best 16mm non-theatrical films from these and other government departments, through the cooperative service of all school-owned and other 16mm sound projectors. The final pattern for the Texas War Film Program was effectuated through the intelligent and practical cooperation of Mr. R. C. Maroney, Assistant Director of Distribution, Motion Picture Division, The Office of the Coordinator of Inter-American Affairs, of Mr. Paul Reed, Head, Educational Division, Bureau of Motion Pictures, Office of War Information, and of Mr. C. R. Reagan, Educational Field Adviser, Bureau of Motion Pictures, Office of War Information.

What does the Texas War Film Program seek to do? The purpose of the program is to present to approximately one thousand Texas schools and to adult groups throughout the state, for a limited period, the finest government war films in order to help develop a better understanding of the issues and progress of the War as well as the responsibilities which the individual citizen must assume in the winning of the Victory.

What type of film programs are being presented? The films used in the Texas Program were selected by a committee of Texas educators and lay men. The films were chosen in terms of one basic criterion—suitability for use with non-theatrical audiences, both scholastic and adult, to inform them about the war effort and the ways in which they can aid the cause of victory. All films that do not meet this criterion will be eliminated. The films selected for the Texas War Film Program represent the best distributed by Office of War Information, Office of Inter-American Affairs, Office of Civilian Defense, and British, Australian, and Canadian Governments. All of these agencies distribute films dealing directly with the war effort except the Office of Inter-American Affairs, which distributes films presenting the Latin-American countries, designed to build better understanding between the Americas. The film

subjects were combined into twenty program units, ranging from twenty to forty minutes in length. These units were scheduled intact for school and adult utilization. New releases will be acquired from time to time and used to lengthen short programs, to strengthen weak programs by replacing unsatisfactory films, and to create new programs to supplement the existing schedule.

What is the nature of the organization of the Texas War Film Program and how does it operate? A State War Film Coordinator was appointed by the State Superintendent of Schools to set up and administer the entire program. Under his direction, the state organization, which involved the division of the state into distribution districts, the establishment of district library centers, the appointment of district and local coordinators, and the alignment of adult groups, was fashioned and initiated.

Texas is divided into twenty War Film Distribution Districts, corresponding, in the main, with the Deputy Supervisory Districts of the State Department of Education. In charge of each district is a District War Film Coordinator. One or more prints of each film program are deposited with him; he is given a list of all schools, organizations, and individuals that own 16mm projectors. It is the duty of the District War Film Coordinator to schedule, with the aid of the Deputy State Superintendent, the film programs to the schools and adult groups, to ship the programs in accordance with the schedule, and to service the films periodically. The distribution schedule is intra-district for the entire period and no fixed pattern is followed, although certain basic requirements must be met. Practically all District War Film Coordinators were recruited from existing film libraries.

In each community that has a 16 mm sound projector, there is a Local War Film Coordinator. He receives the film programs from the District War Film Coordinator in accordance with the established schedule. It is his duty to arrange for the maximum number of school showings and to make the programs available

Coffee cultivation on a Brazil plantation — from a film released by the Coordinator of Inter-American Affairs.

(Photo courtesy of Julien Bryan)





A scene from "Battle for Oil", one of *The World in Action* series, released by National Film Board of Canada.

to adult groups by providing, if necessary, both projectors and operators for local meetings. The primary objective of the Local War Film Coordinator is to get the greatest number of showings before the greatest number of people, under the most effective and satisfactory conditions.

The Local Coordinator must make regular reports on all showings to the Office of Inter-American Affairs on self-addressed, franked cards furnished him for this purpose. He must make a similar report to the District Coordinator. These reports record the size and character of the audience as well as the critical comments of the users. Thus they provide useful data and will give important guidance to the development of the whole Texas Program.

How are the war film programs utilized? The films are primarily informational in nature. They are not classroom films in the strictest sense, although some subjects correlate readily with classroom instruction. Curricular correlation, however, is not stressed in the Texas Program. The films have their greatest value in the secondary schools. Some films, notably the Inter-American, are suitable for upper elementary school utilization. The Texas schools are encouraged to show the films in auditorium programs and specially planned extra-school meetings, in which they provide the basic information for forum discussions or later discussions in classrooms. But the final decision is left with the school authorities themselves; no effort has been or will be made to force something "down their throats."

The Texas schools have the responsibility for developing community-wide use of the war films. Adult utilization is given great emphasis. Grown-ups need and want authentic war information. The schools are satisfying this need by planning special film forum discussions in the schools for community attendance, and by providing films, projectors, and operators for adult meetings outside the schools. Many adult groups have their own projectors and are making regular use of the films.

What financial provisions are made for the operation

of the Texas War Film Program? None. This is purely a cooperative undertaking. The government agencies furnish the films free of cost. The District and Local War Film Coordinators donate their services and library facilities, and all transportation costs are borne by the participating schools and adult groups. The State Department of Education provides certain administrative costs.

How long will the Texas War Film Program operate? It is now set up to operate for a period of twenty-three weeks, including holidays. The addition of new film subjects may extend the program for the remainder of the school year.

What adult organization and groups are cooperating with the State Department in the sponsorship of the Texas War Film Program? All important adult organizations in the state have been invited to cooperate in this program. They include the Governor's office and the National Defense Committee for Texas, Texas State Teachers Association, Texas Congress of Parents and Teachers Association, Texas Federation of Women's Clubs, Texas Junior Chamber of Commerce, all regional Chambers of Commerce, all service clubs, and the American Legion.

Comment. It is obviously too early to attempt to evaluate the Texas War Film Program. However, certain facts now available seem to be important. They possibly indicate future developments and results.

The Texas Program must of necessity be a cooperative undertaking. As such, it is succeeding remarkably well. In the working relationship between the Office of War Information and the Office of Inter-American Affairs, the sponsoring Federal agencies, and the State Department of Education, a spirit of friendly cooperation has prevailed. This may be said also of the cooperating film libraries and adult organizations. The schools themselves are going "all-out" in an effort to do what is expected of them. Practically every school in the state that has a 16mm sound projector, or that can get one, is participating in the War Film Program. Complete figures on total showings and attendance for the state as a whole are not available, but complete reports from several districts are very encouraging. One distribution district reported that the films were shown to 25,370 persons during the first two weeks. On the basis of present trends, it is estimated that the attendance for the state will average about 100,000 persons per week. Most of these will be students. The distribution schedules have worked surprisingly well, considering the many difficulties involved. The greatest problems yet encountered are (1) getting the schools to provide for adult showings, and (2) getting the Local Coordinators to make reports promptly and accurately. Every effort is being made to solve these problems.

The Texas War Film Program is providing new knowledge about the kinds of films that are most effective, new knowledge of the best ways to distribute films, and new knowledge of best methods of using films. Moreover, it is giving new impetus to visual education in the schools, and new force to the use of films in community life. But more important just now, the Texas War Film Program is presenting to the school children, and to many adults, a true picture of the war and of the tremendous issues involved.

The Use of Visual Aids in the First Grade

MANY teachers have been using different types of visual aids in their classrooms for years. Different teachers have their own methods of using such aids. In this article, I have attempted to tell how I utilize visual aids in my first grade room at the Elementary School of the Louisiana State Normal College.

One of the most effective visual aids, and one which is easily accessible to all teachers, is the school journey. The school journey, if properly planned, is a means by which objects and materials in their natural settings are made available to the children.

My first grade group went for a walk one afternoon to collect colorful leaves for use in decorating the room. Interest in leaves had been aroused by observation of some leaves which one little girl had brought to school that morning. The children had noticed how the leaves had changed color over the week-end and they were interested in collecting the more colorful leaves which were then available. As we walked through the woods we talked about the changes of color of the leaves and discussed the reasons for the change. One little boy who had gone some distance ahead of the group found a huckleberry bush. He called the group to him, saying, "Look what I have found."

The bush had large ripe huckleberries on it. Johnnie, who had found the bush, suggested that we give the berries to Oscar, a pet baby opossum that one of the boys brought to school on the second day. Johnnie said that he would return to the room for a cup in which to put the berries. While he was gone, the other children picked the berries, all the while discussing whether or not Oscar would eat them. Mildred collected some leaves which were very colorful and which were shaped differently from others the children had collected.

When Johnnie returned, we put the berries in the cup and started back to the room. We had gone only a little distance when Lodo suggested that she would go on and get Oscar so that we might feed him before returning to the room. The children sat down on the ground and waited for Lodo to return

Activities of first-graders in a classroom where visual aids are used naturally, constantly, and with maximum effectiveness.

LAURA STILLEY

Louisiana State Normal College, Natchitoches



Making and arranging materials for the collection cabinet.



Children enjoying the doll house they constructed.

with Oscar. They were very quiet as she returned and put him down on the ground near the cup of berries. Oscar had never seen any berries before. He smelled the ground around the cup. When his little sharp nose finally came to the cup with the berries in it, he immediately began eating them. He took some berries in his mouth, held his head high and back, and chewed very fast. The children were delighted over the discovery that Oscar liked huckleberries.

After watching Oscar and his cup of berries a short time, we returned to the room and put the remaining berries in Oscar's cage. Betty Jean looked at Oscar and said, "We could sure write a good story about this."

I asked, "What could we write?"

Before anyone could say another word, Patsy Ann spoke up, "We will have to name the story 'A Good Walk.'" The children agreed on this title for the story. Three sentences were finally selected by the group and written on the board.

A Good Walk

Look at Oscar. He is eating huckleberries. We found them for him.

After the story was written on the board, Thomas said, "We have three lines on the board." I remarked, "Yes, they are called sentences."

Another child said, "One, two, three. We have three sentences on the board." I then asked if anyone could write the number of sentences on the board. Four children went to the board and wrote "3."

Charles said, "I can write a number for each sentence." He went to the board and wrote "1, 2, 3." Wayne said that he could draw a picture under the story. He went to the board and under the story he drew a circle. He then added ears and a tail to make it represent Oscar. He also drew a bush with many dots on it. Johnnie wanted to help with the picture so he went to the board and drew a cup with a very large handle.

Later I typed the story on a plain piece of paper for use in the opaque projector. Since that time we have used the story along with others which we have prepared for use with the machine. The story was also printed on a large piece of cardboard and placed with the other charts.

Now that the children were through with the story of Oscar and the huckleberries, they were ready to talk about the leaves which had been placed on the table when they returned to the room. They noticed the difference in color, shape, and size of the leaves. From the science reader I read some stories about leaves and the effects of weather on them. Some of the leaves were used to decorate the room while others were placed in the collection cabinet.



The stereoscope aids picture study.

The collection cabinet has furnished much interest for the children. Our cabinet has four shelves. One shelf, they call the whatnot shelf. On this they have a ship, small dogs, a miniature soldier, two elephants, a lion, a lamb, three horses, a cow, four dolls, a gold pitcher, two vases, and two birds. On another shelf they have assembled their clay models. Some of these are painted, while others are left as they were when modeled. On a third shelf is the collection of rocks, shells, petrified wood, Indian arrowheads, alligator tusks, and Indian beads. The fourth shelf contains Spanish moss, pine burs, sweetgum balls, feathers, leaves, and bark from trees. On top of the cabinet stands a big bronze bear with skis and a pack on his back.

The items on each shelf brought about much discussion. Stories were written and rhymes were made. Care was taken by the children to choose the best clay models for the cabinet. Likewise, the most interesting rocks, the most colorful leaves, and leaves from a variety of trees, were selected for display on the shelf. The following are samples of stories composed by the children:

The Collection Cabinet

Look at our cabinet.

James brought some rocks and shells for the cabinet.

Carrol Jean brought a dog and a gold cup.

We are all going to bring something for the cabinet.

Things for the Cabinet

Pick up leaves, pick up leaves,

We have pretty leaves for the cabinet.

Some are red, some are yellow, and some are brown.

The leaves came from oak, sweetgum, pecan, Chinaberry, huckleberry, blackgum, and holly trees. The pine needles came from the long leaf and the short leaf pines.

Perhaps the most readily available of all visual aids are small pictures. Valuable illustrative material can be found in advertising columns of magazines, newspapers,

old books, travel folders, and catalogs. We have a large wooden box in which the children keep this material. They go to the box and get material for use whenever they need it. There is nothing they enjoy more than looking through this material, selecting, and cutting pictures for use in their picture books. Most of the children are making these books. Some can group the pictures on the page. Some can write a word or words under the picture; as, *Fruit to Eat, Things I Like, Toys, Flowers, Houses, Airplanes*. Others paste the pictures on the page, paying little attention to the grouping.

My pictures are classified and put in folders where they are readily accessible. Some are mounted and displayed before the class. The children are permitted to suggest the words or sentences suitable to place under the pictures; as, *Sit up for your dinner, Spot, and The children are swinging*. Those pictures with words or sentences printed under them are placed on the bulletin board, or in some other conspicuous place in the room where the children can have access to them when they are needed.

In the fall many of the little girls brought their dolls to school. After placing them around the room for several days, they decided to build a doll house. The doll house is a big room about five feet by eight and approximately six feet high. It is made of plywood. The children decided to paint the house white and trim it in bright blue. The roof is painted bright blue to match the trimming, and it is blocked off in squares with crayolas to represent shingles. The children made the furniture for the house. It consists of a doll bed, two doll chairs, two tables, and a kitchen cabinet in which to keep their dishes. For their use they made two chairs out of apple crates and a settee from the same material to accommodate two children.

Pictures for the house were either brought by the children or they were drawn by them. To frame the pictures, they pasted each one on a large sheet of drawing paper. Strips of construction paper were cut and pasted around the pictures. Each frame was painted a color chosen by the child who painted it. Two frames were yellow, two were brown, one was blue, and one was pink. A rug was made of brightly flowered cloth which was braided by the children and sewed in a circle.

A set of cups and saucers was made of clay. The cups varied in shape, size, and color, according to the likes, dislikes and differences in ability of the children who modeled and painted them.

The children enjoy dramatizing stories which they have learned. They also make their own stories and dramatize them. They plan and make their costumes. Often they bring long dresses, hats and shoes from home to use as costumes for the play. The costumes made this year consist of a suit for Little Red Riding Hood, a wolf's head, a hat for Jack in the story *Jack and the Beanstalk*, and three fairy costumes made of white crepe paper. The children have cabinets in which they keep their costumes when they are not in use. They draw scenery for use in plays and paint it according to their own plans. First, the children and I draw the outlines on the blackboard. Later, some of the children outline it on a piece of newsprint. With a piece of chalk the scene is transferred to a piece of beaverboard about five by seven feet. The group who made

the original design places it on the beaverboard. However, if there is someone in the room who can draw a particular thing well, such as a rabbit or other animal, he is asked to help. The actual painting is done by about one-fourth of the children. The scenes are kept behind the doll house. When a certain type of scenery is needed, the children get it and place it against the wall to serve as a background for the stage.

There are a number of stereoscopes in the school library. These are often borrowed for the class to use. An effort is made to keep one or two stereoscopes on the reading table at all times. We have many pictures of birds and animals. One day a group of children was seated at a table looking at a bird picture. Salita Sue said, "This picture looks just like a bird that comes to our bird bath."

Johnnie, who was standing behind her chair, said, "Let me see."

She handed him the stereoscope and he looked at the picture about a minute. He handed it back to her, saying, "You haven't seen him there lately. It's too cold for him here now." And with a little laugh, he said, "That's just a red bird."

Salita Sue said, "Oh, but it isn't. I know it isn't."

Johnnie answered, "But I know it is."

She said, "I know it is not a red bird because the name of this bird starts with a C and the name of a red bird starts with an R."

Johnnie picked up the stereoscope again and looked at the picture. He then laid it back on the table. Not knowing the alphabet very well, he said, "I can't help what the name is, it's a red bird."

I overheard the conversation and walked back to the table and sat down, asking to see the picture. I explained to them that the real name of the bird is Cardinal, but that he is often called a Red Bird. I told them that the name under the picture was Cardinal.

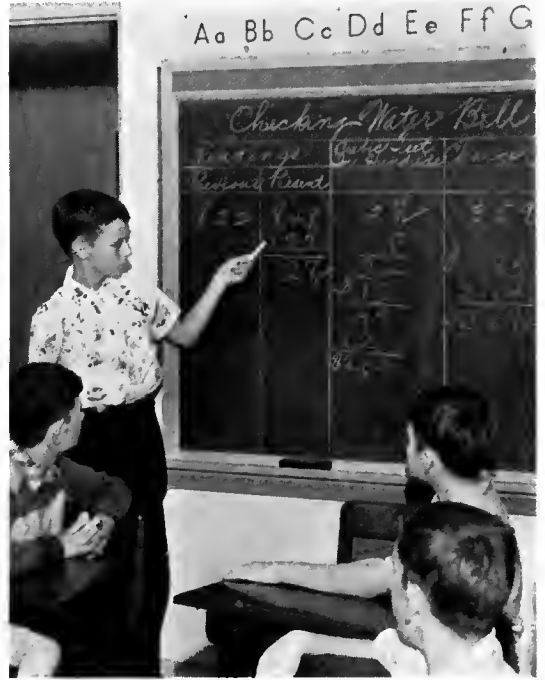
Johnnie laughed and said, "I sure didn't know that."

The use of visual aids in the first grade does not require the expenditure of large sums of money for materials. However, it does require careful planning on the part of the teacher and public. Without careful planning and preparation the times spent on visual aid might be a total loss. The visual material should grow out of the everyday life and experiences of the children and should be kept within the reach of their understanding. Probably the greatest value received from these aids comes from the integration of this material in all the school activities. The visual material is the background for much of the language, reading, writing, spelling, and number work. No attempt is made to separate visual aids from other work in classroom activities. These aids are used naturally, freely, and without artificiality.

A List of U. S. War Information Films—Office of War Information, Bureau of Motion Pictures, Washington, D. C. November, 1942.

This listing replaces all previous ones. It can be distinguished by its brown stiff cover. Government film production proceeds so rapidly that new listings are needed very often. This listing contains titles that are still available only in theaters. However, we should have all the information for future program planning. Local distributors have been included for each government division.

Left: Some of the cast from the I.E.A. film, "Backing Up the Guns." Right: Students working out a problem in schoolmade film on the Long Beach (Calif.) Water Department.



Utilizing the School-Made Public Relations Film

SO YOU have made a school film! Now, *What are you going to do with it?* This question is facing an ever-growing number of teachers who enthusiastically entered into the field of motion picture production because (a) they had a movie camera, or knew where to borrow one, (b) they heard that another school had made a film, and they wanted to keep up with the Joneses, (c) the students liked the idea, (d) the possibility of "learning by doing" made the school film appeal to teachers, students and administrators as a worth-while project, and (e), most important of all, a method of financing the film was worked out. This matter of financing the film may lead to some embarrassment when the question arises as to what is to be done with the film now that it is in finished form. If the sponsor of the film was able to wangle \$40.00 to \$150.00 from the board of education for a one-reel (400 foot) 16 mm. silent film, then the board has a right to know, and in all probability will insist upon knowing, what is going to be done with this school-made masterpiece. If sound was added to the film, the production costs rose to \$125.00 or \$500.00. If color was used the one-reel silent film probably cost from \$70.00 to \$175.00, and if sound was added to the color the costs were probably \$200.00 to \$700.00.¹ More than ever now, with rising Federal taxes making themselves

Concrete suggestions to schools faced with the problem of what to do with a school film after it has been made—with particular emphasis on its role in selling the school to the community.

WILLIAM H. HARTLEY
State Teachers College
Towson, Maryland

felt, will the-powers-that-be want to know what they got for their money.

The use which is to be made of the school-made public relations film will depend greatly upon the type of film which has been produced. Too often, as Hart points out, "the newsreel type of film (usually a group of school highlights, often unrelated) continues to constitute the great majority of films produced by schools for public relations purposes."² This type of film may have an *ad hoc* value to those whose features appear in the random scenes, but we can generally agree with Elliott that "this generalized film can be effective only in the initial stages of its use. When the novelty wears off, then its usefulness is virtually gone, and real work must go into planning a production that holds food for thought."³

What kind of a film should be used for public relations purposes? The most obvious answer is a film which presents the activities of a school in some logical

1. Brooker, F. E., and Herrington, E. H., *Students Make Motion Pictures*. Washington, D. C.: American Council on Education, 1941. P. 35.

2. Hart, William G., "The Present Situation In School-Made Public Relations Films," *Educational Screen*, April, 1940. P. 152.

3. Elliott, Godfrey, "The Future for School-Made Public Relations Films," *Educational Screen*, April, 1940. P. 153.

arrangement and explains them in the light of the philosophy which guides the school program. A series of scenes showing class after class leaving the school building may be of interest to the members of the classes, their parents and friends, but such scenes do little to sell the educational value of the school program to the community. A cardinal principle in school-made public relations films should be that the scenes show action, and the action should be significant. Take these same children who paraded before the camera, smirking, waving and making faces, and show them at work in the laboratory, in the library, in the classroom, and the film will still have the same interest for those who like to see themselves in the movies, but it will also possess interest for those who want to know, or need to know what children are doing in school.

The newsreel is not, however, the only type of public relations film. The Denver schools found that motion pictures which are "the work of the school in showing the community at work" may be more effective in public relations than motion pictures which "show the school at work" with unrelated scenes of as many classes as possible.⁴ Any film which acquaints the public with the work, interests, and efforts of the public school is a good public relations film.

A great deal has been written concerning the techniques of producing the school film and for raising funds to carry on film production in the schools. Far too little attention has been given to the utilization of these films



Making a library at Rufus King High School, Milwaukee, Wis.



Activity of Central High Photoplay Club, Newark, N. J.

after they have been produced. Let us return to our original question. Now that you have produced a school film, what are you going to do with it? Let us summarize some of the practices which have been found useful in this connection.

1. *As a Parent's Night Program.* The first and most frequent use to which the school film may be put is to present it to the student body, parents, and friends. This in itself should prove of interest and of value, but more to the point are the follow-up activities which may be employed. Printed matter may be distributed elaborating on certain points touched on in the film. Student reports, exhibits, and discussions may be held in conjunction with this showing. Next, steps may be discussed by the audience, and plans made for an expansion of the school program shown in the film. In this connection, there is a tendency in most school films to present the school as a dwelling place of perfection, whereas, here is an opportunity to present needs, hopes, and future plans, as well as to point to accomplishments.

2. *Taking the School to the Parents.* It is notoriously difficult to get busy parents to visit our schools so that they may better understand our aims, and thus cooperate in our endeavors. Especially is it true that the fathers of school children can not get to visit their young hopefuls and see them as they go about their school activities. The next best thing is to bring the school to the parent in the form of a short school film which he may see at his service club, at noon-hour showings at industrial plants, at the Y.M., or lodge. Usually these organizations are glad to get such a program. As to whether they will be glad to ask you back depends upon the quality of your presentation. Mothers may be reached through women's organizations, and they will probably be at the parents-teachers meeting the night the film is shown there.

3. *For Sentimental Reminiscing.* Class Days and reunions are always times in which the school film fits perfectly.

4. *As A Report To The School Board.* There has been a tendency in recent years to illustrate the school board report with photographs. Why not with a motion picture? Hardy Finch reports that the Greenwich, Connecticut Board of Education is planning such a report.⁵ Whether your film appears as a formal report or not, the school board should have a special showing.

5. *To Sell Visual Aids To The Community.* If you want to convince the public concerning the value of visual presentation, show them a well made film picturing their own schools in action. Wagner reports an Ohio board of education which bought visual equipment mostly as a result of seeing school made films.⁶

6. *For Doubtful Taxpayers.* If your taxpayers are wondering about what is happening to the money they pay in school taxes, show them with a film. An Ohio community presented their school film at a taxpayers' meeting just before a vote was taken on the renewal of a 3 mills tax for operating, and the tax was promptly

(Concluded on page 26)

4. Brooker, and Herrington, *Op. Cit.* p. 16.

5. Finch, Hardy, R., "School-Made Motion Pictures," *Educational Screen*, June, 1941. P. 256.

6. Wagner, William, S., "School-Made Motion Pictures for Public Relations in Ohio (III)," *Educational Screen*, March, 1940. P. 100.

MOTION PICTURES— NOT FOR THEATRES

Installment 43.—Many and various are the places of non-theatrical exhibition, nearly every one with its plentiful sources of supply.

By ARTHUR EDWIN KROWS

IN 1921, the U. S. Government and Educational foundation surveys estimated that, in this country alone, films were being presented in 44,000 churches and 100,800 schools, in addition to the known wide uses in the Y.M.C.A.'s, K. of C's, women's clubs and the like. Although these figures apparently were compiled with reasonable care, they could not be expected to be accurate, for they were made up chiefly from customer lists of projector manufacturers and distributing libraries. There must have been duplications, and there must have been modifications to be made in the projector lists because of obsolescence and replacements. But, in all events, the number of places of non-theatrical exhibition as given, was vastly more than the number of regular film theatres, which was set at something under 19,000. Estimating the potential market as a whole, if all possible places of non-theatrical exhibition should become steady users, the total figure was given as approximately 600,000, surely including home projectors. And it must be borne in mind, too, that in these later years more than ever before, it is customary to construct all fair-sized schools, municipal buildings, factories and clubs with auditoriums suitable for shows. Of course, there have been limited investigations in specialized directions. In 1931 the U. S. Department of Commerce, for instance, was reportedly engaged in a survey to determine the many ways in which films were being used in business.

Skipping another ten years to 1941, the Bureau of Foreign and Domestic Commerce then reported a school survey showing 6,055 silent 16mm projectors and 4,373 sound in elementary institutions, and in colleges and high schools, 6,037 silent 16's, and 6,374 sound ones, a grand total of 22,839. The questionnaires were answered by 17,500 colleges and high schools and 25,703 elementary schools. Equipment was variously provided. A fair proportion was owned, almost as many were serviced with equipment from central sources, and a very large number came through rental and borrowing.

At the start of December 1942, Zeh-rung's Y.M.C.A. Motion Picture Bureau offered a more conservative breakdown of non-theatrical "outlets" in the United States, representing its own 1941 coverage, showing 907 colleges, 5,328 high schools, 4,192 grade schools, 1,350 churches, 993 clubs, 4,192 industries, 553 Y.M.C.A.'s, and 1,432 miscellaneous other organizations, making a grand total of 15,856. It was held that 65½% of these were "educational," and 34½% "community." The outlets represented were

supposed to be regular, dependable ones; and that cautionary remark indicates what has become of many of the thousands more outlets which appeared in the earlier estimates. It is said that actually the Y.M.C.A. Bureau is obliged to refuse to accept approximately nine of ten applications for films on grounds of unfitness to show. A home show for two or three unexceptional persons is scarcely desirable for a supplier of "free" films, and there must be some line drawn when the show is to be presented on a toy projector or in circumstances violating fire ordinances. Figures given are all for talkie shows.

Is the non-theatrical exhibitor a *bona fide* risk? Surveys obviously should include considerations bearing on that. John Haeseler developed a splendid study of this in his survey of the educational field prior to establishment of the Harvard Film Foundation in 1928. Among other interesting conclusions at which he arrived, he determined that America then had thirty school systems which spend a thousand dollars or more apiece annually from central funds for films, slides, and photographs, or a total of \$289,333, and that, in the ninety cities of over 100,000 population in the United States, each could easily maintain a library. The annual educational expenditure per pupil in 1926, he observed, had ranged, in the twenty largest cities, from \$71.60 in New Orleans, to \$120 in Washington, D. C. Chicago had the largest visual instruction appropriation of all, \$140,000, spending \$10,000 to \$25,000 per year for film purchases alone. A

side decision he made was that the most satisfactory school distribution was the central library owned by the school system. In such a situation, he thought, costs should not exceed 35 cents per projection.

Many schools which purport to use films are not prepared to exhibit them in individual classrooms. While many have 16mm portables, often owned by the science or physical education department, and these may be loaned from class to class, a still common arrangement is to have a projector of semi-professional type in the school auditorium. In such cases, classes remove there for their visual work. This projector generally is to be used also for school and community entertainment purposes, so it frequently takes 35mm film only. Where the requirements are not for just one central school building, but cover a number of schools sufficient to maintain a motion picture and slide department—a "department of visual education"—portable machines may be available for class use, brought in when wanted. The vast majority of school projectors the country over are 16mm, the size which will unquestionably remain the standard for school use. As class showings are mainly in daylight hours, a side problem is darkening the room for proper projection, although complete darkness is undesirable on grounds of safety and discipline. The use of so-called "daylight" screens, with projection from the rear is admirable in many ways, but it has not yet fully met the objections for large audiences.



Called the first railroad motion picture theatre—installed for Red Train Limited pullman passengers between Chicago and St. Louis.

In churches, comparatively few of the older structures are equipped with projection booths, although, even where the architect has provided a booth in any more recent structure, the projector is, too often, a second-hand 35mm machine. Used with or without a booth, this projector is usually placed at the rear of the church auditorium and the screen, originally used in stereoptican entertainments, is stretched before the altar. But preferred practice seems to be to hold shows, even of religious subjects, in the parish house, or in the Sunday School Room, where the 16mm projector prevails.

Places of medical exhibition are mainly hospitals, doctors' and nurses' training schools, and occasional independent quarters of medical associations. Projection equipment in this department is ordinarily efficient, the doctors seeming to realize more than some others, the superior results which may be obtained with proper instruments.

Manufacturing and extractive industry (mining, for example), and public utility groups, show many films on employee training, but such exhibitions are given mainly in recreation and dining halls belonging to the plants, where regular theatrical 35mm equipment serves also for recreational noon-hour shows. Other industrial films, which are intended to inform the public about products and services, are entrusted for exhibition widely to other groups. This is true also of pictures dealing with advertising, distribution and sales—the group which I have marked "commerce." Employee training subjects there are rarely presented in 35mm film, the audiences being relatively small. Only occasionally are the shows on 16mm. Instead, the bulk of the "commerce" internal work is accomplished with slide films. For the showing of those, small slidefilm projectors are common possessions of sales offices. As to the "social service" group, that is distinctive principally in picture production, where it employs films extensively to tell its story in money-raising campaigns. In its own exhibitions, although it maintains many community auditoriums, the subjects screened belong more particularly under the heading of entertainment.

As to the Government in terms of market, the Army theatres, and Navy halls on ships and ashore, use an enormous quantity of 35mm entertainment film. Those who negotiate this constant ebb and flow prefer not to consider their work as part of the non-theatrical field, suggesting, indeed, that in past years the label has definitely handicapped them in procuring late theatrical material. This goes for the use of motion pictures by the veterans' hospitals, too, and, in a recent period, also for the camps of the Civilian Conservation Corps. It applies to the prisons, for which Herbert Brenon, the theatrical producer, tried to get up a regular service of films in 1917.



Automobile "theatre" used by the Armstrong Cork Company of Lancaster, Pennsylvania, to introduce a new product to retailers. They were invited to see the film at their own doorsteps, a private show for a few officials. Salesmen did the rest.



Government schools are film users, and, of course, there the work is unquestionably non-theatrical. And most of the other official projectors are used only to show films made internally and required for study purposes. Remember that this is speaking of the Government in terms of market; the Government as a producer of special films, is to be rated very differently, and I hope earlier pages have made clear in what way this is so.

Local governments do not appear in important aspects save through co-operation with school and health boards, chambers of commerce and training schools for firemen and policemen. Their inclination to use films in the police departments is not far developed, and, in any case, must necessarily involve much internal production of the pictures. They have their own specialized needs which no outsider could know. The county police, of Nassau, on Long Island, made for record purposes a motion picture of a murder case, that of W. F. Gillride, in the summer of 1928. In 1929 the Philadelphia police experimented with talkies to supplement fingerprint identification, and in 1934 the Michigan State Police tried the use of motion picture cameras to prove drunks. These instances are just casual references out of a large number of even earlier date. The police of all countries have been interested in film possibilities for the detection of crime for many years.

The attempts to use motion pictures as court evidence are also old, but these have rarely been successful owing to the technical possibilities of falsifying photographs, or, in all events, in presenting a biased effect by expert editing. In February, 1920, a California court ruled out the use of films as murder evidence, and, in November, 1923, a New York court denied them in an accident suit. On the other hand, in March, 1923, Judge Weil, of the Manhattan Domestic Relations Court, projected, for the benefit of an exceptional number of men and women before him who were in marital difficulties, a theatrical motion picture which, in his opinion, dealt constructively with the subject of bickering couples. And, in September, 1933, Counsel Max D. Steuer, arguing an al-

leged alienation of affections in a New York Supreme Court, put forth for the jury's consideration, motion pictures purporting to show the once happy home life of his client.

A potential non-theatrical motion picture market, which has attracted much attention from time to time as probably very profitable, is constituted by the department stores, the films to be of the employee-training type, and also to help sell goods by direct public appeal. Comparatively few stores are equipped for these purposes. Wanamaker's, in New York City, is one, with an attractive auditorium in which films are frequently shown to shoppers. One of the earliest conspicuous cases of department store activity known to me is the show given by Harris-Emery's, of Des Moines, in September, 1916. At that time, fashion pictures, made currently for the theatres by Pathé, were exhibited along with travelogues, to inform customers and to stimulate their interest in the new fall styles. -

And speaking of stores, there are the shop windows, where advertising films have been shown since ever so long ago, using continuous projectors. In England, one of the claims to native priority in projected-picture development, is based on a window show—that, in November, 1889, William Friese-Greene thus attracted a sidewalk crowd in London, which had to be dispersed by the police. Continuous projectors have been favored also for exhibitions at conventions, and the size of this market may be guessed when it is known that competent estimates set the number of conventions in the United States at approximately 15,000 annually. Most large convention halls, however, are permanently equipped with 35mm standard theatrical equipment.

Fraternal lodges, Odd Fellows' Halls and so on, are sometimes fitted permanently to show films, although, as in most of the specialized hobby and sports clubs, their projectors are usually brought in from outside as needed. Farm Federation centers and Granges have their film shows. Sanitariums, old folks' homes, prisons and reformatories are represented in the non-theatrical lists. Not to forget summer camps, museums, fortresses, coun-

try clubs and firehouses. Hotel ball-rooms are so frequently used for public gatherings that the more active ones possess their own standard theatrical machines. There are several small theatres in mines, far underground, to provide recreation for workers, World War No. 2 brought many other underground sorts in air raid shelters. One of these was mentioned on an earlier page. In fact, in almost every place where human beings congregate, it will be found that some attempt has been made to catch their attention with motion pictures. And a surprisingly large number of these places is ready to show films regularly through the long, unceasing efforts of George Zehring and his Y.M.C.A. Motion Picture Bureau.

As long ago as 1910—and for aught I know there may have been earlier instances—a project was afoot to show films in railroad stations on the same screens which announced the trains. That particular one concerned the Pennsylvania Railroad, which considered a possibility of trying it out in the Union Station at Pittsburgh. Of course, this form is now in active use in various cities. There is one little theatre of the type, opened in 1937, at Grand Central Station in New York City, and several years earlier was instituted the one operating at the South Station in Boston. The experiment of entertaining diners with films has been tried, less prominently but quite as persistently. A recent example was the trial by "The Talky Sandwich Shop," at San Diego, California, in 1931. In 1936 the Paramount Court Restaurant, adjoining the Paramount Theatre in London, exhibited newsreels. Then there were the *rotisserie* at Jackson, Mississippi, and a beer garden in New York City, which used films in the spring of 1936. In 1939 the New Jersey State Alcoholic Beverage Commissioner approved the exhibition of films in taverns; in 1940 authorities of Worcester, Massachusetts, banned movies in places serving liquor.

The transportation centers and their related activities have never ceased in their attractiveness to showmen. Among these, ships, for obvious reasons, have been most receptive to films, and seagoing projectors have long been known. In May, 1910, Pathé was jubilant because five of its professional projectors had been installed on as many U. S. battleships. In 1912, transatlantic passenger boats of the French Line were showing pictures on the high seas and, in November, 1913, A. H. Woods, the stage producer, in one of his many side enterprises, installed machines on ocean greyhounds of the Hamburg-America Line. The Italian Line followed suit in the summer of 1914. The military transports, of course, had film exhibitions aboard throughout the First World War period. In 1920 the American S. S. *Martha Washington* installed movies. There seems to have been less favor given to the

plan at first by the Pacific shipping interests, but publicity earned by the film equipment of the S. S. *President McKinley* when it sailed from Seattle, in 1923, apparently broke down all remaining West Coast barriers.

American ships have generally observed the U. S. land fire precautions in such installations, but I have been shocked in even late years at the careless violations of ordinary common sense in this respect, in the equipment used for nitrate films on many foreign passenger vessels of allegedly modern type. Before 1923 the exhibition of nitro-cellulose film was forbidden on ships of United States registry, but in that year the adoption of recommendations of the U. S. Bureau of Standards opened the way for the proper, authorized use of both nitrate and acetate. Of recent years, Orton Hicks, of New York, conducted a prosperous business by supplying 16mm film entertainment for ships.

Exhibitions on railroad trains have not so far been steady occurrences, when intended merely to amuse the passengers. When the exhibition cars have been used as traveling lecture halls, however, they have been popular and have given excellent service. It is said that the first car movie "theatre" was operated by the New York Central Railroad to show instructional films to its employees in various parts of that system. Early in 1914 there was a car of the sort moving on the lines of the Chicago & Northwestern. The Canadian Government used a similar car early in 1917 to spread lessons in safety. But what appears to have been the first American entertainment movie for passengers in transit, was remarked in 1923 on the Chicago & Alton Railway. In all events, the Railway made that claim for it.

At the same time I note that, about February, 1915, a concern called Kinetic Films was organized at Buffalo, N. Y., to show films on trains. Also, knowing how actively Pathé Frères worked to realize every conceivable use of motion pictures in the earliest years of the industry, I suspect that its projectors must have gone on trains at least as soon as they did on battleships; and I should not be surprised to learn, therefore, that the railways of France represented the actual pioneers. I should look for the facts in the history of the French Pathé Company, which did it many times over the years. The most recent Pathé examples shown by my records occurred in May, 1936, when the English express train from London to Leeds was equipped, and in March of the same year, when machines and films were provided for the express from Leeds to Edinburgh.

In December, 1935, the Coast to Coast Railroad Theatre Corporation, with an idea of service modeled on that of the dining-car system, was formed at Albany, N.Y. Incorporators were Oscar Rubin, Goldie Stahl and Mollie Schnee. In May, 1936, announcement came from Minneapolis

that the Chicago, Burlington & Quincy Railroad would show talkies on its three crack Western trains from Chicago to Denver, using dining-cars after mealtime. Test showings, over a two-weeks period, involved questionnaires filled in by the passengers, and decided, among other considerations, that an admittance charge of twenty-five cents was proper. Seating capacity was thirty-eight persons, and the equipment was 16mm. Theatrical subjects were shown, and a marked preference was evidenced for musical comedies. The Burlington officials were reported to be immensely pleased with results, and were said to have planned the addition of a number of exclusively amusement cars to their rolling stock. But the other railroads in the Conference for that zone, asked them to drop the plan for the time, indicating, however, that after further study it might be resumed.

"First" showings in any unusual places are most likely to be mere press agent stunts. Such was P. W. Campbell's exhibition of Harold Lloyd's comedy "Safety Last" on a Los Angeles street car in December, 1929. Likewise, without good and sufficient reason, we already have heard of "first" movies in airplanes and dirigibles. Meaning no disrespect to the aims of this relatively harmless publicity, one may nevertheless observe that such "firsts" are not really as epochal as the press agents seem to believe. In the autumn of 1936 Universal Pictures made much of its exhibition of "the first sound picture to be screened in the air," the feature being "Air Hostess," the place in a transport plane flying high over New York City, and the audience chiefly local newspapermen. This stunt was repeated in Chicago and Kansas City.

Reach

It seems self-evident that a haphazard course of nature rather than a rule of reason made non-theatrical pictures what they were and places of exhibition what they became. The same, scarcely managed forces were involved to bring supply and market together by creating a system of distribution. Of course, it was easy and inexpensive enough to ship films from producer to consumer. After January 1, 1917, when the regulation became effective, it was possible to send motion picture films by parcel post. Still, this was scarcely a system of film distribution. In the main the system was a borrowing from theatrical practice wherever the method seemed to fit the case. Exchanges—that is, local supply depots—operating as branches of central offices, distributors with regional franchises, independent and block booking schemes, all were adopted and used together with compromises suggested by expedient ideas in other lines of merchandising. For variety of approach to the customer, the non-theatrical field possibly even has had some lessons to teach to theatrical men.

(To be continued)

All photos courtesy of
the Edison Company
and the Museum of
Modern Art.

Edison Tried It, Too

By WILLIAM L. JAMISON

The field investigator for the Museum of Modern Art Film Library, who worked with Edison throughout his motion picture years, tells why non-theatrical folk should celebrate the inventor's coming birthday

WHEN IT comes to opinions on education, the outstanding paradox in the much discussed attitude of Thomas A. Edison—whose birthday occurs in February along with those of two other great Americans—was that on one hand he could not conceive of any normal person being too lazy to learn, and on the other he gave his life to creating apparatus to save human effort. It seems to me that this was at the bottom of his frequently expressed opinion that the motion picture, which he invented in about all practical aspects, would supplant the classroom textbook "in ten years." These words were twisted to say that it would supplant the *teacher* in ten years; but I have never seen any direct quotation which said precisely that.

Of course that would have been wrong. We always will need teachers. Regardless of the march of technology, there always will be a requirement for a directing mind to apply the dumb machine and to interpret its action. But to this man who, in his early years, was so athirst for knowledge while denied the benefits of formal education that he forced his eager, unaided way into vast secrets of science for the benefit of mankind, it was just incredible that anyone could refuse to take up knowledge once it was spread before him. It is a pity that this honest and understandable point of view should have led him to utterances which antagonized teachers and that have caused many of them since to dismiss all of Edison but his inventions.

In this indiscriminate shutting-out, the affronted teachers have closed the door also on many of Edison's teaching contributions—constructive ideas and practical approaches to classroom problems which far outweigh his well-meaning trespass on pedagogical dignity. As I recall, he talked about a "vanishing" opera, too—at that time when his invention of the phonograph had caught the popular imagination—instead of which

Interior mechanism of the Home Kinetoscope. The hand touches an arc light control, but the carbons are missing. Note the base made of wood and the hand-drive in front for the tripartite film.

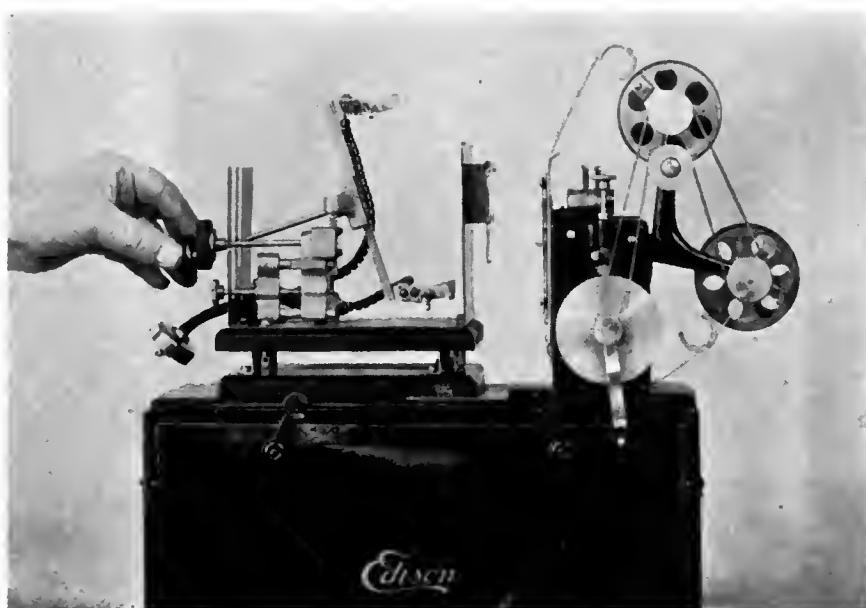


The Wizard of Menlo Park about 1913. He is giving final inspection to his then newly invented Home Kinetoscope made to serve a still undeveloped non-theatrical field.

his talking machine gave the opera an extended lease on life by developing musical appreciation everywhere outside the Diamond Horseshoe. And his mistaken judgment in still another vast field was evinced when he pronounced the talking picture something that the public did *not* want, his own early experience with talkies not having turned out so well. But is a great benefactor of the race to be condemned for these relatively small opinions when he proved his unerring knowledge of what the public does want by giving it the incandescent light, the central power station, the phonograph, the motion picture, and a host of other tangible blessings?

* * *

IT IS NOT common knowledge in the field of visual instruction that Edison produced a number of teaching films and made widely available a non-theatrical projector designed and built in his own laboratories, together with



a library of other pictures to be run upon it. While these items are long since forgotten even by those who knew the facts best—just as the once celebrated “Edison Conquest Family Program” of clean theatrical motion pictures has passed from recollection—the circumstances in which his memory may be slighted by some person ignorant of what he really did for visual instruction, justify a reminder of the facts in this place and on this anniversary occasion.

In the pioneer motion picture period of the first two decades of the present century, when there was small differentiation between theatrical and non-theatrical films, nobody thought much about all this. It was just taken for granted that Edison had an organization that produced entertainment films with machines that he had devised in a sort of recreational way between times, and that he was too busy with more important things to supervise or even to decide on “picture plays” that were turned out. There was, besides, a prevailing contempt for pictures, fine critics holding that the crowd went to see them mainly because the *hoi polloi* didn't know anything about Art. Nevertheless, the Edison Company, in common with all other cinematographic enterprises of that colorful time, produced many subjects that nowadays would fall readily into the non-theatrical class, under such headings as Geography, Social Science, and Literature. There were, for instances, the patriotic “history” reels: “The Minute Man,” “The Capture of Fort Ticonderoga,” and “The Declaration of Independence.” Those theatrical pieces were made, of course, at the Edison Bedford Park Studio in Manhattan's Borough of the Bronx, and not in his main plant at West Orange.

Then it was a prevailing practice for a producing organization to make films for any customer who happened along, in addition to the regular theatrical output; and, again in the case of the Edison Moving Picture Company (which was just one of many businesses bearing the inventor's name), no outsider attributed to Edison personally such basely commercial reels as that which his film studio made in 1914 to advertise Skinner's Silks and Satins.

The Skinner film is mentioned particularly because in it occurred a passing study of the silkworm. Other industrial subjects, in which scientific demonstration became necessary, led to the shooting of more footage of an obviously “educational” nature. And, if Edison was not personally responsible for the being of such material, he was at least made aware thereby of especial camera opportunities for popular learning. I do not at all doubt that these excursions into advertising pictures for large industrial accounts had much to do with the subsequent production of teaching films that really were Edison's.

Impelled by his own special interests in matters such as electricity, chemistry and “dynamics,” rather than by any survey of the school field—which at that time was virtually non-existent anyway—Edison produced experimentally quite an impressive list of “scientific” subjects. The titles included: “Magnetism and the Electro-Magnet” (in six reels); “Crystals: Their Habits and Beauty” (first of

the natural and physical science series, released in December, 1914); “The Cecropia Moth,” “The Cabbage Butterfly,” “Draining Meadow Land,” “Getting Acquainted With Bees,” “Hydrostatics,” “Ants and Water Bugs,” “The Housefly,” “Insect Life,” “Microscopic Pond Life: Algae,” “Lady Beetles,” “The Sea Horse,” “Sea Lions,” “The Larvae,” “Spiders,” “An Ocean Recluse: the Hermit Crab,” and one, as I recall, concerning sharks. The emphasis was on nature study, it seems from this list; but it contained plenty of “electricity, chemistry and ‘dynamics’” nevertheless.

It would be difficult to say what these films cost, for they were frankly experimental and involved many long hours of valuable attention apart from the daily laboratory stint. Five dollars a foot, at a time when many a feature was made under two, is a very meager estimate. The more technical subjects were put forth under Edison's personal direction, by Sheldon

(“Skeets”) Warner, a tall lanky scientist who subsequently left the Edison employ to go into business for himself, and whom I last knew as a maker of precision gauges for Henry Ford at his own plant in West Orange, New Jersey. As to what has become of the films, I cannot say positively offhand; but George Kleine was distributing some of them well into the nineteen-twenties.

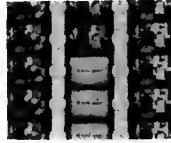
* * *

BUT IT was “Bill” Waddell who initiated the train of events which led to production of the Edison Home Kinetoscope. Waddell was another of those monkey-wrench scientists who are so inextricably connected with the progress of American invention. While “the Old Man” was astounding the world with the magic of his regular theatrical Kinetoscope, Waddell was tinkering with a couple of simple sprockets out of which he hoped to evolve a toy projector for children. It was not an idle dream, either. I have often said that, if he had not been turned aside from it, the Edison plant would not have been large enough by several acres to meet the probable market demand.

When the idea came up for Edison's consideration, the playing objective was dismissed in favor of making a projector that might be used by adults in the home, the classroom, and in all those other conceivable places which we now call non-theatrical. “Billy” Gaul, the laboratory expert on machine design who had acquired a personal interest in what his friend Waddell was doing, was given the gadget for official development. Under his careful supervision the Home Kinetoscope came into being. The nature of that machine is clearly shown in the illustrations accompanying this article.

There were sizeable orders for it hither and yon and, to encourage users, a large number of theatrical films made by the Edison studios were reproduced by optical

(Concluded on page 35)



A specimen Home Kinetoscope film. The actual size is indicated above at left. Enlargement shows three parallel rows of pictures which were projected as the mechanism moved the film up and down its length.

Department of Visual Instruction of the N. E. A.

THE annual D. V. I. meeting at St. Louis next month, held concurrently with the seventy-third Annual Convention of the American Association of School Administrators, February 26-March 2, should command special attention from all interested in the visual field. It comes at a crucial time, when the tide of war is definitely turning toward an Allied Nations victory, a victory which may come sooner than anyone may think or can know. The sudden advent of peace to the war-torn world will bring problems as tremendous as those of war. The educational field must give its best if we are to maintain our national equilibrium through the world-shaking readjustment that will begin the moment the guns are silenced.

Visual methods and materials have played and are playing a mighty role in national training for the war emergency. They should play a still larger role indefinitely after the war. The Department of Visual Instruction of the N.E.A. should become, as never before, the dominant national force for raising visual instruction to hitherto untouched heights in peace-time education. The February meeting is none too soon to begin definite plans to that end. Curtailment of travel will doubtless cut down attendance from distant areas. It is the more essential that all D.V.I. members within reasonable radius of St. Louis do their utmost to be present. The tentative program, printed below, should be richly worthwhile, not only for its own content but as a stimulus to important planning for the months and years ahead. The St. Louis meeting should be a definite step toward a greater future for visual instruction. Say to yourself now, "I'll be there," and mean it!

Tentative D.V.I. Program

Monday, March 1

9:30 A.M. Business Meeting

2:15 P.M. Dr. Ben Wood, of the U.S. Office of Education and Columbia University, will speak on the changing map of the world due to the air age.

Tuesday, March 2

9:30 A.M. Ivory Room, Jefferson Hotel

2:15 P.M. Crystal Room, Jefferson Hotel

Theme: "THE USE OF VISUAL AIDS IN WAR TIME"

A. For Training Purposes

1. In the Army—Captain Charles Hoban, Signal Corps
2. In the Navy—Lieutenant Don Williams, U.S.N.R.
3. In School and Factories—Mr. Floyd E. Brooker, U.S. Office of Education

B. For Information and Understanding

1. At Home—Mr. Paul Reed, Director, Bureau of Motion Pictures, Office of War Information
2. And Abroad—(A speaker from the State Department has been invited)

DVI Zone Officers

Several changes have occurred in the list of officers for the DVI zones during the past few months. Following are the names and addresses of the presidents and secretary-treasurers as they now stand.

Zone I (Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, Vermont)

President, Edward F. Wheeler, City Schools, Bristol, Conn.

Secretary, Chester A. Robinson, J. S. Kendall School, Belmont, Mass.

Zone II (Delaware, Maryland, New Jersey, New York, Pennsylvania, Virginia)

President, E. Winifred Crawford, Public Schools, Montclair, N.J.

Secretary, James S. Kinder, Pennsylvania College for Women, Pittsburgh

Zone III (Indiana, Kentucky, Michigan, Ohio, West Virginia)

President, Ford L. Lemler, University of Michigan, Ann Arbor

Secretary, D. Arthur Bricker, Visual Aids Exchange, Cincinnati Public Schools

Zone IV (Illinois, Iowa, Missouri, Wisconsin)

President, L. W. Cochran, University of Iowa, Iowa City.

Secretary, Donald W. McCavick, 313 College Court, Iowa City, Ia.

Zone V (Minnesota, North Dakota, South Dakota)

President, Ella Callista Clark, Winona State College, Minn.

Secretary, Donald K. Lewis, Central High School, Red Wing, Minn.

Zone VI (Idaho, Montana, Oregon, Washington)

President, Alan Finstad, Fife School, Tacoma, Wash.

Secretary, Katherine S. Klise, High School, Sunny-side, Wash.

Zone VII (Arizona, California, Nevada, New Mexico)

President, Boyd B. Rakestraw, University of California, Berkeley

Secretary, George M. Jamieson, Jr., City Schools, Eureka, Cal.

Zone VIII (Colorado, Kansas, Nebraska, Utah, Wyoming)

President, Lelia Trolinger, University of Colorado, Boulder

Secretary, Jeanette Parker, State College of Education, Greeley, Colo.

Zone IX (Arkansas, Louisiana, Oklahoma, Texas)

President, B. F. Holland, University of Texas, Austin

Secretary, Paul F. McRoy, Visual Education Laboratory, 1500 Louisiana St., Houston, Tex.

Zone X (Alabama, Florida, Georgia, Mississippi, North Carolina, South Carolina, Tennessee)

President, Oscar Sams, Jr., University of Tennessee, Knoxville

Secretary, Bernice Mims, Extension Division, University of Florida, Gainesville

Send in your renewal to the secretary of your zone!

(Concluded on page 24)

The Film and International Understanding

The Cinema in World Education

Dr. Paul Monroe

THE school must include the cultural range of a society. Hence in these modern times the school should include the cinema. In fact, education, though not always through the formal education of the schools, has already included the cinema.

One argument for the general recognition of the educational power of the film for good or for evil in world affairs is the general use that has been made of it by the totalitarian countries to produce the subordination of their youth to their ideology. The cinema becomes with them one of the most favored methods in modern education to produce the results which they desire. The advantage of this method is that it is not confined to the formal educational processes of the school.

It is a well known fact that America is best known in many foreign lands through the cinema. Perhaps by no other method could America be made known so intimately to foreign observers as through this instrument. Its possibilities are almost unlimited.

The cinema as now used in many modern schools in geography, history and related subjects is a vital aid to auditory impressions, and as a visual aid is always very effective. This use is only a beginning, and may be but a very slight indication of the possible future use of a method which is capable of a mighty development.

* * *

DR. MONROE'S optimistic view of the potential expansion of the use of the educational film certainly is being borne out, even as these very lines are being written. Even the most enthusiastic advocates of visual aids have been amazed by the size and scope of the tremendous contribution which the educational film already is making to the war effort in so many ways—and the end is not yet!

The statement that the present use of the educational film "is only a beginning, and may be but a very slight indication of the possible future use of a method which is capable of a mighty development" is nowhere truer than it is in the field of international understanding. Here we have only begun, and a whole world of opportunity lies ahead.

Two fundamental causes may be responsible for the slower progress in this field . . . one of them technical, and the other psychological:

First of all, certain technical devices, such as color, sound, montage and synchronization, which enable the film more easily to overcome barriers of time, space, and language, have only recently been brought to a high degree of refinement.

Secondly, there was no intense demand for use of the film in international understanding until the present world crisis arose, and therefore even the techniques which were available were not seriously considered in this particular connection.

Some travel films have used these techniques with

Edited by DR. JOHN E. DUGAN

Haddon Heights, New Jersey, Schools

EDITOR'S NOTE—Dr. Monroe, who wrote this brief article exclusively for this page, is a world renowned authority on educational history and international education. In addition to service as President of the World Federation of Education Associations and as Director of the International Institute of Teachers College at Columbia, he has held distinguished educational posts in various parts of the world, and holds honorary degrees from the University of Peking, the University of Brazil, and the University of Dublin.

This page is honored to have Dr. Monroe's comment on "The Cinema in World Education."

great effectiveness. Although not usually made with an eye to developing international understanding, some of these films nevertheless contain material which may prove to be of great value in that direction.

Although we still are learning some of our first lessons in the use of the film in developing international understanding, experience in the present crisis already has evolved certain principles which seem to be valid in this field. Purely militaristic films, films which are chiefly concerned with the movements of masses of troops and equipment, do not seem to be particularly effective. Films which are purely nationalistic, which seek to portray the power and glory of some nation to the exclusion of almost everything else, do not contribute to friendly understanding. Films which preach about abstractions do not achieve very concrete results.

Those films which center about ordinary human beings and reach out from them for their lessons seem to be most effective. When Mr. Proudfoot shows a light, he creates more real understanding and sympathy than many a lofty flight of cinematic artistry might achieve. "Village School" seals a bond of friendship that a film tour of all the universities in England could not create.

This principle of ordinary human interest applies even when the film is concerned with military matters or with abstract ideas. We can sense the drive and determination of an army which is marching along with Corporal Jones, and we can become emotional about some abstract principle which is pressing in on the hopes and fears of some ordinary mortal on the screen. Perhaps this principle of interest in the human individual may be the seed from which will come the power of the film in bringing about international understanding and influencing reconstruction in the post-war world.

Will this sort of film be the type for those days and those needs? Will the documentary film play a major role? How will these films be financed, produced, distributed, exhibited, interpreted?

These questions challenge all those who are interested in visual education. Answering them will demand intelligence, ingenuity, and practical ability. They deserve all of that. For how they are answered may have much to do with determining the course of reconstruction in the post-war world.

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SCHOOL MADE MOTION PICTURES

ONE of the outstanding school-made films of 1942 is *Hoover High Prepares*, the timely production of the students of Herbert Hoover High School, San Diego, California. Winner of a first award in the New York University High School Motion Picture Contest, the film contains many ideas in which school film makers are interested today.

Through the courtesy of Miss Ruth Henry, faculty advisor of the Herbert Hoover photography group, the complete shooting script of the film has been secured and is partially reprinted below. The script gives full details for 98 scenes, numbered consecutively 1 to 98, with customary opening and closing titles. Every scene is marked as close-up (C.U.), middle shot (M.S.), long shot (L.S.), and special techniques required in certain scenes, such as panning, camera angles, camera positions, etc., are always indicated.

The film is divided into 10 parts by content titles as follows:

| | |
|--------------------------|-----------------|
| First Aid Classes | Scenes 2 to 18 |
| Knitting | Scenes 19 to 31 |
| Stretcher Construction | Scenes 32 to 58 |
| Surgical Dressings | Scenes 59 to 63 |
| Red Cross Sewing | Scenes 64 to 68 |
| Red Cross Collection | Scenes 69 to 71 |
| Defense Stamps and Bonds | Scenes 72 to 79 |
| Print Shop Works | Scenes 80 to 86 |
| Art in Defense | Scenes 87 to 92 |
| Air Raid Drill | Scenes 93 to 98 |

To show the form and detail of the shooting script, the subject of Stretcher Construction above is reprinted in full below:

Title—STRETCHER CONSTRUCTION

- Scene 32. C. U. Sign on wire around aluminum pile on lawn. "Aluminum for Stretchers". Two completed stretchers arranged in front of it.
- Scene 33. M. S. Six boys bring boxes full of aluminum and put on pile, then walk away.
- Scene 34. C. U. Pile of aluminum showing sign and completed stretchers again.
- Scene 35. C. U. Furnace red hot.
- Scene 36. C. U. Pot of melted aluminum. Dipper stirs it around.
- Scene 37. C. U. Dipper pouring aluminum into mold.
- Scene 38. C. U. Taking stretcher leg from mold.
- Scene 39. C. U. Completed stretcher legs on table and more being placed there.
- Scene 40. M. S. Two boys working at lathe turning stretcher arm.
- Scene 41. C. U. Hand working on one end of stretcher arm.
- Scene 42. M. S. Two boys take arm from lathe and examine it.
- Scene 43. C. U. Drill going through braces. Small pieces of metal flying about.
- Scene 44. C. U. Hands putting bolt in to hold braces together.
- Scene 45. C. U. Hand hammering rivet in braces.
- Scene 46. C. U. Girl unrolling stretcher canvas.
- Scene 47. C. U. Girl measuring with yardstick on canvas.
- Scene 48. C. U. Girl cutting canvas.
- Scene 49. C. U. Girl folding and creasing hems in canvas.
- Scene 50. C. U. From over girl's shoulder, two shots of canvas being sewed on power machine.

By **HARDY R. FINCH**

Head of the English Department
Greenwich High School, Greenwich, Conn.

We are pleased, as our readers will be, at the re-appearance of "The Question Box" in this issue. It will be conducted by Donald A. Eldridge, as successor to Godfrey Elliott who joined the Army Air Forces last September. Mr. Eldridge is Director of Visual Instruction in the New Haven Schools and has long been interested and active in the making of school-films. We are fortunate in having the able continuance of "The Question Box" thus assured.

Nelson L. Greene

- Scene 51. C. U. Drilling hole in wood for fastening on braces.
- Scene 52. C. U. Working braces to check them.
- Scene 53. M. S. Three boys tacking canvas on stretcher arms.
- Scene 54. Hand hammering tacks in canvas.
- Scene 55. C. U. Stretcher opened up, showing stencil of Red Cross on it.
- Scene 56. M. S. Row of completed stretchers. Boy places another in row.
- Scene 57. M. S. Student carrying completed stretcher out of shop and placing it in Red Cross station wagon.
- Scene 58. M. S. Another student doing same as scene 57.

Question Box on School Film Production

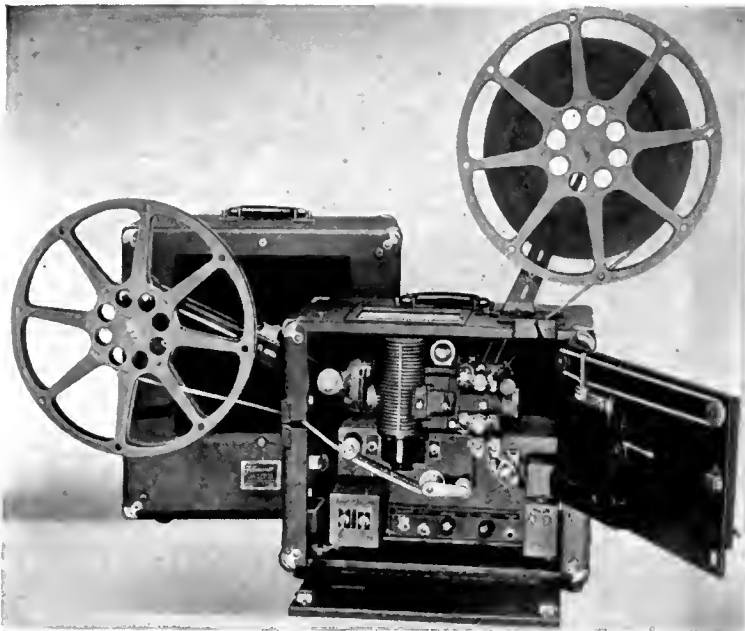
Question: For some time now we have been discussing the possibility of producing a film based on our school activities, and have just reached the point where we can make definite plans for this, due to the kind interest of an amateur movie-maker of our community who has offered to underwrite our first production. However, we have heard rumors that all 16 mm film has been, or is about to be "frozen," and consequently we are hesitant to proceed with our plans. Can you either "spike that rumor" or confirm it? Under the circumstances, what would you advise us to do?

Answer: Last spring there was a report that public sale of 16mm film would be halted by December, 1942. As this is written, however, this "freeze" is not yet quite complete, although the supply is definitely and drastically curtailed. By October, most film dealers had been cut to 7% of their 1941 quotas, and this is still in effect in December. This means that dealers whose normal sales were small in volume now have shelves which are nearly if not entirely bare. One dealer we know has been waiting for several weeks not only for his last film order to come through, but for assurance from the manufacturer that it will be filled. Yet casual inquiries have revealed dealers who still have several hundred feet of 16mm film of most types in stock, though they are not expecting to have it very long.

Thus, the best advice we can give you is to consult your local dealer or dealers immediately. (It might be wise in your case to have your "benefactor" do this for you since, if he has had a sizable account in the past, he may be on the dealer's "preferred list." For we suspect that in some cases the last few reels of film may be doled out on a basis similar to that used by some grocers in disposing of their last precious packages of coffee a few weeks ago.)

In any event, you should certainly estimate the amount of film to be needed as accurately as possible, and, if you are certain of completing your production, you should buy

(Concluded on page 24)



V

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the entire amount immediately. Remember to allow a considerable amount for "wastage," particularly if this is your first film. Experienced school film producers consider themselves fortunate to get away with as little as 20% wastage. Most beginners waste closer to 50% if they do a real job of editing.

In this connection, it seems wise to reemphasize the fact that the amount of film wasted decreases in direct proportion to the care with which the shooting script is prepared and the thoroughness with which the action is rehearsed. With film at a premium, you owe it to other movie makers in your community to take every precaution possible to pare the wastage item to the barest minimum.

If your local dealer cannot supply you, you might try one of the big agencies in a nearby city. In doing so, be sure to specify the amount of film you want, the size, and type. Also, a check enclosed to cover the amount of the order might be a factor in getting results.

(We'd be interested in hearing of the results of your work. And incidentally, if you locate a dealer who has just hundreds and hundreds of feet of film available, please let us know; we'll probably be searching for film ourselves one of these days.)

Question: Perhaps we are anticipating trouble which will not come, but we want to be prepared for the worst, and are trying to make plans for giving our movie makers club something to do when our present supply of film is exhausted, as it will be when we finish our current film on *Our Schools in War-time*. We have maintained a rather extensive production schedule for the past two and a half years. We have a few newsreels dating back as far as 1935, and would hate to have to cease activity now or in the future because of a lack of film to work with. Can you give us some suggestions as to things we could do if we should be unable to secure additional film in the future?

Answer: This is a timely question which is a logical supplement to the preceding one. It indicates a type of long range planning which we hope is being practiced by school movie clubs generally, for, as we indicated above, 16mm film supplies will be increasingly difficult to procure for the duration of the war.

The first suggestion which occurs to us is an obvious one, and probably has been listed by you already. Since you apparently have a rather extensive library of films produced in your school, why not screen them, looking for sequences which would lend themselves to a common theme—perhaps simply a historical review of the past eight years?

This sort of thing has been done commercially, with producers using "clips" from their films of the past decade which, arranged carefully, give an effective picture of the changes in history during this period, changes which are given new significance as illuminated in the light of today's war condi-

tions. Surely there must be scenes in your earlier school films which show changes which have occurred in styles of dress, hair-do's, dancing, curriculum, faculty and administration, and various classroom as well as extra-curricular activities. Perhaps you could shoot a few extra scenes while making your current film on the adjustments your school has made to the demands of war, with the idea of using them for contrast and to bring the continuity up to the moment.

Of course, objections may be raised that cutting sections from the older films will impair their historical value as individual documents. If this is really important, it would in most cases be possible to "borrow" the desired scenes and splice them together long enough to present a few special showings, or, if you use the negative, and if there is enough stock available to the laboratory to make a print, you might have a copy made. Then you could re-splice the sections into their original places.

If this is done, it would be helpful to insert a short strip of white leader film in place of each section removed. By numbering these white strips consecutively, and keeping a careful record of where each corresponding section of film is inserted in the composite reel, the business of reconstructing the original reels would be relatively simple, though time-consuming, to be sure.

In a future issue we would be glad to suggest a few specific types of treatment which might be given to such composite re-editions. Better yet, we will offer this column as a medium through which all movie producing groups can "pool" their resources of plans, experiments, and experiences in this sort of thing. Send in your report in any form you wish—outline, synopsis, or sample script—whatever is easiest for you. We will attempt to summarize these in such a way as to anticipate potential questions on this problem, to the mutual benefit of all concerned. DONALD A. ELDRIDGE

Department of Visual Instruction

(Concluded from page 19)

Metropolitan New York Branch Program

The second program in a series on "War and the Schools," held December 1 by the Metropolitan New York Branch of Zone II, attracted an attendance of approximately 500. Since the theme of this program was "Pan American Relations," films from the Office of the Coordinator of Inter-American Affairs were featured. Those shown were "Colombia, the Crossroads of America," "Mexican Moods," "High Over the Border" (in Spanish), "Argentine Primer." Speakers were Miss Regina C. Burke, Associate Superintendent, New York City Schools, and Dr. Henry Hein, Principal of James Monroe High School. Miss Rita Hochheimer presided.

Zone VII Meets

Mr. Boyd B. Rakestraw, President of Zone VII, reports that on Monday, November 16th, the University of California Extension Division called a luncheon meeting of the members of that zone for the purpose of discussing problems concerning the availability and distribution of government films with the representatives from the various War Information Agencies.

Miss Barbara Spendlove, from the British Information Office, explained the film service of that Office; Miss Beverly Levy, from the Pacific House in San Francisco, recommended that organization as a source of film material on Latin America, and Mr. Clark Galloway from the State Council of Defense, discussed "Visual Instruction and the Office of Civilian Defense."

The meeting afforded an opportunity to exchange ideas, and suggestions as to cooperation with these film sources and agencies in securing satisfactory distribution of government subjects.

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Utilizing the School-Made Film

(Concluded from page 13)

passed.⁷ As Martin so aptly puts it "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."⁸

7. *To Demonstrate The Part Our Schools Are Playing In The Fight For Victory.* Do the people of your community realize the essential part the schools are playing in the war effort? Show 'em with a film. Make it a film which carries a punch. Such a film has recently been produced by the Illinois Education Association, entitled *Backing Up The Guns*.⁹ It pictures the fine work of the schools in training workers for war industries, in turning out citizens who are physically fit and mentally awake. It shows how the schools stand as the great bulwarks of democracy by passing on to the generations of youths passing through their portals our great heritage of freedom. This is not the usual soft, wishy-washy series of scenes of boys and girls playing at life, but shows that youth and their schools are doing their part. Students will be glad to be seen in this type of film and their parents will be glad to see them in it. Theatres will gladly accept this film for its audiences (a short 6 minute 35mm version of *Backing Up The Guns* has been made available for theatrical use) for it is a morale builder of the highest order.

8. *To Orient The New Student.* One of the most effective uses of the school film *Seeing State*, showing the activities of the State Teachers College, Paterson, N. J., was in its presentation as a part of the "Freshman Week" program. In fifteen minutes the incoming freshmen gained an idea of the scope of activities open to them and of the spirit of the school in which they were to become active participants. Similarly a school made film was used at the Milne School, Albany, N. Y., to acquaint the new seventh graders with their chosen secondary school.

7. *Idem*, p. 100.

8. Martin, Norval, L., "Interpreting the Public Schools Through Motion Pictures," *Educational Screen*, May, 1939 P. 152.

9. For a review of *Behind the Guns* see *Educational Screen* for October, 1942. P. 308.

9. *To Recruit Students.* Again on the college level, or for the private school, the school film may be used to present the program of the school to prospective students. The Paterson State Teachers College film, referred to above, was used during guidance weeks in high schools to show the young graduate the advantages and facilities which this college offered.

10. *To Stimulate Others.* The school film may be loaned to other communities to serve as a source of new ideas, for comparison, or to inspire student effort. If a school film attempts to interpret aspects of the environment, other schools may find these films useful teaching material. Denver reports that their school-made films are used by many schools outside of Denver because "they are the only available films covering these aspects of community life, organized in terms of a community."¹⁰

11. *At Educational Conferences.* Good school films may be used at educational conferences to illustrate reports of school work or to serve as discussion material for phases of school philosophy.

12. *In College Educational Classes.* The instructors in education at teachers colleges and normal schools welcome school films as documentary evidence of the principles and theories which are discussed in their classes. The Milne High School film, referred to above, is used each year in the general education classes at the New York State College for Teachers, Albany, N. Y.

13. *For Curriculum Study.* The curriculum committee in the local school system or in other schools may profitably examine school films for evidence of curriculum building principles.

14. *Extra-Curricular Activities Committee Study.* The extra-curricular activities committee may well examine the school newsreel for aid in evaluating its program.

15. *In The Speech Department.* The school-made sound film may be used by the speech department as first-class material for comment and criticism of local speech habits. Silent films may be utilized by having students write and deliver the film commentary.

16. *English Classes.* The English classes may use the films as the source for theme material, and for the study of the film as a form of composition.

17. *Social Studies Classes.* The film may be shown several times during the school year in assemblies or in individual classes as a means of acquainting the students with the services available in their own school, the people who serve the school, and to introduce discussion on home, community, and school relations.

18. *The Film As a Form of Art.* Art classes may use the film to study composition. The photography club may learn a great deal by critically examining the scenes in the school film for focus, angles, and the like.

19. *As Historical Documents.* Finally, the films which were made last year and the year before that are still valuable as historical documents. Scenes from these films may be used in making an historical short. This film should show not only the improvement in educational method, but also improvement in school motion picture techniques.

10. Brooker and Herrington, *Op. Cit.* P. 17.

Experimental Research in Audio-Visual Education

By DAVID GOODMAN

TITLE: AN EXPERIMENTAL STUDY OF THE EFFECTIVENESS OF MOTION PICTURES IN TEACHING GENERAL SCIENCE

Investigator: W. KENNETH BAKER

For the degree of Master of Arts, completed 1940—Wittenberg College.

FIRST EXPERIMENT

Objectives

The specific aims were (1) to determine the value of the motion picture in helping the pupils to acquire factual information and (2) to determine whether silent films or sound films are the more effective.

Procedure

In this experiment the technique used in presenting the motion pictures was the one the author believed to be most commonly employed by teachers using motion pictures as a teaching device. The films were simply shown without anything being done to prepare the pupils for the films. They were shown at a time when it seemed they would do the most good. While the films were being shown very little was added by the instructor in the way of oral comments. The value of showing the films to one group of students was compared to the value of an equal amount of time being spent by an equivalent group of students in working on workbook exercises and in reading reference material.

Results

The results obtained in this experiment seem to indicate that in some instances films are slightly more effective than a study period, while in other cases there is little or no difference. On the average, the sound films seemed to be slightly more effective than silent films. These results further indicate that educational motion pictures should occupy a place among the instructional devices used in teaching general science and that the particular film technique used in presenting the films in this experiment was ineffective.

SECOND EXPERIMENT

Objectives

The specific aims were (1) to determine the value of motion pictures in helping the pupils to acquire factual information; (2) to determine the value of motion pictures in helping the pupils to understand scientific principles; (3) to determine the value of motion pictures in helping the pupils to make practical application of the facts and principles studied; (4) to determine the value of silent motion pictures as compared to sound motion pictures; and (5) to determine whether or not there is a progressive gain as the number of films used increased.

Procedure

A definite film technique was developed and used in this experiment. In every case the content of the motion picture film was correlated with the subject matter studied. Anything studied, which was included in the film to be shown later, was carefully pointed out and the pupils were instructed to watch for this in the film. In this manner the instructor tried to use the film to interest, stimulate and motivate the pupils in their work. At the conclusion of the study the motion picture which had been correlated with the subject matter just completed was shown as a summary. The pupils were required to write a summary paragraph on each film and to hand it in on the day following the showing of the film. The value of showing films to the one group of students in the manner just described was compared to the value of an equal amount of time

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being spent by an equivalent group of students in an oral teacher-pupil summary.

Results

The results indicate that the motion pictures used in this experiment were more effective than the oral teacher-pupil summary in teaching factual information, in helping the pupil to understand the scientific principles studied and in helping the pupils to apply the facts and principles studied. The difference between the film group and the non-film group was not quite great enough to establish definitely the superiority of the film group as being the result of the educational motion pictures, but the statistical significance of the difference was great enough that such a conclusion seems highly probable. There was nothing in these results, however, which would indicate a superiority of silent films over sound films, or vice versa. The results gave no indication that there was a progressive gain on the part of the pupils as the number of films they had seen increased.

Conclusions

From this study the conclusion seems justifiable that the technique employed in the second experiment is effective and that the indiscriminate showing of films in the classroom contributes little or nothing to the learning process.

The Literature in Visual Instruction

A Monthly Digest

Conducted by **ETTA SCHNEIDER**

ADMINISTRATION

The Use of Educational Film Libraries in the Distribution of War Films—L. C. Larson, Chairman, Educational Film Lending Library Committee, Indiana University—*Film and Radio Discussion Guide*, 9:103 November, 1942.

The accelerated output of 16 mm. films by government agencies indicates the need for some standardization of practice among film distributors. At a meeting of representatives from such libraries and government agencies in January, 1942 it was pointed out that the approximately 100 film libraries, located in 14 states, are serving about 18,000 sound projectors in schools and communities.

The Educational Film Lending Library Committee consists of 6 representatives from educational non-profit film lending libraries. This Committee has the power to allocate quantitatively the deposit of free prints with member libraries, and when necessary to re-allocate such deposited prints to obtain maximum use. It recommended that government films be deposited free in educational libraries to be distributed for a service charge of 50c per subject, plus transportation, to be paid by the borrower.

The recommendations of the Educational Film Lending Library Committee which were adopted and approved by the National University Extension Association at a joint conference in Washington on October 6, 1942 are then reprinted.

From a questionnaire recently analyzed from 103 returns, it has been estimated that if all libraries approve the recommendations of the Committee, 165 prints of each subject will be needed to provide each with the minimum number of prints according to its classification (volume of bookings). The minimum total audience thus reached would be 1,500,000; the maximum 3 million. Some such standardization of procedure would eventually save much money on films and film damage and would get the maximum distribution and optimum utilization of government films.

UTILIZATION

Film Utilization Guide—compiled by the University of Michigan Bureau of Visual Education, F. L. Lemler, in charge. 726 pp. 1942. \$2.00 to members of the University of Michigan film service, \$2.75 to non-members.

The University of Michigan Bureau has compiled this guide to assist the classroom teacher (1) in the selection of films which will more accurately serve particular teaching needs, and (2) in making film utilization more purposeful and effective.

Included among the specifics for each film are:

1. A somewhat complete synopsis of the film content so written as to suggest the general impression given by the film itself.
2. An indication, at least, of the general maturity range within which it should be possible to use the film effectively.
3. Some reported uses or utilization of the film in traditional school subjects.
4. Some reported teaching objectives which the film can help achieve.
5. Some teacher comments which should have significance to other teachers for intelligent utilization.

Utilization or evaluation data for 650 University of Michigan films are included in the Guide, a page of valuable information for each film. This book is the culmination of several years' efforts in compiling evaluation data for films and includes the information supplied by Michigan schools cooperating in a state-wide evaluation program. Appraisal has been made on the basis of cumulative reports of actual classroom experiences with films.

A Program of Visual Education for Conservation of Tidewater Fisheries—Hubert J. Davis, Mathew-Whaley School and Virginia Fisheries Laboratory—*Virginia Journal of Education*, 36:76 October, 1942.

The Virginia Fisheries Laboratory of the College of William and Mary, and the Commission of Fisheries have prepared an educational program for high school use. There is a mobile exhibit on marine fisheries, a teaching unit on the biology of commercial fisheries; three films on marine biology and fishing practices in Virginia, and a service bureau for additional information.

There is a demonstration unit made up of principal commercial fin-fishes of Tidewater, the oyster and its enemies, etc. Marine shells and miscellaneous forms such as jellyfish, starfish, octopus and sting ray are included. Many flat pictures of commercial fishing practices are also circulated. A trained marine biologist takes this unit from school to school, making it available to each for 2 or 3 days. Parent-Teacher groups also use the exhibit.

The teaching unit on marine fisheries resources makes provision for three lessons: one on the oyster, one on the crab, and one on other marine forms. The films are available in color or black-and-white, 16mm. silent. Address inquiries about these materials to the Director of Virginia Fisheries Laboratory, Williamsburg, Virginia.

RADIO

Radio Is Dynamite!—Elizabeth Goudy, Director of Radio, Los Angeles County Schools—*The Clearing House*, 17:71 Oct. 1942.

Governor Berkeley of Jamestown, Virginia is quoted as having said, in 1680, "I thank God there are not free schools or printing here and I hope we shall not have them these 100 years." He would express even greater fear today over the radio, which with 924 stations and 60 million sets reaches practically every household in the United States.

Children listen to the radio, many get their news only from news commentators. Teachers should undertake to teach them to discriminate. The Los Angeles County Radio Project publishes pertinent information on educational programs. For example, it lists in its Radio Log 36 news broadcasts a day, at least two each hour of the day. In addition, there are many news commentators, government-sponsored current talks by O.W.I. and other agencies; speeches by congressmen and other government representatives. Students must be helped to sift information from propaganda talks; to ascertain whether radio today is really free, whether we are getting a true picture of America. Teachers should help students to get the most from their radio listening.

BOOK REVIEW

Participation the Last Word in Films—Bruce Allyn Findlay, Head Supervisor of Visual Education, Los Angeles City Schools. 1942. 36 pp.

This recent publication—officially known as "School Publication No. 384, Los Angeles City Schools,"—is anything but a "run o' the mill" achievement. Evidently a serious educational publication need not be stuffy, stodgy or stilted, in title, format or contents. With gay red cover, distinctive typography, and a layout that takes full advantage of the eye-pleasing values of white space, "Participation the Last Word in Films" is refreshing as well as thought-provoking to the reader, and a stimulus to film-makers and film users.

This booklet aims to explain—to quote from Superintendent Kersey's Foreword—"why and how teaching techniques can and should be included in instructional films."

The author first discusses the "why" of using motion pictures and declares that Observation+Participation+Application=Learning for "Keeps." Then comes the "how" of teaching procedures to develop these functions. The rightly made film can do much to help; the teacher can do vastly more. "A great opportunity for the educator lies in the fact that he can build excellent teaching techniques into instructional films." The little book is full of concrete suggestions for better film-production and better teaching procedure.

A multiplicity of short paragraphs and epigrammatic sentences make not only for fast reading but fruitful reflection. It is more provocative than expository, low in word-count but high in fertile suggestiveness. There may be those who will find the brochure too terse, too unconventional, with "more cleverness than substance." But it is intended as a stimulus rather than a detailed manual of procedure. It is perhaps a "percussion cap" for the reader's powder charge." N. L. G.

SOURCES OF INFORMATION

Bibliography of Motion Pictures for Vocational and Technical Schools—Compiled by Gilbert G. Weaver, Supervisor of Industrial Teacher-Training, State Education Department, Albany, N. Y.—The Hamilton Co., 225 Lafayette St., New York, N. Y. 329 pp. (8½x11) mimeo. 1942. \$2.50.

The compilation is a helpful supplement to the bulletin, *Practical Hints for the Use of Motion Picture Films in Vocational and Technical Education*, reviewed in this column in the November issue. Its 2000 listings include motion pictures, filmstrips and standard lantern slides. The field of vocational and technical education has been broadly interpreted to include such topics as: Aeronautics, Agriculture, Automotive Industry, Ceramic Industry, Chemical Industry, Clothing and Textiles, Construction and Building, Education, Electrical Industry, Food Industry, Fur and Leather Industries, Lumber and Lumber Products, Manufacturing, Materials of Industry and Engineering, Mining, Photography, Power Production, Printing and Allied Industries, Rubber Products, Safety, Sanitation and Health, Science and Technology, Selling and Distributing, Transportation. About 250 pages of the volume are devoted to listings of motion pictures; the remainder of the book lists slides and filmstrips. There are brief annotations for each title, but no attempt at evaluation.

Resource Units for Teachers in Pre-Flight Aeronautics—Prepared by the Workshop in Pre-Flight Aeronautics, University of Minn., Summer, 1942—Burgess Publishing Co., 426 So. Sixth St., Minneapolis, Minn. 78 p. mimeo. \$1.25.

The materials included in this bulletin were assembled and tried by the sixty teachers and school administrators in the pre-flight aeronautics for secondary schools workshop during the summer session of 1942. Many of the materials and the suggested procedures were used with the high school students at the University High School.

Aviation has been divided into: social studies aspects, aerodynamics, engines, navigation and meteorology. For each of these topics the editors have prepared very helpful statements of content and method, together with a bibliography of (a) books and pamphlets, (b) articles, and (c) films, filmstrips and maps. The film titles are very new, including official Signal Corps subjects and others.

Visual Aids for Pre-Flight Aeronautics Education—(In Pre-Flight Aeronautics in Secondary Schools, Leaflet No. 63, U. S. Office of Education, 1942, p. 39-42)

Includes maps, pamphlets, films and other materials in the field. Arranged according to distributors.

Health Films: A Descriptive List of 219 Motion Pictures—Adolf Nichtenhauser, M.D., chairman, Section of Health and Medical Films, American Film Center, 45 Rockefeller Plaza, New York City—The author. Oct. 1942. 25c.

The list includes films in anatomy and physiology, bacteriology, blood transfusion, child health, child study, first aid, nutrition and many related topics. Each title has been carefully considered from the medical point of view.



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**Winner of Maxim Award
For Best Non Theatrical Film**

One of the best indications of the great advancement and improvement in non theatrical movie making is evident in the quality of the films submitted to *Movie Makers* magazine for its annual contest, just concluded. Significant, too, is the quality of films sent in, which shows the tremendous activity in the substandard film field. It indicates that private industry, educational institutions and the public at large have at last become visual education minded, for among these pictures submitted were many films aimed at specific film programs—for instruction, for training, for advertising and publicity, as well as for entertainment.

The Hiram Percy Maxim Award for the best non theatrical of 1942 was presented to George W. Serebrykoff, of New York City, for "Russian Easter," a 16mm film record of the celebration of Easter in the Russian Orthodox Church. This award is presented each year by Mrs. John G. Lee of Farmington, Conn., in honor of her father, the founder and first president of the Amateur Cinema League, 420 Lexington Avenue, New York City. It is the top award in *Movie Makers* Ten Best competition.

"Russian Easter" is all in Kodachrome and runs thirty-five minutes. It is a sensitive study of the Russian religious rituals, together with intimate scenes of a family's preparation for the feast, pictured against a background depicting the awakening and rebirth of nature in the spring of the year. The service in celebration of the Resurrection as paralleled with the blossoming of the earth forms an excellent climax for this unusual film.

High School Victory Corps

The High School Victory Corps has been created to give every high school student a place in the national war effort through a voluntary enrolment plan. Every student may join the general membership of the Corps. Those within two years of completing high school are eligible to any one of the following five special service divisions: Land Service, Sea Service, Air Service, Production Service, Community Service. All Superintendents of schools and high-school principals have received a Manual setting forth purposes, objectives and recommended methods of organization of the Victory Corps. Copies of this Manual are available from the Supt. of Documents, Washington, D. C., 15 cents per copy.

National director of the Victory Corps is A. L. Threlkeld, Superintendent of Schools, Montclair, N. J., now on leave of absence from Montclair.

Recently he served as chairman of the Wartime Commission committee preparing recommendations on secondary education's war role, a report which resulted in formation of the Victory Corps program. Dr. Threlkeld brings to his work in the U. S. Office of Education many years of successful educational experience. Before going to Montclair he was superintendent of schools at Denver. He was also president of the American Association of School Administrators.

Notes

Filming the African Battlefield

From the day of the attack at El Alamein, the British army film and photographic unit has been in a forward position with the troops. One of their officers has returned to Britain with 20,000 feet of film. This material is being edited into a complete story of the Eighth Army's successful African campaign, which will be shown to the public.

The officer who carried the film home explained his and his colleagues' work in a broadcast talk. The following excerpts indicate the handicaps and risks which these photographers face.

"When the last big show started, we had at least one team of camera men and photographers with each division of the attacking forces. They had orders to photograph the battle, as they saw it, and to follow forward with the advancing troops. This is putting it rather modestly, because in fact what happened in many cases was that our team took whatever opportunities they could to get in front of the frontlines, so that they could get pictures of our men coming forward to the attack.

"On a job of this kind it is left to each individual team to get the most vivid pictures of the action they are watching. You may think that this is not too difficult to decide.

"But it is not quite so easy as that, because the desert is a devilishly difficult place to illustrate. With no vantage points for the camera, the heat mirage comes up from the ground and distorts the sharp image of the object, and so makes decent photography impossible, at anything more than a mile's distance. When the sun is down it is completely blinding. There are no shadows, no trees, no mountains, nothing but scrubby camel thorn, and very often a dust haze to make it even more difficult.

"The Army film and photographic units were traveling in American jeeps or trucks, keeping up with the attack, and I was constantly visiting them to see how they were getting on and what material they were getting. Every day the reels and negatives would go back to battle headquarters to be developed at the base. I can assure you that these chaps were as keen on their job as the fighting men, and ran exactly the same risks."

With the U. S. Forces

- We learn from Thurman White, Director of Visual Education, University of Oklahoma, Norman, that Boyd Gunning, who had been Head of that Department for many years, is now an Artillery Officer overseas.
- Mr. James W. Brown, formerly Supervisor of Audio-Visual Education, State Department of Education, Richmond, Virginia, resigned his position last summer to accept a commission in the United States Navy.
- Orton H. Hicks, on leave of absence from Walter O. Gutlohn, Inc., has been commissioned a major in the Special branch of the U. S. Army, and will handle motion picture distribution for overseas exhibition. He will remain in New York.

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"WHAT'S COOKIN'?"

Here is one of the liveliest musical comedies of the year, with an all star cast, featuring the delightful little song-brd GLORIA JEAN. It's one for the hep-cats —young and old.

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Charles Laughton
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Two great stars in one of the finest comedies of the year.

"BROADWAY"

George Raft at his best . . . in the role of a Broadway hoofer during the prohibition days. Action, pathos and romance.

"BUTCH MINDS THE BABY"

The delightful Damon Runyon story put on the screen with Brod Crawford as Butch. The critics call this a "must" picture.

"THE SPOILERS"

Here is the picture that made motion picture history with the dramatic fight between John Wayne and Randolph Scott, Marlene Dietrich is also starred.

"SABOTEUR"

Here is Alfred Hitchcock, master of suspense, at his best. It is a story of what could be happening in your town today.

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Current Film News

■ **CASTLE FILMS, INC.**, 30 Rockefeller Plaza, New York City, have compiled a one-reel film which records the authentic story of the great Allied victories in North Africa.

Yanks Invade Africa—comprising the first part of the film—is an on-the-spot report of the opening of the Second Front. Thrilling are the scenes of the greatest sea-borne invasion the world has ever known—the gathering of the huge convoy, then the sailing through submarine infested waters to its ob-



Americans land in Africa

jectives. American troops swarm ashore in special invasion barges with all the latest in equipment. Cheering French and natives greet the Yanks as they march into such key cities as Oran.

Victory Over Rommel—the closely related subject on the same reel—pictures the first smashing defeat of Rommel. Battered from the gates of Suez, Rommel flees hundreds of miles across the burning desert, his forces shattered. Scenes of desert land and air war show burning trucks, enemy planes, and blasted tanks. A night battle leaves an unforgettable memory of the ferociousness of this vital fight.

This reel can be obtained from photographic stores and many film libraries in both 8mm and 16mm sizes.

■ **VISUAL ART FILM DISTRIBUTORS**, 204 Empire Bldg., Pittsburgh, Pennsylvania, have established a free lending department with over seventy educational short subjects. This selection of free-loan 16mm sound motion pictures includes 10-minute reels on Animal Life, Art, Aviation, Astronomy, Civilian Defense, History, Literature, Musicals, Social Studies, and Travel.

The travel group offers timely reels on the islands of the East Indies, Washington, South America, Mexico, Africa, and other countries vitally concerned in the world-wide conflict. Bees, beavers, birds, fish, and buffaloes are among the animals covered in the series on animal life.

A complete list and detailed information on lending regulations may be obtained from Visual Art Films Distributors.

■ **WALTER O. GUTLOHN, INC.**, 25 W. 45th St., New York City, announce the release of two groups of British historical 16mm sound films produced with a new technique. These motion pictures are made from famous works of art, including sculpture and landscape. By clever use of the camera, the pictures are given life-like realism and movement with unusual dramatic effect.

The series on English monarchs includes Henry VIII (one reel); Edward VI (one reel); Mary Tudor (two reels); and Elizabeth (6 reels). The films cover the Golden Ages in British history which witnessed the consolidation of Britain, exploration of the new world, successful defense against invasion and the period of Reformation.

The series on famous women of history tells the story of Joan of Arc, Cleopatra and Anthony, Boadicea, Delilah and the Queen of Sheba. They are one reel each.

■ **BELL & HOWELL COMPANY**, 1801 Larchmont Ave., Chicago, announce a new 16mm sound reel on birds, available in Kodachrome or black-and-white, titled:

Friends of the Air—presenting interesting studies of our more commonly known bird visitors, including robin, wren, bluebird, brown thrasher, cardinal, jay, nuthatch, catbird, and many others, accompanied by authentic recordings of



Shot from "Friends of the Air"

bird voices and an informative narration, pointing out the importance as well as the beauty of birdlife.

Roller Bandaging—a new reel available in black-and-white, sound and silent, and in color silent versions—has just been completed by Dr. Jacob Sarnoff, prominent Brooklyn surgeon for exclusive distribution through the Bell & Howell Filmsound Library. The Film is approved by the International College of Surgeons.

While the roller bandage is not as widely taught in current first-aid classes as is the simpler triangle bandage, it is very widely used among the more skilled first-aiders. This film shows every step in the application of bandages, from one inch to four inches in width, to various parts of the body.

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 WOOD PRO-
 DUCERS DO

■ **OFFICE OF WAR INFORMATION**, Bureau of Motion Pictures, Washington, D. C. last month released four 16mm sound short subjects for distribution to schools and community groups.

Campus on the March—19 minutes running time—shows some of the war-time activities at the colleges and universities in the United States devoting their resources and facilities to the war effort.

Divide and Conquer—14 minutes—exposes Nazi techniques of spreading hate and fear, distrust and confusion. The film reveals how Hitler used all the devices of propaganda and espionage to destroy the morale of the French people, and warns that the Nazis are busy in America today, spreading the same seeds of confusion and fear.

Henry Browne, Farmer—11 minutes—is a simple and moving story of a Negro farmer and his family, and what they are doing individually and collectively to win the war. The film ends with the family's visiting the Tuskegee air field where the eldest son is serving with the Army Air Forces.

The Price of Victory—13 minutes—presents Vice-President Henry A. Wallace. He explains the ideals we are fighting for and the price we must pay for Victory.

■ **OFFICIAL FILMS, INC.**, 425 Fourth Ave., New York City, announces a new catalogue which contains description of their complete line of 8mm and 16mm films. A free copy may be obtained upon request.

All films are segregated according to subject, such as News Thrills, Historic, Patriotic, Sport Beams, Musicals, Comedies, Cartoons and Specialties. This catalogue makes a handy reference guide and provides the means of arranging a complete movie program for the entertainment of both young and old.

■ **THE PRINCETON FILM CENTER**, Princeton, New Jersey reports that the Boeing Aircraft Company will collaborate with them in the production of a three-reel color film that will document the famous "Flying Fortress" and other noteworthy aircraft achievements of the creators of the "Fortress". N. W. Ayer and Son will supervise for Boeing.

The film is scheduled for immediate production under the guidance of Gordon Knox, of the Film Center. Distribution will be handled through a number of outlets, with strong emphasis placed on educational and service organizations.

(Continued on page 34)

*America's Latest
Educational Movie
Novelty!*



**MOVIE
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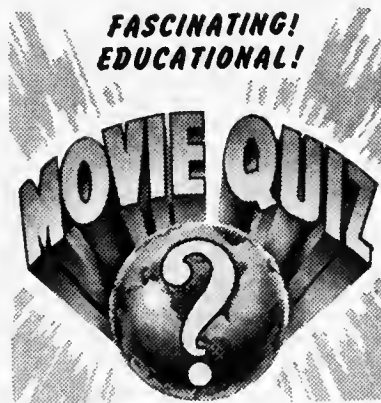
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NATIONAL-IDEAL PICTURES, INC., 2024 Main St., Dallas, Texas.
 OWENS-IDEAL PICTURES (Drawer H, Milwaukee Branch), Portland, Oregon.
 IDEAL-SOUTHERN 16MM PICTURES CO., 172 N. E. 96th St., Miami, Florida.
 IDEAL-SOUTHERN 16MM PICTURES CO., 2244 Park Ave., Richmond, Va.
 BERTRAM WILLOUGHBY PICTURES, Inc., 1600 Broadway, New York City.
 CINEMA, INCORPORATED, 234 Clarendon St., Boston, Mass.

■ **DEVRY FILMS AND LABORATORIES**, 1111 Armitage Ave., Chicago, report that the DeVry Film Library of 16mm educational subjects has expanded its rental facilities to include 16mm recreational films, representing some of the outstanding productions of Hollywood Studios. These features, now available from DeVry, have been carefully selected for their cultural and educational values, and as such are suitable for showing to non-theatrical audiences.

Each recreational film rented will include at no extra cost, selected short subjects so as to offer a 1½ hour minimum program. Rental rates are moderate, with important savings offered to film patrons booking five or more recreational, or twenty or more educational subjects within a period of one year.

For a free catalog of Recreational Films, write to DeVry Films and Laboratories. Mr. Gordon Hale is General Manager of the Film Library.

■ **COMMONWEALTH PICTURES CORPORATION**, 729 Seventh Ave., New York City, have the 16mm sound distribution of the feature film:

A Night of Terror—a tense, suspenseful drama starring Basil Rathbone and Ann Harding. The story opens with the heroine's winning the Grand Prize in a French National Lottery. The suddenly acquired wealth leads to an estrangement with her fiancée, and changes her whole life. She meets a fascinating stranger and marries him. They move to a house in the country so he can carry on his photographic experiments, which she is never permitted to see. His behavior grows more strange and finally she realizes her husband is a murderer, planning her death also. For self-protection she tells him she has poisoned his coffee and, terrified, he dies of heart failure. She is then reunited with her former suitor, the substantial Ronnie.

Ideal Catalog

The 23rd Annual Catalog of Ideal Pictures Corporation, 28 E. Eighth Street, Chicago, has just been announced. The thousands of films described in its 102 pages—size 8½x11 inches—are listed in two main sections—16mm sound films and 16mm silent films. Each of these sections is subdivided into the following three classifications—the School List, the Church List and the Recreational List. Educational subject headings include Agriculture, Art and Architecture, Astronomy, Athletics and Sports, Bird and Animal Life, Geography, History, Industries, Music, Sciences, Safety and Health, Insect and Plant Life, Foreign Languages and many others. Films released by the U. S. Office of War Information, by the Coordinator of Inter-American Affairs on our Latin-American neighbors, as well as Civilian Defense subjects are included. There is a list of 8mm films. The catalog is available to school, church, club and community group film users, on request to Ideal Pictures Corporation.

"Background for Tomorrow"

Here is an exceptional piece of film-making, a seven-reel motion-picture, tellingly titled, that vividly presents museums as live educational centers, teeming with activity and wielding a powerful influence on the minds and thoughts of millions that come within visual range of their intellectual treasures. Six famous Chicago museums gave fullest cooperation by their entire administration and staffs to the Atlas Productions Inc. for the making of this unique picture—namely, the Field Museum of Natural History, the Museum of Science and Industry, the Chicago Academy of Sciences, the Chicago Historical Society, the Chicago Art Institute and the Oriental Institute. Views of the six buildings, of some of the outstanding exhibits of each, of the year-round stream of visitors and students, are but a minor part of this feature picture's content.

A central purpose dominates the film, to show how events and developments from the remotest past to the present day furnish the experiential basis for a still richer future for the human race. The continuity of the picture falls logically into units—evolution of the natural world, biological growth of animal life, dawn and development of the human race, the gradual advance in the arts, in transportation, in manufacture and industry, and the amazing complexity and achievement of present-day civilization with its brilliant promise for the future—illustrated by selected displays in the various museums shown in orderly sequence. At frequent inter-



Courtesy Field Museum

Behind the scenes in a great museum—the first coat of plaster of paris on a museum model.

shots, deftly inserted and always relevant to the narrative in hand, such as actual walrus hunting, a remarkable close-up bit of beavers at work, underground mining operations, an airplane survey of lands of archaeological treasures, modern art techniques in pottery, painting and sculpture, and many more. The entire picture is excellent in its technique, lighting and photography, and nice variety in camera angles. Different speakers for the narrative accompanied are a pleasing feature.

Those who still incline to think of museums as merely mortuaries for dead facts of the past should see this picture. It is a revelation of what museums really are and what they can mean to children and adults alike. It is not only stimulating in itself to both young and mature minds but should prove a powerful incentive to increased museum attendance through-



Courtesy Field Museum

Actual filming of a museum exhibit group.

vals are integrated smoothly into the continuity actual motion shots of various museum expeditions in the far north, the tropics, the ancient East—the vast creative activity behind the exhibits by artists and artisans constantly busy in the museum workshops and studios, always invisible and unknown to the museum visitor—with many illuminating supplementary

out the country wherever it is shown. The picture is available for community showings, with admission charged for local fund-raising purposes. It should be brought within reach of the school field generally in single reel units as well as full length showing. (Full information can be had from Atlas Productions, Inc., 1111 South Boulevard, Oak Park, Ill.

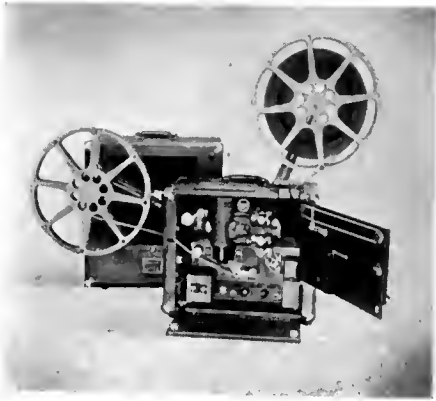
Among the Producers

New "V" Filmosound Projector

Bell & Howell Company, 1801 Larchmont Ave., Chicago, have announced a new projector model, the "V" Filmosound which they state is every inch a B & H projector in quality and performance in spite of restricted use of critical materials.

A new sound head of welded sheet steel has been substituted for the casting formerly employed. A carrying case of waterproofed fir provides the extra strength required for the slight additional weight of substitute materials. Die castings, formerly of aluminum, are now zinc. A larger carrying handle has been designed with an automatic spring to prevent the handle from resting over the lamp-house vent when the machine is in operation.

Gear case ventilation has been improved with the result that oil vapor is now exhausted through the cooling system to prevent the formation of



Bell & Howell "V" Projector

oil film on optical components of the projector. Other improvements include a loud speaker of more efficient construction and special treatment of all condensers and resistors to reduce the effect of humidity. Amplifier temperatures are lower in this model, as a result of improved sound head ventilation.

The new "V" Filmosound is available now only to our armed forces—but it is indicative of the better "things to come" from Bell & Howell craftsmen, when peace is restored.

Death of Bell & Howell Official

Charles Alvin Ziebarth, 61, secretary of the Bell & Howell Company, died November 27 at his home in Wilmette, Illinois.

Mr. Ziebarth was a pioneer in the motion picture equipment field. Of German parentage, he came to this country when two years old, and, with his parents, settled in Davenport, Iowa, where he received his early schooling.

In July, 1909, he joined the Bell & Howell organization as a tool maker. In 1910, he accepted a position with

the American Film Company, where he remained as superintendent of laboratory until he returned to the Bell & Howell organization in 1918 as superintendent and works manager, a position which he has held, in addition to being secretary of the corporation, since that time. His rich background of practical experience in photography and as a film laboratory technician played an important part in developing manufacturing methods in the production of motion picture equipment.

Mr. Ziebarth was an enthusiastic amateur movie maker. His natural color films of bird life probably represent the finest motion pictures of this kind that have ever been made.

Slidefilms for Training Shipfitters

The expansion in the shipbuilding industry resulting from the war effort has necessitated a speedup in the training of shipyard workers. To facilitate this training, Photo and Sound of San Francisco is producing a series of silent or reading slidefilms on shipfitting. Subjects covered include tools and their uses, assembly of various ship parts, and blueprint reading. The completed series will total around eighty slidefilms of from ten to forty-five frames each. Thirty-five of the films are now available for distribution. Supplementary study guides accompany each production.

The program has been undertaken with the cooperation of the Richmond Shipbuilding Corporation and the U. S. Maritime Commission, and it is hoped that it will aid materially in training shipyard personnel more quickly and more efficiently.

New York Advertising Club Honors Bray

The Fighting Film Forum of The New York Advertising Club, at the first of its Monthly Study group luncheons, had as a Guest of Honor, Mr. J. R. Bray, President of Bray Pictures.

Mr. Bray made the first films ever used in Army War training. At the outbreak of World War One, he placed his motion picture studios and his patented animated technical drawing processes at the disposal of the U. S. Army. The Bray Studios produced over one hundred subjects that were effectively used in training officers and men of the World War One Army.

From a speech presented at the luncheon on behalf of Colonel Melville F. Gillette, it was learned that many hundreds of training film subjects produced by the Photographic Section of the Signal Corps are now utilized by the Army in training, and that it has resulted in reducing the training time by over 40%.

The Chairman of The Fighting Film Forum, Mr. Francis Lawton, Jr., himself a pioneer in the field of educational and industrial films, asserted that the

Army motion picture training film program serves as an illuminating example of how films could be used, much more extensively than at present, in industrial training, clerical instruction, sales direction, dealer stimulation, product demonstration, and consumer selling.

Mr. Bray said he believed that the great use now being made of films in service and school training will impart such an impetus that the industrial and educational picture will be one of the Motion Picture industry's most important peace-time functions.

Teaching Unit on Safety

Informative Classroom Picture Publishers of Grand Rapids, Michigan, announces the addition of a unit on "Safety" to its series of teaching pictures in the Social Sciences. Twenty-four black and white line drawings constitute the unit, size 8½ inches by 11 inches, printed on bristol board. As is the case in all the Informative Classroom Pictures series, each picture in this teaching unit is carefully and painstakingly prepared to provide subject matter that explains or clarifies some vital element in the study of the subject presented. Four factors are uppermost in producing the pictures—good drawing, correct perspective, interesting and informative composition. Each picture is original and authentic representing the situation accurately. Safety in the streets, on country roads, in play and sports, in camping, fire prevention, first aid in wounds and asphyxiation, are some of the subjects covered in the unit on "Safety." Concise text material, suggested activities and a bibliography accompany each drawing.

For further information on this and other units in this series of teaching pictures, write to Informative Classroom Picture Publishers.

Edison Tried It, Too

(Concluded from page 18)

reduction to form a "library." All of the small rolls, each perhaps fifty feet in length, were shipped by mail from the studio premises at West Orange, New Jersey. The ingenious tin can containers were perhaps four inches in diameter, their covers opened or closed by turning thumbscrews in the middle.

Unhappily, the time for such facilities was not ripe. It soon became apparent, indeed, that home and school movies were still far away in any practical sense of volume. Then in December, 1914, a roaring fire razed the West Orange establishment taking all the Home Projectors in stock and most of the library reels with it, providing the needed excuse to dismiss the Home Kinetoscope project as "just another of those things." In the lingo of most of the great research laboratories concerning experimental projects which misfire, it went back into the "doodle box." Only, to end as we started, with a paradox, this one did not miss fire—the West Orange fire.

I just thought you'd like to know.

HERE THEY ARE

A Trade Directory
for the Visual Field

FILMS

- Akin and Bagshaw, Inc.** (3)
1425 Williams St., Denver, Colo.
- Bailey Film Service** (3)
1651 Cosmo St., Hollywood, Calif.
- Bell & Howell Co.** (3)
1815 Larchmont Ave., Chicago
(See advertisement on page 23)
- Brandon Films** (3)
1600 Broadway, New York City
(See advertisement on page 24)
- Bray Pictures Corp.**
729 Seventh Ave., New York City
(See advertisement on page 29)
- Castle Films** (3)
R CA Bldg., New York City
(See advertisement on page 1)
- College Film Center** (3, 5)
84 E. Randolph St., Chicago.
- Creative Educational Society** (1)
4th Fl., Coughlan Bldg.
Mankato, Minn.
(See advertisement on page 30)
- DeVry School Films** (3)
1111 Armitage Ave., Chicago
(See advertisement on page 2)
- Eastman Kodak Co.** (3)
Teaching Films Division
Rochester, N. Y.
- Eastman Kodak Stores, Inc.** (3)
Eastman Classroom Films
356 Madison Ave., New York City
- Edited Pictures System, Inc.** (3)
330 W. 42nd St., New York City
- Father Hubbard Educational Films** (2)
188 W. Randolph St., Chicago
Santa Clara, Calif.
(See advertisement on page 30)
- Films, Inc.** (3)
330 W. 42nd St., New York City
64 E. Lake St., Chicago
314 S. W. Ninth Ave., Portland, Ore.
- General Films, Ltd.** (3, 6)
1924 Rose St., Regina, Sask.
156 King St., W. Toronto
- Walter O. Gutlohn, Inc.** (3)
25 W. 45th St., New York City
(See advertisement on page 27)
- Harvard Film Service** (3, 6)
Basement—Germanic Museum
Frisbie Pl., Cambridge, Mass.
- Hoffberg Productions, Inc.** (2,5)
1600 Broadway, New York City
- Ideal Pictures Corp.** (3, 6)
28 E. Eighth St., Chicago, Ill.
(See advertisement on page 33)
- Knowledge Builders Classroom Films**
35 W. 45th St., New York City (2, 5)
- Manse Film Library** (3)
1521 Dana Ave., Cincinnati, O.
(See advertisement on page 29)
- Post Pictures Corp.** (3)
723 Seventh Ave., New York City
- The Princeton Film Center**
106 Stockton St., Princeton, N. J.
- RCA Manufacturing Co., Inc.** (2)
Educational Dept., Camden, N. J.
(See advertisement on page 21)

- Douglas D. Rothacker**
729 Seventh Ave., New York City
- Swank's Motion Pictures** (3)
620 N. Skinker Blvd., St. Louis, Mo.
(See advertisement on page 26)
- Universal Pictures Co., Inc.** (5)
Rockefeller Center, New York City
(See advertisement on page 31)
- Visual Art Films** (2)
204 Empire Bldg., Pittsburgh, Pa.
(See advertisement on page 30)
- Visual Education Service** (3)
131 Clarendon St., Boston, Mass.
- Vocational Guidance Films, Inc.** (2)
2718 Beaver Ave., Des Moines, Ia.
- Williams, Brown and Earle, Inc.** (3, 6)
918 Chestnut St., Philadelphia, Pa.
- Y.M.C.A. Motion Picture Bureau** (3)
347 Madison Ave., New York City
19 S. LaSalle St., Chicago
351 Turk St., San Francisco, Cal.
1700 Patterson Ave., Dallas, Tex.

MOTION PICTURE MACHINES and SUPPLIES

- The Ampro Corporation** (3)
2839 N. Western Ave., Chicago
(See advertisement on page 4)
- Bell & Howell Co.** (3)
1815 Larchmont Ave., Chicago
(See advertisement on page 23)
- DeVry Corporation** (3, 6)
1111 Armitage Ave., Chicago
(See advertisement on page 2)
- Eastman Kodak Stores, Inc.** (3)
Kodascope Libraries
356 Madison Ave., New York City
- General Films, Ltd.** (3, 6)
1924 Rose St., Regina, Sask.
156 King St., W. Toronto
- Ideal Pictures Corp.** (3, 6)
28 E. Eighth St., Chicago
(See advertisement on page 33)
- RCA Manufacturing Co., Inc.** (2)
Educational Dept., Camden, N. J.
(See advertisement on page 21)
- S. O. S. Cinema Supply Corp.** (3, 6)
449 W. 42nd St., New York City
- Victor Animatograph Corp.** (3)
Davenport, Iowa
(See advertisement on inside front cover)
- Visual Education Service** (3)
131 Clarendon St., Boston, Mass.
- Williams, Brown and Earle, Inc.** (3, 6)
918 Chestnut St., Philadelphia, Pa.

SCREENS

- RCA Manufacturing Co., Inc.** (2)
Educational Dept., Camden, N. J.
(See advertisement on page 21)
- Society for Visual Education, Inc.**
100 E. Ohio St., Chicago, Ill.
(See advertisement on outside back cover)
- Williams, Brown and Earle, Inc.**
918 Chestnut St., Philadelphia, Pa.

SLIDES AND FILMSTRIPS

- Edited Pictures System, Inc.**
330 W. 42nd St., New York City
- Ideal Pictures Corp.**
28 E. Eighth St., Chicago, Ill.
(See advertisement on page 33)
- Keystone View Co.**
Meadville, Pa.
(See advertisement on page 25)
- Radio-Mat Slide Co., Inc.**
222 Oakridge Blvd., Daytona Beach,
Fla.
(See advertisement on page 30)
- Society for Visual Education, Inc.,**
100 E. Ohio St., Chicago, Ill.
(See advertisement on outside back cover)
- Visual Education Service**
131 Clarendon St., Boston, Mass.
- Visual Sciences**
Suffern, New York
(See advertisement on page 30)
- Williams, Brown and Earle, Inc.**
918 Chestnut St., Philadelphia, Pa.

STEREOPTICONS and OPAQUE PROJECTORS

- Bausch and Lomb Optical Co.**
Rochester, N. Y.
(See advertisement on inside back cover)
- DeVry Corporation**
1111 Armitage Ave., Chicago
(See advertisement of page 2)
- Eastman Kodak Stores, Inc.**
Kodascope Libraries
356 Madison Ave., New York City
- General Films Ltd.**
1924 Rose St., Regina, Sask.
156 King St., W. Toronto
- Keystone View Co.**
Meadville, Pa.
(See advertisement on page 25)
- Society for Visual Education, Inc.**
100 E. Ohio St., Chicago, Ill.
(See advertisement on outside back cover)
- Spencer Lens Co.**
19 Doat St., Buffalo, N. Y.
(See advertisement on page 5)
- Williams, Brown and Earl, Inc.**
918 Chestnut St., Philadelphia, Pa.

REFERENCE NUMBERS

- (1) indicates 16 mm silent.
(2) indicates 16 mm sound.
(3) indicates 16 mm sound and
silent.
(4) indicates 35 mm silent.
(5) indicates 35 mm sound.
(6) indicates 35 mm sound and
silent.

EDUCATIONAL SCREEN

THE MAGAZINE DEVOTED TO AUDIO-VISUAL AIDS IN EDUCATION



LIBRARY
Kansas City, Mo.

Public Library
Kansas City, Mo.
Teachers Library

Palacio de las Acci

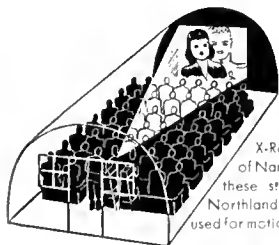
25¢ A COPY \$2.00 PER YEAR

FEBRUARY, 1943

☆ ☆ **On Guard at 50° below** ☆ ☆



- but looking forward to evening Movies



X-Ray view of interior of Nansen hut showing how these standard U. S. Army Northland living quarters are used for motion picture projection.

IN the bleak loneliness of Arctic regions where fighting men maintain our defenses . . . motion pictures are more than a diversion! They are a vital link to that far away homeland . . . to that world of sunshine, trees, friends, and family. They are an effective force for counteracting the rigors of "OUTPOST DUTY"—they are making life more bearable.

No wonder officers in Iceland say: "Motion pictures are as necessary to the men as rations." In New Delhi, India: "Motion pictures constitute practically the only diversion for troops in many scattered stations."

In North Africa: "Motion pictures are of utmost importance in providing

entertainment and building up morale."

Enlist Your Projector!

The War Department urges civilian owners of 16mm. sound projectors to resell them to the makers who are authorized to pay a reasonable price for acceptable machines which will be reconditioned and shipped overseas.

100% of Ampro facilities are engaged in the production of precision war equipment and projectors for education, training and maintenance of morale—assuring more efficient projectors than ever when the war is over. Plan for the future by keeping up with the newest developments in 16mm. projectors. Write today for latest Ampro Catalog!



The above dual unit Ampro-sounds are typical of those used in "special services" overseas.

The Ampro Corporation, 2839 N. Western Ave., Chicago, Ill.

≡ ★ **AMPRO** ★ ≡
P R E C I S I O N C I N E E Q U I P M E N T

The EDUCATIONAL SCREEN

St. Louis Meeting Off

THE recent cancellation of the annual February meeting of School Administrators at St. Louis was disappointing, but reasons therefor were numerous, obvious and valid. Countless letters to Washington since September showed that the field anticipated the move. First, one wonders why decision was postponed to the eleventh hour! Second, it is understandable that the decision, once made, should be disclosed first to exhibitors concerned, but one wonders still why the telegram should close with "Confidential meanwhile!" Why not with "Broadcast this immediately"? Did not such news merit instant and nation-wide announcement? Perhaps "military secrecy" is contagious. Are educational proceedings enhanced by a like veil of secrecy? The St. Louis meeting, held or not, should rank about absolute zero among the present worries of Hitler and Hirohito.

The D V I will suffer seriously from the decision. Its session at St. Louis was vitally needed. These are seething times for visual education. Screens are working by thousands as never before, in camps, shops, schools, communities. Opportunity and responsibility yawn wide before the D V I. War service has removed a host of its key people. It was the more essential that the "survivors" get together. Now the load upon our President and Secretary, heavy in this hectic year, becomes heavier. All must be done by mail and printed page. It can be so done only if the field cooperates more earnestly than ever before. From now till June—fully, studiously, enthusiastically—*answer your D V I mail.*

N. L. G.

VOLUME XXII

FEBRUARY, 1943

NUMBER TWO
WHOLE NUMBER 209

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Cover Picture—Palacio da Acclamacao in Bahia, Brazil
(Courtesy Mason Warner)

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Address communications to The Educational Screen, 64 East Lake St., Chicago, Ill.



*It's
the light
ON THE SCREEN
that Counts*

**300-Watt Model
With Cooling Fan Unit**

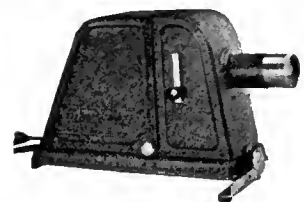
An ability to deliver far greater illumination to the screen than formerly was possible with a 300-watt source of light is the outstanding characteristic of the Spencer MK-3 Delineascope. The result is a brilliance of projection which is rivalled elsewhere only by higher priced instruments.

This unusual optical efficiency is the result of Spencer's long years of experience in the design and manufacture of high quality lenses.

Particularly important are the ventilation systems which protect the slides (either color or black-and-white) against heat damage.

Write Dept. N12 for a descriptive folder.

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AUDITORIUMS
FOR
CLASSROOMS
FOR
HOMES**



200-watt, 150-watt,
100-watt models

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HELP SPEED VICTORY...

with your school projector

Keep your school projector running. Treat it well—but work it plenty. Run MORE films than ever before—day and night—in school and out! Films that show civilian and soldier and soldier-to-be how best to fight and to work and to save . . . films that show the priceless worth of what we're fighting for . . . films that fight for freedom and speed our victory.

Never before has the Filmosound Library offered so many important and timely films for rental and sale. Only a tiny fraction of our resources can be suggested here. There are literally thousands, from government and private sources, at your call through this single comprehensive source, the Filmosound Library. Use the coupon, or write us in detail concerning your film needs.

Army Air Force and Navy Training Films for Preinduction and Preflight Courses

The first group of 37 educational motion pictures, specifically made for the training of our armed forces, includes: highly instructive material on aviation, airplane engines and other parts; weather, navigation, drill, and other subjects that will make high school students much better qualified to fill key jobs in armed forces or war industries wherever technical skills are required. These courses will help inductees qualify more quickly for technical ratings and will step up their immediate role in our war effort.

New Films for the Civilian Front

The U. S. Office of Education has recently announced 15 new industrial training films, largely on basic benchwork skills, and has 140 more in the making. Office of War Information issues at least four new films each month. Office of Civilian Defense training films are now getting into use. And private production centers, like our own Filmosound Library, augment their extensive resources of educational and recreational film, by new releases on *First Aid* and on the new theaters of war, such as North Africa, Liberia, and the Caucasus. Our several thousand fine entertainment films likewise serve on Army and home-fronts, to lighten strain and brighten spirits of fighter and worker alike.



↑ 20-year-old airplane expert. See "WOMEN IN DEFENSE" and other OWI films.



← President Barclay is featured in Prof. J. A. Furby's new film "LIBERIA," a Filmosound Library "exclusive."



→ "ROLLER BANDAGING," sixth single reel release in EMERGENCY FIRST AID series, just completed.

NOTE PLEASE

Save old lamps—return them through your dealer or direct so that the bases can be re-used. This saves critical war materials.

Keep Your Projector in "Trim"

Bell & Howell Modernization and Reconditioning Service enables you to keep your Filmosound or Filmo silent projector up to the minute and in tip-top trim at small cost. This service is available to you through your dealer or direct from the factory.

CAN YOU SELL your Filmosound Projector to UNCLE SAM?

Critical material shortages prevent manufacture of enough Filmosounds to meet the immediate needs of the armed forces. If every one of your Filmosounds is not now doing a full-time, vital war job, we will buy any you can spare, recondition where necessary, and turn over to Uncle Sam. Check up now. Perhaps you can "double up" on machines, and thus free one or more for war service? If so, WIRE us the following information: model, serial number, condition, and your definite selling price, inclusive of insured transportation to Chicago.



BUY WAR BONDS

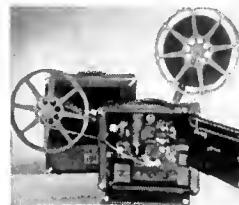
"E" FOR EXCELLENCE. . . how the Army-Navy Award for extraordinary performance is won and presented is shown by this one-reel sound film. Service charge 50c.

Bell & Howell Co., Chicago; New York; Hollywood; Washington, D. C.; London. Est. 1907.
MOTION PICTURE CAMERAS AND PROJECTORS

PRECISION-MADE BY

Bell and Howell

THE NEW V... FILMOSOUND



This new, compact, precision-built projector has every feature required for finest reproduction of 16mm. sound and silent motion pictures. It is a typical Bell & Howell engineering achievement, bringing unexcelled B&H performance in spite of restricted use of critical materials needed for war production. (Available, for the present, only to government agencies.)

COMING TO THE ST. LOUIS "N. E. A."?
VISIT OUR EXHIBIT—J 12

BELL & HOWELL CO.
1817 Larchmont Ave., Chicago, Ill.
Without obligation, please send me:
() Filmosound Library Catalog Supplement 1943A listing preproduction and other training films.
() Data on Emergency First Aid films.
() Catalog of British Information Service films.
() General data on educational and recreational films.

I now have have not your 1942 film catalogs.
Name
Address
City State ES 2-43

A Junior College Demonstration

**SAMUEL WEINGARTEN, Head
Department of the Humanities
Wright City Junior College
Chicago, Illinois**

THERE have been indications recently in American education of an awareness that we have overemphasized the intellectual development of our students and that the proper guidance of their emotions is one of the tasks which we must face in educational planning. Wars are won by the arousing of men's emotions against the enemy and by the stirring of their emotions toward the ideals for which they are fighting. The former gradually disappear upon the conclusion of hostilities; the latter should logically spend themselves in a practical concern with social reconstruction. If the emphasis that must be given to technical skills, for physical preparedness in waging a war successfully, means a neglect in educating students to derive emotional satisfaction through the appreciation of the arts, a post-war period can easily become one in which the brutalized emotions of warring men find peace-time equivalents of an equally violent nature.

Before our entrance into the war, Professor Harold Rugg, in analyzing the "Strains and Problems of a Depressed Society," considered one of the several major problems in American society to be the need for "sensitive awareness, heightened appreciation of beauty, and integrity of personal expression." Too frequently, he thought, "the concept of the creative act, integrity of expression, self-cultivation, and appreciation have been submerged and thrown into the background by the necessity for studying social problems."¹ Such a condition will inevitably be more serious in the post-war period if educators permit courses in the study of the arts and in artistic and musical expression to perish or languish while the world is torn by war. Without neglecting their obligations to the war effort, educators can fulfill their obligations to students in their classrooms who will survive the war to live in a war-scarred period of reconstruction. One of these obligations is the providing of stimuli which will develop in young people tastes and interests in the arts as sources of emotional satisfaction.

Most junior colleges offer courses in literary, music, and art appreciation and practice. But what percentage of the students enrolled in these institutions elect these courses? Today especially students are inclined to



Studying exhibits, models, prints and other aids in the "Humanities" Room.

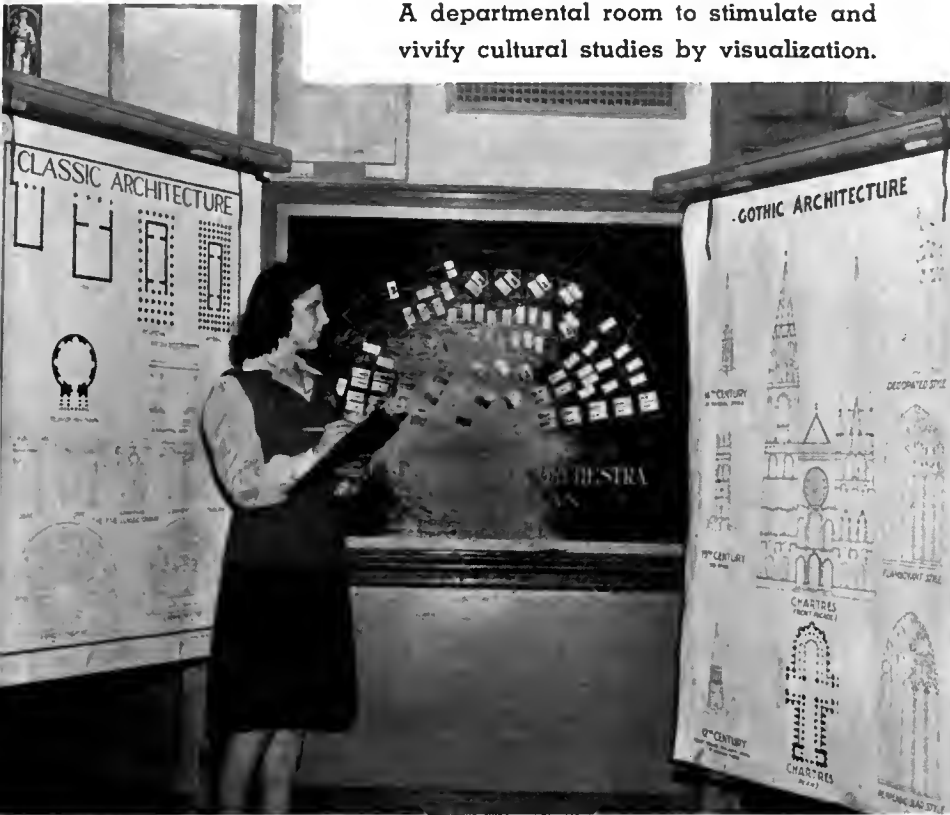
enroll in courses in which the content seems more directly related to the war effort; the need for emotional adjustment through experience in the arts is certainly for them a less evident need in the present emergency. The wisdom of their instructors will be seen in the recognition of this need. In the Chicago City Junior Colleges students are required to enroll in a course in which they are introduced to experiences in aesthetic appreciation—the Survey Course in the Humanities.

In this course, attention is given to the artistic expression of each of the major epochs of western culture: writers, builders, sculptors, painters, and musicians emerge as significant and important contributors to our cultural heritage. In the integration of literary and artistic expression with social and intellectual history, we consider each work of literature or art as an index of the total cultural complex of the age in which it was produced. But the educational pitfall, in this course, as in special courses in literature, art, and music is that it may become a digest of the facts about culture rather than an invitation to students to participate in the understanding and appreciation of the poem, the painting, or the symphony. The objective in a series of lectures which serve as a preface to our chronological survey of western culture is to place before the students the fundamental principles of literature, art, and music. The specific illustration of these principles is emphasized when we lead our students to participate in understanding and appreciating the con-

1. *Democracy and the Curriculum* (Third Yearbook of the John Dewey Society), pp. 125-131.

Room in the Humanities

A departmental room to stimulate and vivify cultural studies by visualization.



A corner of the room for architecture and music students.

crete media of expression by coming into direct contact with them.

"Humanities Demonstration Room"

As an instrument for bringing the student into direct contact with the qualities of works of art, Wright Junior College, one of the Chicago City Junior Colleges, has a unique asset in its "Humanities Demonstration Room," a room equipped with audio-visual aids which provide students with opportunities for experience in the arts. Laboratories or work shops as auxiliaries in courses in the basic sciences are not uncommon in American colleges. However, when such rooms exist as aids in the study of the arts, they tend to become "museums" which do not foster creative experience. Our demonstration room is more functional than a museum in that besides containing a variety of exhibits, it is basically a room of prints and recordings with which students can have direct experience. We are unwilling to give a narrow meaning to "creative experience" or to admit that experience in appreciation cannot be as meaningful for the individual as the creative act itself. Aristotle realized that the exercise of emotion in the spectator can result in an emotional calm, an adjustment in him that contributes to his spiritual uplift and emotional integration. We attempt in directing understanding and appreciation of the arts to make the student aware of the stimulus of the artist's emotion, of how intellect gave definition to emotion, and of how the work of art, the medium of expression for the artist, is the symbol for the stu-

dent by means of which he can recreate the experience of the artist. This process of creative appreciation, in which the artist's experience is relived, is far from the inertia of the victim of "spectatoritis" whom Lewis Mumford has called "the passive barbarian."

The lectures on art in our required survey course in the humanities are illustrated with slides; books on art which the student reads are amply illustrated with black and white prints, usually, however, too small to enable him to see the details of the work and always depriving him of the color values of the work. In our Demonstration Room we make available to him hundreds of colored prints, large ones mounted individually, smaller ones mounted in organized units corresponding to periods of art history and styles of art. These the student can observe critically, aided by study suggestions, when he spends some of his study periods in the Demonstration Room. The series of colored University Prints serves as an excellent basis for such a collection. The colored prints in

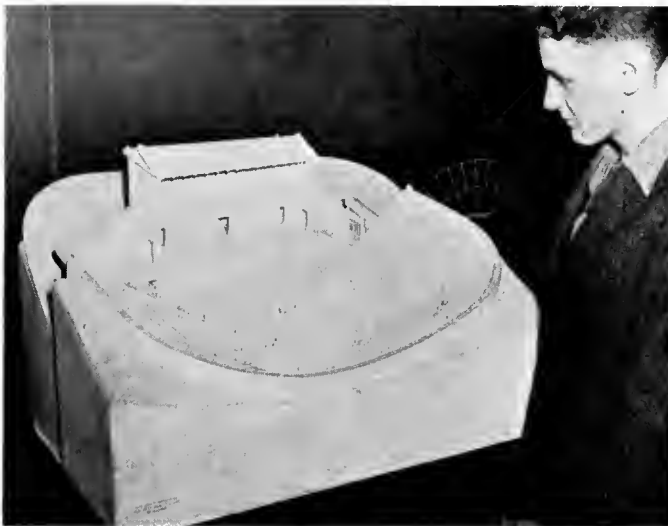
Thomas Craven's *Treasury of Art Masterpieces* and Rockwell Kent's *World Famous Paintings* are more functional mounted individually than bound in book form on the library shelf. Our instructor-librarian, recognizing the obligation of the library in providing visual aids, has made many prints available to us from such collections. Individual prints of sculpture, as well as prints in volumes, are readily available; we have mounted these in large quantities for our files especially devoted to such works of art. The illustrative sets in the series, *Reconstructing the Past* (Museum Extension Publications, Boston Museum of Fine Arts) provide 30"x40" prints of works of art and of phases of their historical and social settings in the age in which they were produced. The four sets already published in this series—*Greek Athletics and Festivals in the Fifth Century*, *Elizabethan England*, *The French Renaissance*, and *Life in Eighteenth Century England*—have served as a basis for our series of mounted prints in the files labeled as "Cultural History."

Colored prints of stained glass windows of medieval cathedrals mounted between glass and so placed that they can be viewed against the light give a colorful background to the room. The student can experience the beauty of their design and color as if he were in a cathedral looking at them. Plaster bas-reliefs and models of architectural styles—facades, columns, etc.—prepared by the W.P.A. Museum Extension Center sponsored by the Chicago Board of Education, make concrete for the student the styles of ancient, medieval, and modern architecture. For detailed representations

of building cross-sections and plans we have a large assortment of drawings in white on black card-boards. Selected items from this collection and from similar drawings on map-cloth are displayed in relation to lectures but the whole collection is available to students for individual study. Reference books on art and periodicals arranged in relation to these displays contribute to the creation of an ideal study situation for the student.

A cabinet of small models—*Laocoön*, *Venus di Milo*, etc.—provides excellent illustrative material for the study and appreciation of sculpture. Models of the gargoyles on the Paris Notre Dame Cathedral and a large variety of models of Egyptian, Greek, Roman sculpture are easily available from museums² and firms which specialize in providing this type of visual material. Especially gifted students may be encouraged to prepare models of sculpture or pottery: one of the most beautiful objects in our collection is a colored reproduction of the Egyptian *Nofretete* made by one of our students.

Another aspect of our Demonstration Room is the section devoted to the theatre. Models of Elizabethan theatres and dioramas of the Greek out-of-doors theatre and of modern stage settings make these more vivid to the student than any drawing can. Files of illustra-



Model of the Greek out-of-doors theatre.

tions of theatres, actors, dramatic performances, and motion picture productions supplement these models as materials for the study of drama and the theatre. If the student wishes to reconstruct imaginatively the dramatic performances of ancient Greece or of Elizabethan England, he can be aided by the use of our collection of recordings in which he can find recordings of passages from Sophocles read by W. H. D. Rouse (*Linguaphone Language Record*) and albums of Shakespearean recordings by Sothorn, Barrymore, Gielgud, Welles, and Evans.³ The room contains a

record player available for playing recordings which the student may request.

The literary works which the student reads in this course are pictorially represented in the Demonstration Room. On one wall of the room and in a special file, he can study 76"x50" copies of the original title pages of such works as *Chapman's Translation of Homer*, the *King James Version of the Bible*, and the *First Folio Edition of Shakespeare's plays*. Selections from books arranged in an anthology do not give the student a sense of the whole book; an examination of these attractive copies of title pages of first editions may motivate him to seek the book rather than remain satisfied with having read merely the selection.

The artists of the W.P.A. Museum Extension Center have cooperated with instructors in the course in the preparation of a series of illustrations in color; each of these represents pictorially the essential spirit of a great masterpiece of literature. In the center of one of these the opening lines of the Prologue of Chaucer's *Canterbury Tales* are reproduced; the top panel shows the procession of the pilgrims according to William Blake; the side and bottom panels represent the pilgrims individually as in the Ellesmere Manuscript illustrations. The student finds it an engaging activity to compare these colored illustrations with the descriptions given in the Prologue which he has read. If he wishes to hear English as it may have been spoken by the pilgrims, he can hear the recording of the opening lines of the Prologue as read by Professor Harry M. Ayres (*The National Council of Teachers of English Recording*) or the recording of the "Pardoner's Tale" as read by Professor F. N. Robinson (*The Harvard University Phonograph Records*). Another illustration creates the effect of a page from an Italian manuscript text of the *Divine Comedy*; in the colorful border are mingled figures and scenes from the Inferno, Purgatorio, and Paradiso. *The Book of Job*, the *Arcid*, *King Lear*, *Paradise Lost*, and *Faust* are similarly represented. Both the title pages and the illustrations⁴ have been used in conjunction with book displays furnished by the library as a means for motivating interest in reading.

Lectures on music are accompanied in our college by the use of illustrative recordings. Our collection of recordings is constantly increased since our instructor-librarian interprets recordings of music or the spoken word as material which may be purchased by library funds. During several hours each week designated as "Music Appreciation Periods," students are given an opportunity to listen to compositions and commentary by an instructor who plans the programs. Whenever possible the compositions played are coordinated with the lecture topics on music in the Survey Course in the Humanities and in the elective courses in music appreciation. We have found, however, that the student's interests, aroused by the lectures or by illustrative material such as the prints of the Capehart collection of paintings related to music, lead him frequently to wish

(Concluded on page 58)

2. See especially *A Cyclopaedia of Reproductions on Sale, Part I* (N. Y.: The Metropolitan Museum of Art, 1942.)

3. For a complete list of recordings of Shakespeare and a discussion of their use see Samuel Weingarten, "The Use of Phonograph Recordings in Teaching Shakespeare," *College English* (Oct., 1939,) 45-61.

4. The preparation of visual material of this type can be a very effective class project. Literary prints for mounting on card-boards are accessible from many sources. Students from art classes who are especially gifted in lettering or in illustrating can make valuable contributions.



A science center in one of the McDonough County schools.

Community Resources Pave the Way

THE recent trend in education towards community study has led naturally to an enrichment of the environment through audio-visual aids. In addition to moving pictures these aids are many and varied. They serve to bring the world into the classroom, and they pave the way for a better understanding of national and international problems through a study of local resources.

A five-year experimental project in Rural School Supervision, sponsored by the National Committee on Rural Education, the Office of County Superintendent of Schools of McDonough County, and the Western Illinois State Teachers College of Macomb, Illinois, was begun in McDonough County in September, 1940, following approximately a year of research in the county. The following brief summary of one phase of the project will show how the schools in this particular area are studying their communities.

As one phase of the Rural School Supervisory Project being conducted in McDonough County, Miss Helen Elaine Stenson, Supervisor, has taught an in-service course in Rural School Problems and an in-service Workshop Class in Rural Education for the rural teachers of the county. Through suggestions and materials presented to this group, many teachers have been encouraged to develop community studies having their origin in their own schoolrooms. Their purposes: To develop a better knowledge of the interdependence of the school, the home, and the community; to encourage a deeper appreciation and sense of values of the resources in science, music, art, literature, social science, etc., which exist in every community; to discover the resources available in the home, the school, and the community which contribute to the welfare and happiness of the local group, and in turn to the larger community of our state, our nation, and the world; and to stimulate a feeling of cooperation and responsi-

One county's complete working schedule for enriching a Social Studies project with audio-visual aids in rural areas.

DOROTHY I. DIXON
Junior High School, Macomb, Illinois

bility between the different groups for the preservation and transmission of those democratic qualities which must be present in any generation if it is to pass on its cultural heritage to its children.

In a mimeographed article on *The Rural School and Its Community*, written by Miss Stenson, and used by many of these teachers as a guide or outline for this study, she writes:

"Meaningful school experiences affect the child's out-of-school life and the life of the community. We teachers often talk of 'educating the public' and forget that it is a fifty-fifty proposition—that what we need is a mutual education of the public and the school so that we might better understand the resources of each in this job of educating children and adults. We need a friendly understanding that the home, community, and school are mutually interested in our children—each can best contribute its part when it 'fits in' with the other parts—so that each child's learning experiences will be in harmony. We can let our community reach into the school to enrich the curriculum . . . Every community can contribute to the art, music, literature, social science, and science experiences of the school. We can let our school reach into the community . . . Safety and health habits, good manners and other social habits, a love of beauty, and an interest in wide reading will usually find some reflections in the home. Whether we wish it or not, the children interpret our schools to the public!"

The approaches to the community study were almost as varied as the number of schools which participated. With some teachers and pupils it had its origin in a "Thanksgiving Unit," during which a study was made of early homes, furniture, schools, etc., and the discussion of some of the things for which people in our



The square dance at a rural community meeting.

country, in early days, were thankful. With others it developed during a study of "Life in Early America" when a comparison was made between that period and "Life in Our Own Community;" again, in Civics, the study began with the fall election and its relationship to the local community; and in still another school, the pupils became interested in where their own families came from and why they happened to settle in this particular region. Soon the study included other families in the district, and when it was finally concluded the children and members of the community presented a program of stories, songs, and folk dances, and exhibited many results of their study in the form of covered wagons and airplanes, friezes, word lists, soap and candles which they had made, patchwork quilts whose patterns they had studied, etc.

In almost all cases, the "perpendicular unit" of study was employed—that is, all the children in the school participated in and contributed to the study, each according to his own ability and achievement level. It was found to include every subject matter field in the curriculum, and of course required much additional and advanced preparation on the part of the teachers themselves. Preceding the study each teacher made a very extensive survey of the resources of McDonough County. Since teachers and pupils were always finding new and more interesting things to do and find out, the study developed into a "continuing unit." In some of the schools, the study was begun in the school year, 1940-1941, continued through last year, and at the close of school in May, 1942, the teacher and pupils were planning ahead for their community work next year. In others, an abbreviated study of each part resulted in a correlated picture of the entire field, and led directly into a study of "Our Latin American Countries" this last year.

In every case, many audio-visual aids were used to supplement the textbook and factual material obtained. Such helps as pictures, graphs, charts, maps, excursions, old books and newspapers, bulletin board materials, letters to and from former residents and teachers, exhibits of old tools, furniture, dishes, quilts, weaving, etc., were common in all the schools to a varying degree, and phonographs, radios, and silent and sound

motion pictures were used whenever and wherever such equipment and materials were available.

The following material is offered with a three-fold purpose in view. First, in Column I is presented the outline prepared by Miss Stenson and included in the aforementioned article. This was used as a guide by the rural teachers in McDonough County for their Community Studies, and each carried out as many of the suggested activities as seemed practical and possible in her individual situation. In Column II are listed those films (Group 1) which were available in the county for use wherever the school had electricity, and also suggestions for additional Audio- Visual Aids which may be used in connection with the films, and

other suggested activities. Column II Group 2 offers a bibliography of aids suitable for use in correlating the activities of the local community with those of the stage, the nation, or the world. It is important to remember in connection with this material that many schools which had no electricity two years ago, now find it quite possible to use projectors and other audio-visual aids, due to the Rural Electrification Project which has reached a large number of our schools. Hence it is hoped that these suggestions may be of use to those who are planning such a study, and also to those desiring to continue the work which they have already begun.

We Study Our Community

Outline of Activities

I—Community History

A—Historical Development traced through study of

- 1—County Histories
- 2—Atlases
- 3—Interviews with older residents
- 4—Maps showing location of homes of early settlers
- 5—Old pictures, deeds, land grants, etc.
- 6—U. S. map showing routes traveled by present inhabitants
- 7—Stories of early settlers and their homes
- 8—Dramatizations

B—History of the school pictured by

- 1—Pictures of original building, present building, and any changes that may have occurred in the interim.
- 2—Reports, records, and minutes of the early schools.

Suggested Additional Audio-Visual Aids

Group 1.

(Color film on U.S. Travel)
This Amazing America
(Y M C A)
(Color film on Construction)
The Making of American Homes (Crane Co.)

Group 2.

(Films) *First Americans* (Films of Commerce), *Colonial Children* (Erpi), *Mohawk Valley* (Eastman), *Boone Trail* (Eastman), *Kentucky Pioneers* (Erpi), *Flatboat Pioneers* (Erpi).
(Broadcasts from homes of great literary figures of America) *American Pilgrimage*, by Ted Malone.

(An opaque projector can be used to present these for study by pupils, or for Community or P T A meetings)

3—Story of origin of present name of the school.

4—Exhibit of old textbooks.

5—Copy of original deed of land for school purposes.

C—Population Trends and Occupational Development depicted by

1—Maps or charts showing population of community at time of first school and at present.

2—Charts showing occupations of the early peoples, compared to those of today.

D—Interesting Residents —Then and Now— Studied through

1—Newspaper articles

2—Pictures

3—Stories related by present residents

4—Old letters written by former residents now participating in state or national affairs.

5—Snapshots

II—The School Community

A—Survey of homes resulted in

1—Charts showing homes in local tax area—especially designating those from which children attend school.

2—Maps showing school routes (Rural, High School or College)
a—Reports on advantages of attending certain High Schools and Colleges.

3—Graphs picturing the number of pre-school, elementary, and High School children attending school, and the percentage of High School students who continue on to College.

(This original deed projected on screen makes possible much more detailed study by large group)

Group 1.

(Films on Food and Clothing) *Meat for America, Exploring the Coffee Continent, Behind the Cup, Come Out of the Kitchen, Botany Clothes the Nation* (all YMCA), *Algonquin Waters* (Nat'l Film Board).

Group 2.

(Glass Slides)* *Beyond the Mississippi.* (Films) *Alaska, The Old South, From Flax to Linen, New England Fisheries, Pacific Coast Salmon* (all Eastman), *Timber Front* (Nat'l. Film Board of Canada), *Clothing* (Erpi), *Romance of Silk* (Amer. Museum of Nat. History), *From Seed to Cloth* (Pathe with Harvard University), *Territorial Expansion of the United States* (International Geographic).

Group 1.

(Interesting film strips showing the people, their hobbies and interests, can be prepared by the students)

Group 2.

(Film) *Birthplace of America* (Bell & Howell).

(Material mentioned may be screened for more effective group study by opaque projector, hand-made slides, or blackboard drawing)

B—Study of School-Community needs resulted in

1—Beautification of school and home surroundings.

2—Library of magazines and books made available to school and community.

3—Hot lunch projects in many schools, in co-operation with W.P.A. Projects.

III—The Social Community

A—Survey of social agencies revealed

1—Churches

a—Studied by means of

(1) Pictures of first (or early) church

(2) Recorded events in life of church

(3) Collection of old Bibles

(4) Early and Present-Day Hymns

2—Libraries

a—More appreciated and better understood following

(1) Study of purpose and function of each type (Carnegie, W.P.A., College)

(2) Visit to near-by libraries

(3) Cataloguing and rearranging own school library for more efficient use.

(Photographing of well landscaped homes, scenic spots, or attractive roadside scenes may be made for use in school and community work.)

Group 1.

(Radio) Excellent radio sermons are broadcast from such well-known churches as "The Little Brown Church of the Air" in Chicago, and "The Little Church Around the Corner" in New York; also to be heard regularly are sermons by Dr. Harry Emerson Fosdick and Dr. Preston Bradley.

Group 2.

(Film) *The Washington Cathedral.*

(Film) *Inside the Library of Congress* (YMCA)

Scene from "Colonial Children," an Erpi classroom film.



*All slides used were from the Keystone View Company.

3—Museums

- a—Established in many schools for permanent exhibit of some of the material collected during study.

4—Newspapers

- a—Newspaper offices visited.

- b—School newspaper published.
- (Additional Topics)

5—Theaters

6—Playgrounds

7—Clubs and Societies

8—Recreation

9—Hobbies

IV—The "Trade" Community

A—Studied and analyzed with

- 1—Local map showing (direct) trade centers of the community.

- 2—U.S. Map showing mail order centers.

- 3—U.S. Map showing shipping centers which buy products raised or grown in the community, and routes traveled from farm to market.

- 4—Graphs showing development of transportation with percentage of unimproved and improved highways clearly shown.

- 5—Models of early automobiles, trains, boats, trucks, airplanes.

- 6—Charts showing farm organizations, and the enrollment in each.

- a—Available speakers secured for class and Community or P.T.A. Meetings.

V—Community Occupations

A—Types of farming studied

- 1—General

- 2—Dairy

- 3—Grain

- 4—Livestock

- 5—Truck

- B—Charts and graphs showing employment of local residents, employment of city workers on farms, and the number of farm people employed elsewhere.

Group 1.

(In some localities, it would be possible to visit a museum; in others, the experience must be gained vicariously)

Group 2.

(Films) *Background for Tomorrow* (Atlas Productions) *Museum of Natural History*.

(Special number of school newspaper could be devoted to Community History)

Group 1.

(Lantern slides on which are maps showing these various phases of the "trade community" can be prepared and projected for group study)

Group 2.

(Films) *Development of Transportation* (Erpi), *New Orleans* (Eastman), *Wheels of an Empire* (Films Inc.). (Glass Slides) *Transportation, Vehicles*.

(Filmstrips are often made available by many of these organizations, and can be secured through the United States Department of Agriculture)

Group 1.

(Lantern Slides) Showing complete story of any type of farming—*From Seed to Loaf*, *The Proper Care of Cows*. (Film) *A Planter of Colonial Virginia* (Erpi)

Group 2.

(Films) *From Wheat to Bread*, *Market Gardening*, *Limestone and Marble*, *Sand and Clay*, *Furniture Making*, *Anthracite Coal*, *Bituminous Coal* (all Eastman), *Corn Farmer*, *Arts and Crafts of Mexico* (all Erpi), *Miracle of the Meadows* (Vis. Ed. Service), *Milk and Health* (March of Time).

- C—Charts or graphs showing percentage of land owners engaged in farming and the percentage of farms being cultivated by tenants.

VI—Political Community

- A—Pictured through maps and charts showing

- 1—Local taxation areas

- 2—Polling centers

- 3—Post Office and Rural Mail Routes

- 4—W.P.A. Projects

- B—Political Parties in the community analyzed through discussion and research.

- C—Politics of newspapers and the effect on the community studied.

- D—Knowledge of caucuses, primaries, and elections thoroughly acquired as a basis for citizenship responsibilities. (Studied through local elections.)

VII—The "Tourist" Community

- A—Beauty and Recreation Spots of the community:

- 1—Ball Parks

- 2—Tennis Courts

- 3—Swimming Pools

- 4—Club Grounds

- B—Historical Spots

- C—Conservation of Wild Life

- 1—Plant

- 2—Animal

VIII—The Cultural Community

- A—Study of the cultural aspects of the community revealed

- I—Literature

- a—Which has grown out of the community.

- b—That "fits" the community.

- c—In community yarns" and anecdotes.

- d—In local newspaper articles which have literary value.

- e—In original stories, poems, and pageants prepared by children or patrons of the district to tell the community history.

- f—In types of material read in the community.

(Glass slides) *Community Helpers*, *Importance of Agriculture*, *Corn — America's Greatest Crop*.

Group 1.

(At the time of any caucus or election, the fundamentals of such procedures may be carefully studied, worked out, and a duplicate event carried out at school the same day).

Group 2.

(Films) *Working Knowledge of the National Government* (Knowledge Builders), *Bill of Rights*, *Inside the F.B.I.*, *Inside the White House* (all Y M C A).

Group 1.

(Films) *Mountain Magic* (Nat'l Film Board), *Washington*, *Shrine of American Patriotism*, (Baltimore & Ohio)

Group 2.

(Slides) *Our Nation's Capital*. (Films) *Washington, the Capital City* (Eastman), *Pilgrim Days* (Teaching Film Custodians)

Group 1.

(A chance for careful research—material from books, periodicals, newspapers, libraries.

Group 2.

(Films) *Land of Evangeline* (Bell & Howell, Gutlohn), *Hansel and Gretel* (Nat'l Motion Pictures, Vis. Ed. Service, Wholesome) *Henry W. Longfellow*, *John G. Whittier* (Creative Ed. Society, Ideal Pictures).

2—Music

a—In musical resources sources of community.

b—With a "local flavor."

c—In types of radio programs enjoyed.

- (1) Radio programs listened to at school resulted in analysis of works of famous composers.

3—Art

a—In the Art resources of most rural communities were found:

- (1) Rugs and carpets (crocheted, hooked, braided, woven.)
- (2) Weaving (done locally or found in the community.)
- (3) Knitting, crocheting, tatting.
- (4) Patchwork quilts (study of designs, tracing history of old designs, and planning new ones.)
- (5) Samplers (study of old samplers and designing of new ones.)
- (6) Pottery
- (7) Old dishes
- (8) Woodcrafts
- (9) Modelling
- (10) Furniture Designs
- (11) Community Architecture
- (12) Camera Artists
- (13) Pictures (study of composition, learning best ways of displaying pictures.)
- (14) Creative Art in School
- (15) Clothing Designs
- (16) Interior Decorating
- (17) Gardens and Landscaping

Group 1.

(Radio Programs) *W. L. S. School-Time Program, Columbia School of the Air, Damrosch Music Appreciation Hour.*

Group 2.

(Films) Warner's color film, *Song of a Nation* (YMCA), *The Symphony Orchestra* (Erpi).

Group 1.

(An interesting feature of a program can be an exhibit in which many of these art resources are displayed and explained. In one particular school, an authentic, historical pageant, written by a lady in the district, was presented as part of this program.)

Group 2.

(Film) *Modern Rug and Carpet Making. Furniture Making* (Eastman).

and clinics in community.

- 2—Playgrounds and recreational resources.
- 3—Community water supply.
- 4—Health needs in the community.

Group 2.

(Films) *Preventing Blindness and Saving Sight, Care of the Teeth* (both Eastman), *Heart Disease, Cancer, Its Cure and Prevention* (both March of Time), *City Water Supply, The House Fly* (both Erpi), *Carbon Monoxide, the Unseen Danger* (A M N H).

One needs only to talk to the teachers, pupils, parents, or other community members where this study has been made to learn of the many desirable outcomes which are very apparent to them. They include pupil cooperation, improved social habits and attitudes, community interest and cooperation, increased interest in hobbies and other leisure-time activities, a sense of pride and satisfaction in a completed project, added interest in school work, and a better understanding of local environment and its value.

Although the use of some audio-visual aids may be partially limited for the duration of the war in schools not already possessing the necessary equipment, it is hoped that each teacher will utilize every



Workmen assembling a table top—from the Eastman classroom film, "Furniture Making."

Group 1.

(Have test made of water supply by State Health Department. Show lantern slides, prepared to picture results, at community or P. T. A. Meetings.

available aid for studying her own community. Thus, by helping others to know about and make the best possible use of our own local resources, we, as teachers, can help to direct the thinking and planning which will undoubtedly have a part in establishing and maintaining peace in the world in the days that lie ahead. In what better place than in our schools and our homes could this foundation be laid?

IX—Community Health

A—Studied through survey of health resources and needs of community

- 1—Number of doctors, dentists, hospitals,

Film Mutilation and Insurance Protection

WE CONGRATULATE the SCREEN on Publishing Dr. H. A. Gray's article "The Matter of Film Insurance."* We need more such exchanges of ideas on the part of those who really set the stage for the use of slides and films in the classrooms.

Film mutilation is not the subject of distress it was formerly to us. We began our crusade against mutilation by making it unprofitable to the mutilators. Careful inspection of slides and films coupled with a carefully kept record of the physical condition of each slide and print made it possible for the Inspection Section of the Exchange to definitely place the blame for each mutilation. The mutilator was assessed a charge based on footage—replacement cost. He was given a month in which to pay the charge or suffer discontinuation of all service from the Exchange.

The next step was to soften the blow without easing the relentlessness. This was accomplished by developing our insurance plan mentioned by Dr. Gray. And this plan works. It not only works, but our thousands of users like it.

We created and announced this plan in June 1937. The first year we charged a fee of three dollars, payable before bookings were permitted. This protected the participant up to \$50. Whenever a mutilation occurred the cost of replacement was established; a statement of the cost sent to the offender together with a statement of the status of his account which showed how much of his insurance protection, if any, remained. Most mutilations were valued under five dollars, and the first year only ten units out of the vast number of users went over the \$50, and, therefore had to make a cash settlement. So good was the first year's balance that the Exchange was able to declare a dividend of \$1 to each account. This put the fee for old users down to \$2 for the ensuing school year. Newcomers continued to pay the basic or initial fee of \$3.

Because it was impossible for the Exchange to place responsibility for damages done by an individual school within a city or county system, if the city or county booked as a unit, the Exchange ruled that the three dollar fee and fifty dollar protection applied to the entire booking unit irrespective of its size; therefore Cincinnati, Toledo, Dayton, Akron and others, which book as units, can only buy \$50 protection for the entire system. If the individual schools book separately then each school becomes a unit and can buy \$50 protection. No unit may buy over \$50 protection. The Exchange also ruled that a school is a single building no matter whether or not there operates in said building both a grade and high school. The quota for booking is based on the enrollment of the unit.

The Exchange was able to take care of all damage situations under the plans described except that mutilation known as "scratching" run-offs and torn sprockets seldom continue throughout an entire reel and a few dollars spent for new footage will usually repair the film. But scratches usually go through the entire reel or even a whole series of reels. There was no way of meeting this situation except to completely replace the

B. A. AUGHINBAUGH
Director, Slide & Film Exchange
Ohio State Department of Education

reel—a costly matter to either mutilator or Exchange.

Then the next step was taken. The Exchange set up a cost schedule covering scratching. This schedule called for a damage assessment (against the \$50 protection) of \$10 on reels valued up to \$25. On reels going to \$50 the assessment was placed at \$15 and over that \$20. Charges were assessed right and left, and when the school year ended about every user had one or more assessments; some barely escaped going over the \$50 limit; several cities did go over, and a few went as high as \$300. One city became such an offender that the Exchange withdrew service to it. But no one complained. The Exchange's rulings were always fair, honest, and lenient. Above all the Exchange did everything possible to please its clientele. But these charges shot the next year's assessment now to \$6 (\$3 for the basic fee plus \$3 for the share of the damage total).

And then amid the storm appeared the rainbow. A successful process for removing scratches—not merely for protecting against scratches—was developed. There are several similar processes but Eastman Kodak suggests placing the film for 10 minutes in Kodak D-72 diluted with 1:1 water followed by a minute wash and then immersion in a 1:8 dilution of Kodak F-5-A or Kodak Liquid Hardener and a 10 minute wash. This process swells the gelatine of the film, closing the scratch. We can report that the treatment is not only successful but can be repeated as frequently as necessary. There are firms making a business of removing scratches from both positives and negatives. The cost on positives runs around \$3 for 400 foot 16mm reels.

Most scratching we believe is not done by dirt so much as it is done by the development of microscopic rough spots in the aperture plates or gate shoes. These spots may be either due to corrosion from moisture or a wearing away of the plating. Makers of projectors should not sacrifice this plating—it should be good or it will later cause the owner much costly damage by scratching film. The owner of a projector should frequently carefully examine the aperture plate and gate shoes using a microscope. If there are pits or worn spots in evidence he should run through a piece of unscratched film as a test.

Most scratching is not on the dull or emulsion side as might be expected but it is on the glossy side of the film—the part that touches the gate. Most operators clean the aperture but overlook the gate. To see scratches on a film do not try to look through it but hold it so that the light from a lamp or window strikes it at an angle—then *look down* on the film.

When scratches are new, or are printed into a positive from the negative, they appear on the screen as white streaks. Always examine new prints sent you by the laboratory to see that they do not contain negative-made scratch marks or scratches produced on a printer. When scratches become filled with oil and dirt they show as black streaks on the screen.

*The Educational Screen, June 1942, p. 221.

MOTION PICTURES— NOT FOR THEATRES

Part 44.—Interesting forms of non-theatrical distribution devised and tested over the years, and some related problems in difficult markets.
By ARTHUR EDWIN KROWS

THE first non-theatrical regional stations of supply were, of course, the theatrical exchanges which conducted a side service for those who wished to obtain films away from the playhouses. The average number of such exchanges in a single distribution circuit in the pre-First World War period was perhaps twenty-five subsequently expanding to about forty. The theatrically recognized centers, commonly called "key cities," included as they do now, New York, Boston, Philadelphia, Washington, Pittsburgh, Indianapolis, Cleveland, Detroit, Chicago, Cincinnati, St. Louis, Kansas City, Memphis, Atlanta, Charlotte, New Orleans, Dallas, Denver, Salt Lake City, Des Moines, Omaha, Los Angeles, San Francisco, Minneapolis, Butte, Seattle and Portland, Oregon. Other cities of later prominence in the system, are Albany, New York; Birmingham, Alabama; Buffalo, New York; Charleston, West Virginia; Houston, Texas; Jacksonville, Florida; Little Rock, Arkansas; Louisville, Kentucky; Milwaukee, Wisconsin; New Haven, Connecticut; Oklahoma City, Oklahoma; Portland, Maine; San Antonio, Texas; Sioux Falls, South Dakota; and Tampa, Florida.

For some years in the beginning, each major distribution combine maintained its own set of exchanges, causing a highly wasteful competition in areas which required comparatively little service; but this was corrected presently by trade agreements and pooled facilities. The General Film story, in its non-theatrical aspects, has already been told. To George Kleine, his pioneer work with Urban and Edison productions, and his prolonged devotion to the cause of films in churches and schools, the non-theatrical field can never sufficiently repay its debt. Lubin, George Spoor, Selig and the Vitagraph, Kalem and Gaumont groups, all generously served the non-theatrical applicants of their time.

It is difficult to recall one producing or distributing firm of the early days which did not. Carl Laemmle of Universal had an unwavering interest in their encouragement, and Universal still has an active non-theatrical department, headed by Herman Stern. Paramount, started about 1915, has always done a large business in the line, even if the profits have been negligible. William Fox not only made his productions available to the field within reason, and sought practicable ways and means to develop it, but he made it a standing rule of his company that any rabbi, priest or clergyman should have any available Fox film free of charge at any time for showing in any syna-

gogue, church or Sunday School, any hospital, orphan asylum or home for the aged. The participation of Earle Hammons and his Educational Film Corporation, and Hugo Reisenfeld and the Red Seal Exchange, have been mentioned.

The Pathé Exchanges were active non-theatrically and continuously over the longest period of years. When the visual education movement blossomed, A. H. Sawtell commanded the Pathé service from the headquarters in New York City, and cooperated extensively with school systems, notably in their tests in teaching current events with newsreels. His successor, as I recall, was Charles Mills, a minister's son who had been head of the visual education department of the Kansas City schools. When the heavy business reorganization of Pathé occurred and Jeremiah Milbank became the power there, Mrs. Elizabeth Richey Dessez took charge of the division. In an elaborate campaign to develop it, she appointed various sub-officers in the principal exchanges. One of these assistants, known for conspicuous energy and accomplishment in Kansas City, Chicago and elsewhere, was Miss Evelyn Baker, today advertising manager of *Educational Screen*.

The objection most frequently raised to non-theatrical distribution through regular theatrical exchanges is that the booking arrangements there are too inconvenient. For one thing it is alleged to be a mere side activity. Then, one must go to a different exchange for nearly every picture desired. Beside, the critics say, one often has to accept alternates, while possible rental periods are usually too short. Then there is the generally higher rental. The usual library of the college extension or social service bureau, on the other hand, is more frequently supported by funds not of its own

direct earning, and its fees are correspondingly lower. Please understand that I am merely presenting a prevailing point of view in this paragraph. I do not stand back of these particular observations as final statements of the case.

The 1919-1920 decentralization of the Government film supply of the U. S. Bureau of Education, made non-theatrical exchanges of thirty-five State departments of education, universities, colleges, schools and museums. When the Eastman Kodak Company began its library, it had approximately fifty stores through which to distribute. And De Vry, Victor, Bell & Howell and other projector manufacturers had their own branch offices through which to serve their similar needs. These "branches," however, are not always dominated by the "home office." Comparing the lists, one discovers the names of many non-theatrical producing firms, film processing laboratories and, above all, stores dealing in miscellaneous optical goods and photographic supplies. In other words, most of these places have merely "taken on" the work of being local representatives, generally with protective agreements which give them exclusive rights in their own geographical areas. The number of active non-theatrical "exchanges" of this type is, according to my actual count of their listings, about three hundred in the United States and Canada, fifteen being in Canada.

Large industrial companies, with their "free" films, have tried using their own branch offices to serve local areas, but the branch staffs rarely know anything sufficiently well about film handling, and generally have no proper equipment for inspection and repair. They are usually expected, however, to arrange shows where possible, to obtain the reels as required



Courtesy DeVry

A "theatre on wheels" used in World War No. 2 to entertain U.S. troops in Australia. It is operated by the Methodist Home Missions, employing DeVry sound projection equipment.

from headquarters, and to attend to shipments. Their compensation and incentive for all this are the opportunities to make influential friends and to develop sales prospects for themselves.

Offhand it may seem that three hundred existing centers should be ample to supply non-theatrical users with films of any desired type, but there are disadvantages in this system as in virtually any other. First of all, it is not practicable for each center to have a complete library, or even a full set of needed subjects. Owners of the production negatives would not be justified by sales and rental possibilities in paying for so many prints. Therefore copies are to be found only where the demand for them seems sufficient. One heard complaints in the early days as now, that the better known libraries, such as those of Bray Products and Kineto, had their prints scattered piecemeal over the country; but who is to foot the bill if each center is given a full collection?

Any non-theatrical library which serves the entire country altogether from one central place has serious disadvantages in zonal shipping rates and time lost in transit. Beyond a certain time and space the nominal rental usually quoted does not pay the distributor; and it may be found that, depending where he is situated, he will restrict his service to "States east of the Mississippi," "the Pacific Slope only," or "a thousand-mile radius of Chicago." The Y. M. C. A. Motion Picture Bureau, proud of its claim to national service, met this particular difficulty by opening a Chicago branch of its New York headquarters to serve the country west of the Mississippi, and, in due course, exchanges also in San Francisco and Dallas. Ideal Pictures Corporation, with headquarters in Chicago, makes its vast library of non-theatrical films nationally available through nine additional branch offices located in Los Angeles, Memphis, New York, Denver, Dallas, Atlanta, Portland (Ore.), Miami, and Richmond.

If a self-centered, complete library cannot afford a branch office, an obvious solution is to have a few important distributors take over the other areas—the Northwest, the Middle West, the South and so on. Not the entire three hundred distributors—just a few. That cannot mean so very many prints. As a matter of fact, with certain reservations, this has been done.

But there are many complaints that that independent, contracting distributor, agreeing to represent a picture owner elsewhere, has other axes to grind. He naturally will give preference to pictures the rental of which brings him greatest return, or to the product of companies which do the largest gross business with him over the year; or it may be that he will use the picture as mere bait to attract buyers of projectors. Then again, in assembling a program for a customer, he may throw this picture into the bargain just to swing the deal, a familiar practice in theatrical exchange work. There are all these substantial tears. But

there are also (praise be!) reasons to have confidence in the business honesty of most of those who serve. Without the implied factor of good faith on both sides, no agreement is worth the paper it is written on or the breath required to utter it.

Possibly because of a distrust of the system, or perhaps merely that a picture owner does not wish to wait for a long period of rental for the return on his investment, or maybe even just because he thinks it more profitable, the producer may decide to sell outright. He has open to him, then, the plan of splitting his property rights into several parts, and selling each to a different distributor who will thereafter have the privilege of obtaining prints from the designated laboratory where the negative is held, and will hold supreme control over showings in a specified area. This regional franchise plan corresponds with the so-called "State rights" system in theatrical booking. Within his own geographical frontiers, then, the franchise holder may usually book the film in any place of exhibition he chooses—school, church, club, or anywhere else not exceeding the privileges of the original owner. To all intents and purposes, within his area, he is the owner.

That is one of the drawbacks to outright sale. The owner of a print is difficult to restrain, and the possibilities of holding him to certain forms of rental, even when he has promised in a contract to conform, are remote. He just has to be trusted. One skeptical producer friend of mine, concluding that virtually no weak human being will resist temptation, assumes that mere promises of this sort will not be kept, and, omitting them, holds up the opportunities which he is satisfied that the customer will take anyway, as extra inducements to buy. That seems to me to be at least astute.

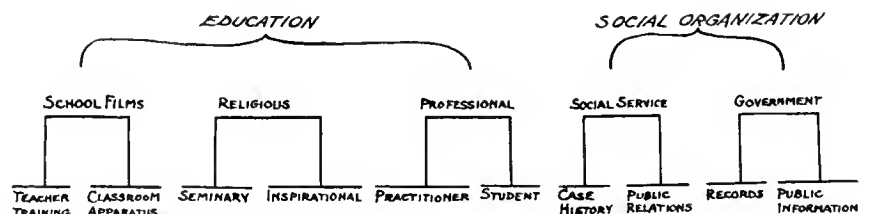
The "block" method is as expedient in non-theatricals as in theatrical custom. There is just as much merchandizing effort and expense in selling one picture as in disposing of a set, so efficiency experts usually prefer to concentrate on selling the set. Moreover, with a customer known then to be using a number of films over a period of time, additional services may be better planned and business at headquarters more flexibly run. Also, if delivery of the full set is to be gradual, as successive pictures are required, it may be that the money advanced to cover the later subjects may be made to finance their production. The law is generally stern about the "sale" of non-existent properties in this manner, but the act is

nevertheless commonly performed and frequently without disaster because the contract is ultimately fulfilled.

There are many ingenious schemes of block selling. One of the "Chronicles of America" rental plans is, I believe, to organize forty students to take a course of study based on the exhibition of fifteen historical pictures, each member paying five dollars for the privilege of attending the series. Robert Glasgow contemplated a plan in which a salesman would station himself at a county seat and remain there until he had sold to all the school systems in the area, seeking principally to induce wealthy philanthropists to purchase full sets and donate them as memorials to local educational institutions. At least a small part of this scheme was realized. Some of the endowed sets are therefore in active service. Some are not, I know of one which has long been in the possession of a large carpet manufacturing company for the patriotic stimulation of its employees, and never used because the company had no means of showing it and no idea of what else to do with it.

One of the most ingenious sales projects I have ever known in non-theatricals is the plan which A. P. Hollis devised for De Vry's picture library in 1924. With his characteristic, practical accommodation of service to market conditions, he concluded that one way to do business with the schools would be to encourage their desire to assemble their own film programs. Having made such assemblies, naturally they would wish to own them. So Hollis, in this instance, instead of assembling his material into reels, kept the individual items in 35mm negative rolls of about fifty feet each, inviting teachers to order and purchase prints therefrom as they wished.

It may be that the picture owner prefers not to sell, and at the same time believes that no distributor is able to handle his film than himself. He may also be of the opinion that the extra time and expense of reaching the nation's remotest users from one central library are not prohibitive. Think of the case of Davis & Geck, of New York City, makers of surgical sutures and anaesthetics. They have their own advertising films to demonstrate their products (produced mainly by Caravel), and manage their own distribution. But their experience is unique. It is said that they employ no regular field representative and use no advertising other than these reels. The pictures are sent to a dealer who is naturally interested in their products, screened by him and held until he receives a forwarding address to an-



The wide scope of the non-theatrical field of motion pictures is clearly shown by this provisional breakdown into its varied uses. Under four broad headings each

other dealer. The same procedure is followed there. When the third dealer has seen the films the reels are returned to Davis & Geck for inspection and possible repair. I have seen some of these pictures, and have had the distribution plan explained in detail for my benefit. The pictures are admirable, and with the plan I have been greatly impressed.

Doorstep Delivery

IN modern merchandising—or in old-time merchandising, for that matter—the establishment of regional stores is not by any means the final step. Advertising, in all of its pertinent phases, must make potential customers aware of the availability of product, stimulate their buying desires and develop their habits of use. For a continuing business this presupposes many things—that the product is useful, that the prospective customer has the means to obtain and avail himself of the benefits, and much more, indicating again what was said pages ago about a smooth-running machine being smooth-running in all of its parts. Unhappily, these assumptions cannot yet be supported in this strange business, and, to make the machine go at all, the working factors must themselves individually take on, in addition to their natural duties, the obligations of factors now represented merely by gaps. For instance the distributor may have to help the customer raise the money to pay for his films.

For instance, again, not all of the potential users of non-theatrical films have projectors or screens for their exhibitions. So the regional distributors are almost invariably prepared to show the pictures as well as to rent them. In short, they stand ready to put on the entire show whenever and wherever the customer wishes it. Indeed, the earnest distributor commonly prefers to put on the show, because then he knows that it will be presented as it should be for the full satisfaction of the customer. The customer, having seen how much better it is to have professional attention, may probably call for the service next time, too.

There can be a lot of nuisance about dusting, oiling and testing the old projector, running power and light cables, hanging screens and rigging loud-speakers if there is sound accompaniment, and more often than not, the customer is glad to be rid of the responsibility. Jam Handy built his remarkable business on this theory, or perhaps on that policy so admirably expressed in George Eastman's Kodak Company slogan, "You press the button—we do the rest," providing the complete motion picture service, with nothing for the customer to do

but gather the audience and pay the bill.

In these circumstances there grew up with the business, beginning so far back as the days of Archie Shepard and Lyman Howe, a class of motion picture projectionists who had their own equipment and rented it with their own services "to put on shows." As needs developed, they acquired improved screens, additional lenses for "long" and "short" throws, collapsible booths, extension cables, portable rewinders, and, in short, all of the paraphernalia which convenience and competition have evolved. They rarely emerged from the ranks of theatrical projectionists, but began more often as handy men around studios and laboratories, where prints were screened for inspection. Frequently they were former lantern-slide operators who had neglected to move into theatrical projection when that overcrowded trade of today was easily open to newcomers.

Many of the more successful ones founded their little businesses on the dependable patronage of large industrial plants where portable projection was occasionally needed in addition to noon-hour shows for employees. A case in point is that of William Alexander of Newark, who for years was projection assistant to A. J. Van Brunt, director of safety education for the Public Service Corporation of New Jersey. The bedrock of his present establishment was the work which he obtained with fair regularity there. Between times he filled in with projection for schools and churches. Today Alexander has several projection units, under as many well-trained assistants, caring for non-theatrical shows in a large part of central New Jersey. George Cole, now the prosperous head of the King Cole Entertainment Service in New York City, was once a projectionist at Kineto, in the Masonic Temple Building. He gradually pieced his establishment together by soliciting shows through film laboratories and non-theatrical producers. Similar specialists in projection have arisen through natural contacts such as these in various, active non-theatrical areas throughout the nation. They are the men who figure most prominently in what is known now as the "road-show" division. Theatrical managers frequently call them "jack-rabbit" exhibitors.

With their business mainly in caring for non-theatrical customers, other patrons being cared for in the theatres, they do occasionally, in irregular circumstances such as at charitable affairs, show current entertainment features. In certain areas, where there are many "dark towns"—that is, communities where it is not practicable to maintain theatres—

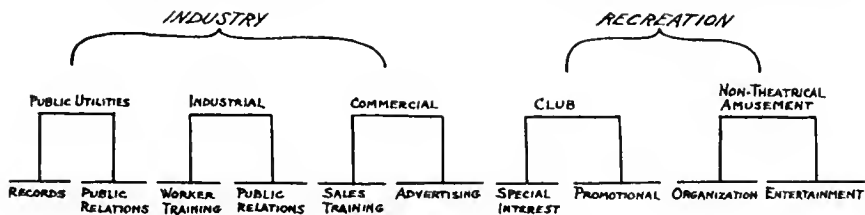
these road-show men have developed important business on a plan essentially like that of the tent chautauquas. Texas is a familiar field for it. With variations, the scheme runs this way: The projectionist service man prevails upon the local merchant group to present a free motion picture entertainment which will draw crowds from which tradesmen are certain to gain their respective shares of increased patronage. For this advantage they will pay \$100 per night, say, and the service will provide the show. Five or six neighboring communities are canvassed in the same way until the service man has contracted for exhibitions covering every night in the full week. For the next succeeding week he moves with his show to another group of towns. Programs presented in this manner are surprisingly packed with "free" non-theatrical reels, the showmen thus, of course, increasing their own margins of profit.

Non-theatrical road-shows are especially satisfactory where there are large audiences and 35mm film is used, for to these occasions the operators usually bring arc illumination—so much more penetrating and brilliant than long distance effects of incandescent bulbs—and two semi-professional machines to obviate the necessity of stopping to change reels when there is only one projector. The "duplex" equipment is generally in excellent running order, spare parts are available for emergencies, and over all there is a better compliance with fire laws than in the ordinary amateur show. But, of course, service such as this is not to be had without someone paying for it, and the projection item alone, for an evening of movies, may easily and legitimately run from fifty dollars to a hundred.

The modern specialist projection service maintains automobiles for carrying its paraphernalia to and from the show locations. Frequently it is an ordinary private car in which the operator's family finds recreation apart from business hours. On the other hand, it may be an elaborate, especially designed truck, in which the equipment may be used for outdoor projection—in parks, or at street-corner political rallies—the projector being inside the vehicle, facing backward, and a screen being rigged outward from the tailboard. In areas where there are showings in places not supplied with electricity, such trucks are fitted also with motor generators. Trucks as complete as this are most familiar in backward sections, the isolated mountain communities of the South, for example, where social service agencies are laboring with every available aid to spread constructive ideas. They have been used extensively in anti-tuberculosis drives in North Carolina, and were employed there so especially from 1920 to 1923.

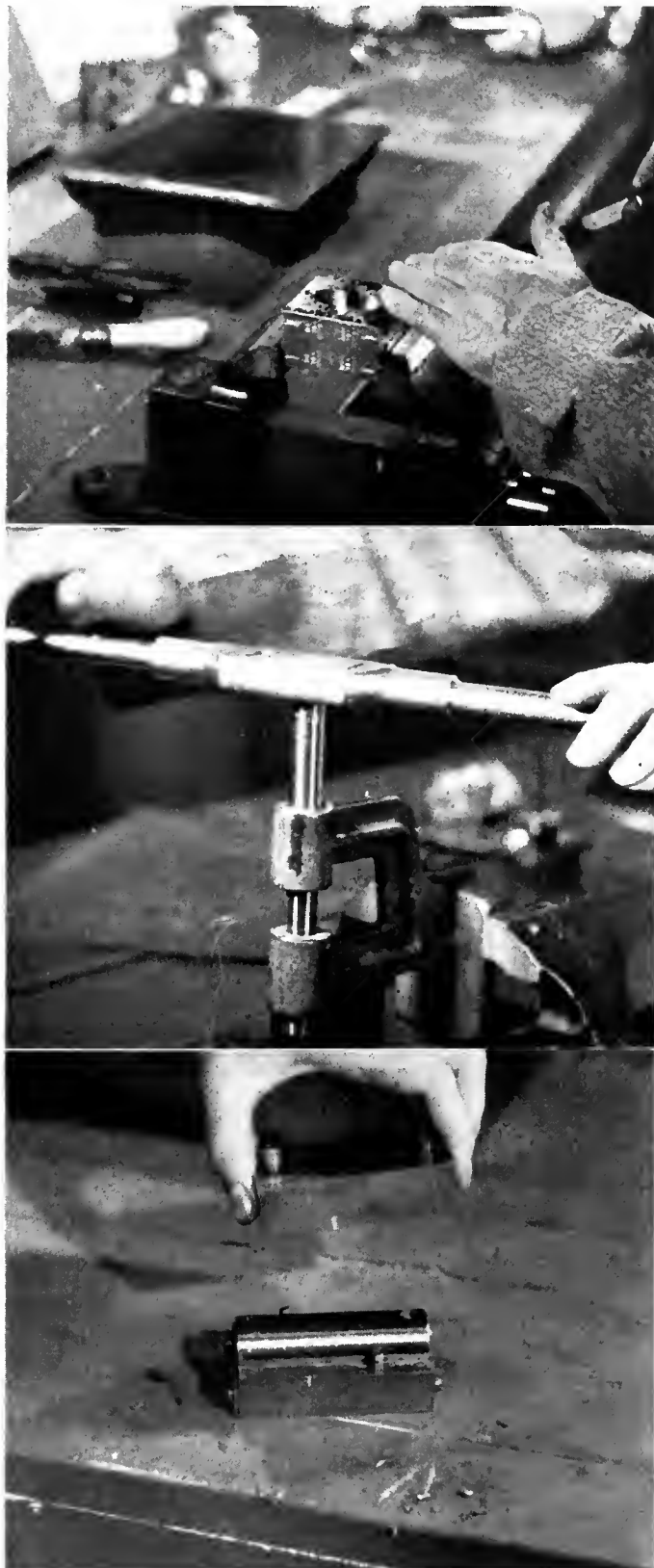
While I am unable to name the first truck show, I believe that I am safe in assigning 1912 to the approximate time when the idea of having such exhibitions began to spread in America. I recall seeing one in a country village in northern New York State before 1910. In

(Continued on page 79)



of ten major groups subdivides into films for internal purposes and those for external, public effect. The chart applies equally well to all kinds of production.

TRAINING FILMS Featured at Vocational Meeting



Operations seen in the U. S. Office of Education films. (Top to bottom) "Scraping Flat Surfaces" and "Reaming with Straight Hand Reamers" (from Bench Work series); "Drilling Hole in Pin" (Operations on the Sensitive Drill).
(Distributed by Castle Films)

IT IS no longer a matter of convenience or a question of whether or not we have time to show training films in America today. Rather, the question is whether we can afford not to?"

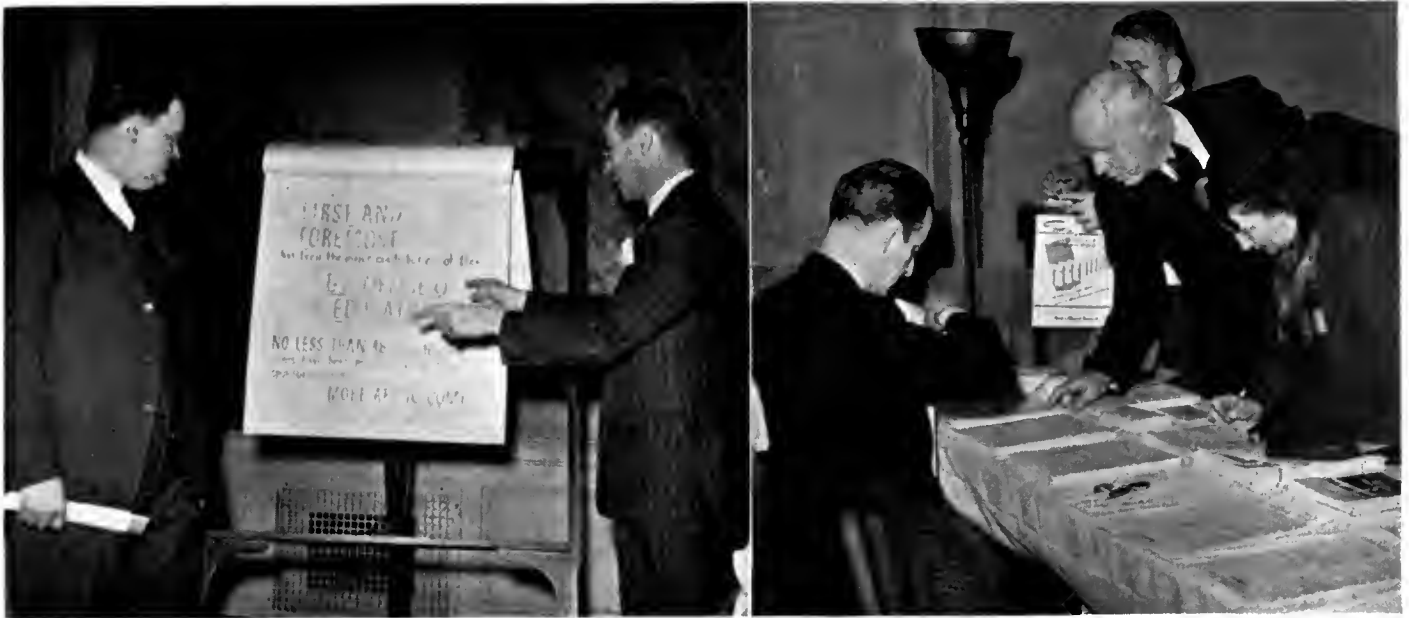
Thus, did Floyd E. Brooker, director of war training films for the United States Office of Education, summarize discussions at the conclusion of the inaugural "Vocational Visual Aids Section Meeting" at the annual conference of the American Vocational Association in Toledo, December 2-5.

In describing the great strides made in the production and utilization of films for instruction, Brooker pointed out that the American Army and Navy have the greatest program of training film production under way in the history of the world. The Navy has approximately 1,000 training films under production and the Army is working on an equally impressive program. The United States Office of Education is producing from 120 to 150 motion pictures and approximately 150 film strips to help speed vocational training of war production workers. This, in addition to the forty-eight subjects produced by the Office of Education since the late months of 1941. "Mass production demands mass instruction, and motion pictures and slidefilms are proving that they are without equal in the task of imparting new skills to large numbers of people," said Brooker. "The Army, the Navy, and our vocational schools are being forced into the use of visual aids to meet our present demands for mass instruction."

Plans for the first training films produced by the United States Office of Education for instruction of war production workers were laid in January 1941, almost a year before Pearl Harbor. When the Japanese launched their sneak attack upon the great American naval base in the South Pacific, eighteen of these sound motion pictures were available for distribution to classes for vocational training of war production workers both in the public schools and industry. These films carried the brunt of the vocational visual aids program during the first months of the war when mushrooming war factories needed millions of trained workers to man the machines on the production front.

"At the outset of the war, Germany had a head start on the rest of the world in training films as well as in airplanes and tanks and guns," said Brooker. "In 1940, the Nazis had five times as many 16mm motion picture projectors per capita as did we in the United States. They had produced twenty times as many training films and they were making fifty times as much use of them. There is no doubt that films played a major role in imparting skills to civilians and soldiers during Germany's amazing rise to power in the years when she was preparing for her present conquests." Accelerated production of training films does not of itself guarantee that America will outstrip her enemies in utilization of visual aids for mass training. The Nation faces a shortage of men skilled in efficient use of training films and these men are sorely needed to help train other instructors.

The films which are being produced today by the Office of Education are tested by essentially the same criteria that was developed before Pearl Harbor, Brooker explained. In order to pass this test, the film must be practical, it must be highly specific, and it must



Left: Floyde E. Brooker and J. C. Coffey discuss chart on the development of training films. Right: Display of National Audio-Visual Council Teaching Guides for Office of Education Films at Vocational Visual Aids meeting.

show the material in great detail. "These and other films under production are facilitating the transition of visual aids from a period when they were looked upon as the frills and fads of education to where they are regarded as basic instructional materials as essential as textbooks or the blackboard."

Despite the ever increasing use of training films in America, we are still in the Stone Age of visual aids, in Brooker's judgment. He predicted new techniques both in the production and utilization of films and said that we have but scratched the surface of the potential use of pictures for instruction. He suggested that the present motion picture projector might compare with the projector of tomorrow as the famous Model T compares with the motor car of the future. "But no longer are the pro's and con's of visual aids a subject for emotional academic discussion. We are approaching the production and use of training films from a scientific basis and we must continue in this direction."

Norman Mathews, director of the motion picture division of Bell Aircraft Corporation, Buffalo, contributed a behind-the-scenes description of the production and use of training films in one of America's vital war industries. This program, he explained, was born of the need existing at the outset of the war for training many men rapidly. A motion picture division was established at Bell Aircraft in April, 1942, and work began immediately on the production of a series of training films on subjects requested by the United States Army Air Force and the Bell Aircraft service department.

"From a motion picture standpoint, the qualities we sought from the outset were neither complex nor very obscure, but we felt they were sound," Mathews explained. "Our first concern was with the visual, for it was our feeling that pictures, not sound, should carry most of the information. Thus we sought to design our films with a logical and coherent picture continuity. We were gratified to hear the comment at the screening of a silent rough cut of our first picture that no sound track was needed to make clear the procedure of the operations shown."

"We tried at all times to keep our audience in mind so that when the camera moved about the complex mechanism of the airplane, it would be known at all times just where we were and where we had been. We wanted to show as much as possible an operation as it would appear to the individual who was to tackle this particular job himself." The function of the spoken commentary in the Bell Aircraft films was to be supplementary to the meaning carried by the picture and to lend emphasis wherever needed. The narrator was instructed to "come off his high perch from behind the screen and to talk a little more *with* the fellows rather than *at* them." This was accomplished by a combination of writing and delivery.

"Aside from the spoken commentary, synchronous sound is used for the instructional value it can contribute," he said. "Sound effects, that is, natural sounds, figure largely here, and in some instances are indispensable to the meaning we wish to convey." Mathews corroborated the experience of the United States Office of Education, as reported by Brooker, to the effect that the success of training films depended largely upon the inclusion of elaborate detail. The advice of the Bell Aircraft service department was "to leave no cotter key unturned," and this was found to be sound advice in producing the films to meet the needs both of pilots and service men.

The training films produced by the United States Office of Education are designed as teaching aids and are not intended to supplant the shop instructor, C. F. Klinefelter, assistant to the U. S. Commissioner of Education, made clear in his paper presented at the Toledo conference. For this reason, none of the motion pictures attempt to cover each and every operation in the subject treated. It was agreed that certain things should be left out so that the shop instructors would recognize at once that they must do some active teaching themselves. "The primary test that was applied as to material that was to be left out, and that which was to be included, was whether or not the point to be included was one that the average shop instructor, even

if relatively experienced, would normally have some difficulty in putting over to a group of trainees."

J. C. Coffey, of the Jam Handy Organization, spoke on the subject, "Why Don't More Teachers Use Films?" and presented some of the reasons for this situation. He stressed the point that to use films successfully the individual teacher must bring together the right print, right projector, right operator, right classroom, and right class as a prerequisite to the successful use of lighted pictures. The speaker then discussed each of these "rights" from the teachers' angle.

He emphasized the fact that the visual aid is supplementary, not accurately fitted to the curriculum, and that the teacher personally must do the "fitting." That this "fitting" involves, on the teacher's part, timing, introduction, conclusion, and test. He or she must first find out what the visual aids look like, and must make selection on the basis of (a) previous knowledge (b) written description in visual aid catalog (c) opinion of associates or (d) actual preview—all requiring effort. And then arrangements must be made to get the chosen aid and get it at the time wanted—a real difficulty when the course must be planned for weeks ahead. Once the right visual is arranged for at the right time, the teacher must solve the projector problem. Help must be secured to handle the projector and prepare it for use on schedule.

Mr. Coffey then listed fourteen major and minor physical hazards which may cause faulty or poor projection unless careful checking up of equipment is superintended by the teacher. Though these inconveniences occur but rarely, steps must be taken to avoid them. While none is insurmountable, yet it calls for extra hours and extra effort on the part of the teacher to surmount them all. Small wonder that some conclude "it is easier by far to let visuals alone." Mr. Coffey added that since available visual aids are supplementary, the teacher is not obliged to use them, and that using them doesn't relieve the teacher of any burdens. *But the teacher using visual aids is delivering extra measure at the cost of extra effort.*

"The record shows that more teachers are using more films in more different teaching areas than ever before," and the causes of this are numerous. The introduction and promotion of victory training films have given an enormous stimulus to the use of audio-visual aids everywhere. Speakers of the Office of Education have spread the visual gospel at meetings and conventions. The school press has given visuals much publicity. Film libraries have increased their stocks of films. Good work has been done in evaluating film material, and improved catalog descriptions are proving helpful to teachers. Film producers have focussed their attention on immediate teaching problems, and are offering much new material, designed to meet changing conditions.

Finally Mr. Coffey showed that the greatest increase in the use of films is found in the vocational field. "It is the vocational teacher who has recognized the need, and who has besought, connived, and demanded tools which help him meet his greatly increased responsibility." It is the vocational teacher who has fought through the inconveniences above mentioned to achieve visual material that best meets his needs. The vocational teach-

er's struggles in the present will rebound to the advantage of all other teachers in the future.

In a panel discussion led by Maurice Trusal, visual education director, Williamsport Technical Institute, Williamsport, Pa., panel members William P. Loomis, and Lyle Stewart of the United States Office of Education, and Mrs. Emma Green, supervisor of training films, Fifth Service Command, Fort Hayes, Columbus, Ohio, described the utilization of training films by war worker trainees and Army personnel. It was their consensus that efficient utilization of training films requires planning, preparation, and presentation in terms of good instructional practices. Training films, it was pointed out, should be repeated several times if necessary to help trainees understand intricate details.

The panel agreed that training films, no matter how excellent, could be abused as could textbooks, charts, or other instructional materials. Intelligent use of films, it was decided, does not depend upon the amount of time spent in showing these films so much as the use which is made of this time. Four half-hour sessions at which training films were shown were declared to be far superior from an instructional point of view than a two-hour session at which an equal number of films were shown. The importance of preparing the class to see the film and of follow-up by questions and discussion after the showing was emphasized.

A Demonstration Room in the Humanities

(Concluded from page 46)

to hear recordings other than the ones played during the listening periods. During several periods each day our Demonstration Room is available for the playing of recordings of this type. In the catalogue of the recordings the student selects the compositions which he wishes to hear; an assistant in charge of the room finds the recording for him and operates the record player. The room is equipped with reference books on music and charts; one of these charts is a board representation of the plan of an orchestra on which removable illustrations of the instruments have been arranged.

We have attempted to centralize in our Demonstration Room audio-visual aids for use by individual students, by groups of students working informally on special projects, and by classes which meet here when instruction in the topic under consideration can be made more effective by the use of the visual and auditory resources. Although any of these aids may be taken to class-rooms by instructors who wish to use them, we urge instructors to bring their classes to the Demonstration Room where all of the materials are easily accessible. Throughout our program for using the room runs the central objective of introducing students to experiences in the humanities. Direct contact with music on recordings and with works of art in colored prints or in models eliminates the abstract verbalizing which has unfortunately characterized instruction in the humanities in our schools to such a great extent. Only by the extensive use of audio-visual materials can the student be initiated into so experiencing the qualities of enduring works of art that he will come to regard them as joys forever and as sources of emotional satisfaction. The Demonstration Room in the Humanities at Wright City Junior College has aided us greatly in making such experiences possible for our students.

The Film and International Understanding

Theory and Practice

Edited by DR. JOHN E. DUGAN

Haddon Heights, New Jersey, Schools

BOTH theory and actual practice are important in developing any program for promoting international understanding through the use of motion pictures. Theory is necessary in order that development may be consistent and comprehensive, and in order that new techniques and methods of procedure may be suggested. Actual practice tests the feasibility of theoretical proposals. At the same time, developments in practice may suggest modification or expansion of theoretical considerations.

The first two issues of this department were largely devoted to theoretical considerations. This month it is interesting to note actual procedures which bear upon these considerations.

In December we considered fundamental problems in international understanding presented by the war, and suggested that the film could help us to understand and cooperate with our allies, to see through the flaws and weaknesses of our enemies, and to get a view of world problems which would be involved in post-war peace and reconstruction. The points stressed in the OWI letter, mentioned below, are amazingly consistent with this point of view.

Last month the development of color as an element in bringing about understanding was mentioned. The report on the Inter-American brochure indicates development along this line.

Disney's work with *Saludos Amigos* suggests interesting possibilities. 1. Collecting material for a film in foreign countries may in itself be a vehicle for international understanding and fair presentation. 2. Films in this field can be good entertainment. 3. Humor is not to be despised. He who laughs with us has made the first step toward friendship. 4. The potentialities of the animated film challenge our imagination. These animated characters, whether created by Disney or someone else, can be mighty ambassadors of good will; they speak a universal language, and they are endowed with fundamental and universal human appeal.

Portraying Our Colorful Neighbors

If any one adjective could be used to describe our mental picture of Latin-America, that adjective probably would be "colorful." This quality of color is one of the elements which enter into our understanding of these southern neighbors. In view of this, it is only reasonable to expect that at least a certain proportion of our films about them should be in vivid color.

In this connection, it is interesting to note that in a recent brochure issued by the Coordinator of Inter-American Affairs, describing twelve films, prints of which recently have been deposited in more than 100 regional distribution depositories, eight of the twelve films listed are in color.

Walt Disney, Good Will Animator

The current Disney release, *Saludos Amigos*, is a unique contribution to international understanding—unique not only in its theme and conception, but also in the contribution to hemispheric understanding which

it already has made in South America and is bound to make in this country. It entitles Disney to the title of "Good Will Animator" in more ways than one.

An ardent disciple of hemispheric solidarity, Disney, with a group of fifteen of his principal artists, musicians, and writers, made a survey trip to Latin-America. On this trip they hoped to tap the reservoir of music, folklore, legends, scenes, characters, and themes which might provide raw material for good neighbor films.

Their tour included Brazil, Argentina, Chile, Peru, Uruguay, Ecuador, Panama, Guatemala, and Mexico. They talked to persons high and low, and visited rodeos, presidential palaces, zoological gardens, Inca ruins, night clubs, bullfights, city streets and country roads, schools, celebrations, dances, circuses—in fact, any place or occasion that offered a picture possibility. Thousands of sketches were made, scores of songs recorded, and many other leads developed. As a result, the group returned to Burbank with a wealth of material for future good neighbor films.

The first picture to result from this trip is *Saludos Amigos*. Another called *Surprise Package*, and having its locale laid in Mexico, Brazil, Argentina and Chile, is currently in production. Others are in the process of development.

Saludos . . . Alo Amigos . . . Saludos Amigos

Saludos Amigos bears a different title for the Spanish speaking countries below the border, and another for Brazil. In Spanish it is known as plain *Saludos*. In Brazil, where the Portuguese version is used, it is called *Alo Amigos*.

Reversing usual distribution methods, Disney, in a further gesture of good will, released the picture in South America before it was shown in this country. Enthusiastic audiences greeted the premieres in Brazil and Argentina, where the picture broke every theatre record.

Saludos Amigos is entirely in color, and has four animated episodes which are welded together by live action color films of the highlights of the Disney party's trip. In addition, some of the most beautiful spots in Brazil, Argentina, Chile, Peru and Bolivia are shown, with an outstanding portion of the live action being devoted to the gorgeous carnival in Rio.

"Lake Titicaca," "Pedro," "El Gaucho Goofy" and "Aquarela do Brasil" are the four animated episodes. In "Lake Titicaca" that grandiose American, Donald Duck, takes a trip to one of the highest bodies of water in the world, bordering Peru and Bolivia. "Pedro" relates the story of a little mail plane in Chile. "El Gaucho Goofy" shows the doughty Goofy, in the role of a Texas cowhand, transplanted to the Pampas of the Argentine, where he learns how the gaucho exists. The closing episode is "Aquarela do Brasil" (Water Color of Brazil), based on a popular South American song of the same name.

(Concluded on page 74)

SCHOOL MADE MOTION PICTURES

Medical Subjects

Fifteen films valuable for medical students and doctors have been made at the Temple University Medical School, Philadelphia, and Wills Eye Hospital, by Robert Mallory III. Mr. Mallory performed the offices of cameraman, director, editor, and titler in each film. Doctors pictured in the films acted as co-directors. All films were taken on 16mm. stock. All but one were on color.

Following is a list of Mr. Mallory's unusual collection of films:

Department of Physiology—*Demonstration of the Heart-Lung Experiment* (450'); *A Demonstration of the Bell-Madgenie Law* (250'); *An Experiment on Micturition* (250'); *Nerve-Muscle Preparation* (150').

Department of Surgery—*Traumatic Surgery* (250'); *Major Surgery of Junior Year* (350'); *Minor Surgery of Junior Year* (650'); *Abdominoperineal Proctosigmoidectomy* (1200'); *A Subtotal Gastrectomy* (1200').

Department of Obstetrics—*Deliveries, as Seen by a Junior Student* (350'); *Preparation for Delivery* (350'); (black-and-white); *Decomposition and Extraction of a Breech Presentation* (500').

Wills Eye Hospital subjects—*Retinal Detachment Operation* (350'); *Cataract Operations* (350'); *Elliot Trepphine Operation* (350').



Filming operative procedure—Mr. Mallory at the camera.

The films are for loan free to doctors, medical students, medical or technical clubs, but they are not for the general public use. They must be used in biology or pre-medical work when the instructor wishes. Those interested in obtaining copies of any of these films should write to Robert Mallory III, Methodist Hospital, Broad and Wolf Street, Philadelphia, Pa.

Prize Winners

Campus Frontiers, a film showing the cooperative plan of Antioch College in action, received honorable mention in the annual amateur movie competition conducted by MOVIE MAKERS magazine. The film, described in an earlier issue of this department, was filmed

By **HARDY R. FINCH**

Head of the English Department
Greenwich High School, Greenwich, Conn.

With a question box on the making of school film productions, conducted by

DONALD A. ELDRIDGE,
Wesleyan University, Middletown, Conn.

by Charles Chuek Klein. *Retinal Detachment Operation*, taken by Robert Mallory III at the Wills Eye Hospital, also received honorable mention.

Film Tells University's War Program

A new sound picture, entitled *The University and the War*, has been produced by Ohio State University, Columbus, Ohio. Prepared as a documentary film to show the role the American university—represented in this case by Ohio State—is playing in the war, the movie is now available for general distribution.

Thirty copies are now in constant use. The film is 16mm, running 22 minutes. H. W. Decker of the Ohio State alumni office, Administration Building, is in charge of bookings.

Weaving familiar scenes of students at work and at play, classrooms, laboratories, football, the campus, into a unified whole, the movie shows how a university has made a quick transition from peace to war.

The picture was planned under the auspices of a special faculty "acceleration committee" headed by Professor Harlan H. Hatcher. Script, production, and editing were done by Professor Frank J. Roos, Jr., department of fine arts, and Professor William R. Parker, department of English. All photography was by A. Lloyd Reber, Jr., department of photography, and the spoken commentary is by Wilb Pettigrew.

QUESTION BOX ON SCHOOL FILM PRODUCTION

Question: We are planning a film on the part played by our schools in serving the community and the nation in the war. The production is being handled by a committee representing the Public Relations Committee of our teachers' organization, the Audio-Visual Aids Department of our school system, and a representative of each type of school—senior high, junior high, grammar, and vocational trade school. We have the services of a commercial photographer who is an alumnus of our high school.

Our committee is in disagreement as to what and how much should be included in the film, and also on the basic treatment. Some feel that at least one scene of every individual school should be included, giving a sort of panoramic view of the whole system—a little here and a little there. Others of us feel that we should have a definite continuity and that schools should be pictured only if they naturally fall within the continuity.

For example, we have some scenes showing teachers handling sugar and oil rationing, which were made before any plan was established. Some people who have seen these pictures think we should include them all in the reel because otherwise some

(Continued on page 62)



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—a picture which puts these ace comedians on horses, but can't keep 'em there. A hilarious comedy featuring an all star cast of Hollywood beauties.

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Here is one of the liveliest musical comedies of the year, with an all star cast, featuring the delightful little song-brd GLORIA JEAN. It's one for the hep-cats —young and old.

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Two great stars in one of the finest comedies of the year.

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Here is the picture that made motion picture history with the dramatic fight between John Wayne and Randolph Scott. Marlene Dietrich is also starred.

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Here is Alfred Hitchcock, master of suspense, at his best. It is a story of what could be happening in your town today.

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people's feelings may be hurt. Others of us feel that only certain parts should be selected and retained.

The argument has reached a stalemate, and we finally agreed to submit it to you for arbitration. The film is intended as a public relations film to be shown to Parent-Teacher Associations, service clubs, and other groups in the community, as well as being a historical record for the future.

We'd greatly appreciate your advice, and if space permits, a suggested method of attack. All we have now, frankly, is about 350 feet of scenes of rationing at a number of schools. Some of this is pretty good, and in one case we have followed a mother through the whole sugar rationing process.

Answer: This question demands a rather lengthy and complicated answer, for it involves the very fundamentals of school-made films in general, and school public relations films in particular.

Our answer will be quite arbitrary, since we strongly feel that any film made by any school group to impress the public has got to maintain high standards or it should not be shown at all. Only a good public relations film makes for good public relations.

This sounds too obvious to mention, doesn't it? Yet in many instances the idea has seemed to be that the audience will overlook flaws or excuse them on the ground that an inexperienced school group made the mistakes. Obvious errors in technique or composition are no more to be condoned in a motion picture than are grammatical blunders or lack of unity in a written or spoken exposition.

In the case presented above, presumably the cameraman is technically skilled, so we will disregard problems of camera techniques. This leaves a dual problem: (1) organization of personnel for making the production, and (2) methods of achieving unity in the film itself. We will list a few suggestions in answer to each of these problems.

A. Organization of Personnel

1.—Elect one individual to act as director, with the unanimous understanding that his (or her) decisions are final, and that the responsibility for the finished production is primarily his.

2.—The Director, when elected, should assign to each member of the committee a specific job, e.g. preparation of titles, arrangement of shooting schedules, drafting or revising sections of the script, etc. The Director should outline the general policy to be followed by all persons, and should see that all of the activities are coordinated.

3.—The Director should supervise the actual filming of all scenes, and also supervise the editing of the film. He must have the authority to cut scenes where he thinks it best for the sake of the picture.

4.—Do not show the "rushes"—i.e., the film sections as they come from the laboratory—to anyone except the actual production staff. This is the easiest way to avoid personal grievances and disappointments. It is generally wise to show your product to "outsiders" only after it has been edited. It's difficult, for example, to explain to a friend that a picture of him was cut out because it was slightly out of focus or because other people were more photogenic, once he has seen himself on the screen. The average person is not likely to be self-critical under such circumstances. But if the cutting is done first, the chances are the person involved won't notice his absence, or if he does, he can be given a polite explanation of a technical difficulty which spoiled that particular shot. To put it bluntly, it's another

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application of the adage that "what they don't know won't hurt them." To edit a film successfully, one must be objective and impartial—to the point of ruthlessness in some cases.

B. Organization of Subject Matter

1—List all scenes which might be included under the general subject.

2—Note those which the group agrees are most important, and eliminate the rest.

3—Group the selected scenes together under logical headings. For a one reel film there should not be more than three or four such groups. Each group should be considered a section of the film. Thus, an order of continuity for the three or four sections should be determined, and within each section the scenes should be arranged in order of occurrence.

In the subject here discussed—"The Schools in Wartime" or whatever you decide to call it—this might be arranged something as follows, with the addition or specific detailed scenes under each sub-topic:

Section 1. The School Program

(a) Special courses

- (1) Pre-flight
- (2) Mathematics review
- (3) Work on airplane engine in trade school
- (4) Physical education body building, commando courses, etc.

(b) Extra curricular

- (1) Victory corps
- (2) War bond drives

Section 2. Out-of-School Services of Teachers and Students

(a) Red Cross

- (1) Blood donors
- (2) First aid courses

(b) Civilian Defense

- (1) Airplane spotters
- (2) Aid Raid Wardens
- (3) Messengers

Section 3. Special Services to the Community

- (a) Rationing (treat as a single subject, but include scenes from various rationing programs.)

(b) Acknowledgment by the community

- (1) Local ration board chairman congratulates teachers

- (2) The mayor expresses his appreciation.

4. After the entire continuity has been outlined, re-check it carefully to be sure that no one section has been given undue prominence, thus upsetting the balance of the film as a whole. In doing this, visualize how each scene will look on the screen, and how long it will take.

5. For each scene, determine approximately how many "shots" (i. e., film exposed from one camera position) should be used, the types of shots—close-up, medium, long—(C. U., M. S., L. S.) and the estimated length (number of feet of film) for each. This will be your shooting script. It might look something like this:

| Shot No. | Type | Subject-matter | Length |
|----------|--------|---|--------|
| 1. | Title: | Teachers serve both the community and the nation by assisting in rationing sugar and oil. | 8 ft. |
| 2. | L. S. | General view of—School auditorium during sugar rationing. | 5 ft. |
| 3. | M. S. | Group of people in line, awaiting their turn. | 5 ft. |
| 4. | M.C.U. | Woman with 3 year old child in group. | 3 ft. |
| 5. | M. S. | Woman's turn comes and she moves toward table. Camera follows her and child. | 6 ft. |
| 6. | M.S. | Woman sits down at table and speaks to teacher. Child uneasy. | 5 ft. |
| 7. | C. U. | Woman as seen by teacher. | 3 ft. |
| 8. | C. U. | Teacher as seen by woman. | 3 ft. |
| 9. | M.C.U. | Teacher picks up form and shows it to woman. | 3 ft. |
| 10. | C. U. | Form. Woman's hand and pencil is seen as she fills in form. | 8 ft. |

6. Definitely, all individuals, groups, and schools, should be sublimated to the identity of the film as a whole. Thus, those teachers who happen to be included would serve as

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symbols of all the teachers in the school system; the school or schools used might be referred to as "one of our schools" but probably would not be named specifically; members of the community who appeared would serve as Mr. and Mrs. Doe. For instance, the woman and child mentioned above would symbolize all the women and children affected by sugar rationing.

7. Don't make it too cut and dried. Vary the approach to each section of the script. A touch of humor should be injected to make it typically American. For example, the man who has just obtained sugar ration books for five children when one of his boys rushes in to tell him that a sixth has just arrived at the hospital! (Yes, it actually happened.) Four or five well-planned close-ups would tell this story.

8. For special sequences, such as that just mentioned, the shooting can be done after the stress of the actual activity is over. Get the background and general scenes, crowds, etc., on the spot. Detailed work can be done later, with a selected cast under controlled conditions. Even now, months after sugar rationing, you could "fake" any supplementary scenes needed. Don't try to "get by" with what you have if you know that a few additional "touches" here and there would improve the final result.

We hope that this discussion will enable your committee to start working in earnest now, with definite objectives and according to specific methods, for you have a big job ahead of you. Get your personnel organized, get your material organized, do your shooting deliberately and according to plan, and fear not the face on the cutting room floor!

We are confident that your results will amply repay you for your trouble, and that you will have a picture which is a credit to you, to your teachers, your schools, and your public.

Pre-induction Training Course Outlines

A series of five manuals for use in pre-induction training courses have been prepared by Army curriculum specialists and practical classroom teachers, under the joint direction of the War Department, Civilian Personnel Division, and the U. S. Office of Education, and have been distributed to school superintendents and principals throughout the nation. The courses are designed to be offered as electives in the last two years of high school. They may also be offered in evening schools to youth and adults whose induction may be expected in the near future. These courses

cover: *Fundamentals of Auto-Mechanics, Fundamentals of Electricity, Fundamentals of Machines, Fundamentals of Shopwork, Fundamentals of Radio.* They make it possible for youth in high schools and colleges to prepare for wartime duties, by providing the fundamental scientific and technical understandings necessary in the rapid training of soldier specialists. They are designed to serve all three divisions of the Army—the Air Forces, the Ground Forces, and the Services of Supply.

The content of the courses is based on technical and field manuals of the War Department. The teaching outlines designate recommended text-books, lecture data, work project materials, work equipment, demonstrations, and pertinent films and slidefilms.

Pre-induction mastery of these course materials will enable the Army to cut the post-induction training period, and help the student to select the particular branch of the service which he prefers, or for which he is best fitted. The schools of the nation are making a real contribution to the war effort by the organization of courses based on these pre-induction outlines. As the need for other training courses becomes apparent, it is expected that other outlines may be developed. Copies of the printed outlines may be purchased from the Superintendent of Documents for 10 cents each.



Projecting a Jam Handy filmstrip in a PIT course in "Fundamentals of Electricity"

Experimental Research in Audio-Visual Education

By DAVID GOODMAN, Ph.D.

Title: THE EFFECT OF TWO SOUND SLIDE-FILMS ON THE DEVELOPMENT OF DESIRABLE SOCIAL ATTITUDES

Investigator: JANEY EVELYN HANELINE
For the degree of Master of Arts, completed 1940—
George Peabody College for Teachers

Purpose

The purpose of this analysis is to investigate the effect of two sound-slide films in the development of desirable social attitudes.

Procedure

Two sound-slide films prepared by the Metropolitan Branch of the Department of Visual Instruction of the National Education Association for the Committee on Scientific Aids to Learning were used. One of these films, entitled *Teamwork*, deals with cooperation in a democracy as illustrated in a high school situation. The other, entitled *Your World of Tomorrow*, deals with the choice of a vocation. In the judgment of those who saw the film, *Teamwork* was better planned and presented for teaching purposes than *Your World of Tomorrow*. The latter seemed also to have a stronger appeal for boys than for girls.

METHOD OF PROCEDURE

In the present study, each of the sound-slide films was presented to the different groups under as nearly comparable conditions as possible. The same mechanical equipment was used for all groups. With each group assembled the same two minute explanation was given concerning the purpose of the study. This explanation was followed by the initial test, and then the presentation of the sound-slide film under the various experimental conditions. The presentations in every group were made by the writer.

The subjects, 62 boys and 60 girls, were high school pupils of Peabody Demonstration School, which served as the laboratory for this experiment. These subjects were divided into four groups:

Group I, consisting of 27 pupils, 10 boys and 17 girls, was presented the film accompanied by teacher's lecture.

Group II, consisting of 30 pupils, 14 boys and 16 girls, was presented the film accompanied by the record, permitted to discuss the film after the presentation, and shown the film with the record a second time.

Group III, consisting of 35 pupils, 23 boys and 12 girls, was presented the film only once accompanied by the record.

Group IV, composed of 30 pupils, 15 boys and 15 girls, served as a control group.

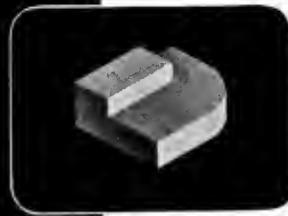
The present analysis differs from previous investigations in that these sound-slide films, prepared by the Committee on Scientific Aids to Learning, were planned primarily to develop desirable social attitudes among high school pupils.

Accompanying each film is an objective test prepared tentatively by the Committee for measurement of the attitudes developed by these films. (No attempt was made to determine the validity or reliability of these tests. However, an effort was made to have them cover the important items presented in the verbal continuity accompanying each film.) Each test was given three times; once before the presentation of the film (Test A), next immediately following the presentation of the film (Test B), and third, as a retention test after an interval of forty days (Test C).

Results

Teamwork

1. The method used with Group I is no more effective than no presentation at all, as shown by comparison with Group IV.
 2. Group II shows a greater gain after the showing of the film than does Group III, while Group IV remains practically unchanged.
 3. Group III retains the same score on Test C as on Test
- (Concluded on page 75)



**What Goes On
the Drawing Board
and HOW**

THE PICTURE: After a series of pictures to show the importance of shop drawings, the narrator discusses perspective drawing with moving pictures illustrating the points made. The method of making the drawing is shown step by step, pictured by animated lines, arrows and transparent paper so that the reason for each line can be easily understood. Drawings of more complicated objects are explained, as are the dimension figures and lines. Scale drawings are shown. The picture finishes with a section devoted to blueprints.

SCOPE: Secondary schools and college and adult classes.

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ADMINISTRATION

How One County School System Uses Audio-Visual Aids—

Leah Phillips, Elementary Supervisor, Wicomico Co., Salisbury, Md. *School Management*, 12:92 December, 1942.

The county system of education here described comprises 6,342 students in 6 white high schools, 17 elementary schools; one negro high school and 11 elementary schools. There is a county-wide administration of audio-visual aids and that within each school. The County Superintendent is in direct charge of the program, with the supervisor acting as assistant director. The principals of the various schools act as members of the audio-visual committee.

County interest in visual education began when supervisors and several teachers took courses in audio-visual education. Four years ago a survey was made of available equipment and materials. The teachers then evaluated the status of their materials with a view to the future. The community showed its eagerness to cooperate, by loaning exhibits and permitting school excursions to their homes or business establishments.

The teachers studied in detail the techniques of using field trips for education. In-service teacher training was begun. A professional library was started by half the cost being paid by the Board of Education. Source materials were mimeographed and distributed to the teachers. The supervisors responded to calls from teachers to observe lessons taught and to offer suggestions and encouragement. As the teachers' background broadened, the need for new equipment was evident. The Board of Education set aside funds for the purchase of some equipment, the PTA contributing more. A county projector was bought for the smaller schools who could not afford individual projectors. There are now: a central radio system in the large high school, individual radio sets throughout the county, radio-victrolas in high school music departments, 3 micro-projectors, 3 lantern slide projectors, 11 combination projectors, and 11 sound film projectors.

New buildings are planned for projection. Audio-visual materials owned by the Board of Education include films, slides and some phonograph records. They are housed at the central office and are reserved upon request for any teacher. As new materials are acquired, teachers receive mimeographed announcements. To finance the purchase of materials, the Board pays half the cost up to \$5.00 per teacher for each school year. All new material is previewed by representatives of every year of elementary and secondary schools.

Within each school older students and the janitors help to care for storage and maintenance of equipment.

Films for Defense—United States Office of Civilian Defense, Washington, D. C.—Sept. 1942. OCD Publication No. 3620. 16 pp.

This bulletin was prepared for civilian defense leaders who are inevitably going to use motion pictures to accelerate the training program within their community. It urges fullest cooperation between civilian defense groups and existing film distributors. For those places where no such agency exists, the Office of Civilian Defense has prepared this brochure. It assumes that the Film Bureau has had little or no experience in arranging showings and goes into detail on preparation and precautions for best results.

After some description of the type of administrative staff and equipment that are desirable, there are two recommendations for organizing a film service: one method is for the Office of Civilian Defense to act as a clearing house for bookings of recommended films; the other is for the Film Bureau to own and distribute films and to help with projection service. In any case, a Film Bureau should be set up

in the local Office of Civilian Defense to supervise directly or indirectly those activities that involve the use of films: gathering information, reviewing new subjects, raising funds, surveying projector availability, etc.

A helpful section is that entitled, "Arranging the Showing." On these pages are described the exact procedures for setting up a projector in a meeting-room that has not been built for projection. In the Appendix are such valuable materials as the basic skills needed for projection; minimum equipment; care of films; care of the projector and mention of the possibilities of filmstrips and 2"x2" slides.

SLIDES

Color Slides As an Aid to Classroom Teaching—Hans van Weeren-Griek, Curator of Education, Virginia Museum of Fine Arts—*Virginia Journal of Education*, 36:97, November, 1942

Pictures in elementary geography textbooks lack authenticity either because they were taken as long as 50 years and are no longer pertinent; or because they were inserted for their picturesqueness of out-dated costumes and festivals than for the actuality of the life in the country under discussion.

One method of inculcating an intelligent understanding in children of people in other places would be through a study of native art, as confirmed by John Dewey when he wrote. "Works of art are the only media of complete and unhindered communication between man and man that can occur in a world full of gulfs and walls that limit community of experience."

Photographs are no adequate source for understanding a country because they give information but lack understanding. True such photographers as Joris Ivens and Margaret Bourke-White have done splendid jobs in interpretation with their documental photography but they cannot make a Dutchman real to us in the manner of a Frans Hal or Rembrandt. When an artist looks at his own country, seeing it with the eyes and the spirit of his fellow countryman, we are likely to get a true picture, based upon familiarity and acute observation by a necessarily sensitive onlooker, and one who is trained to express this in the simplest and most direct terms; even truer than one might at first suspect, because upon the nature of a country, its climate, its valleys or its mountains depend the nature and consequently the thought and philosophy of its people, which in turn, decide the consequent creative necessity of that people.

With this in mind, the author prepared colored slides from original works of art of people in all countries and all periods. Contemporary, as well as creative works of art from previous periods, augmented by maps and good photographic material combined with some text should create a fairly well-rounded picture.

The Virginia State Board of Education, in cooperation with the Richmond Supervisor of Art, Miss Sara Joyner and others, has devised the following plan: The Virginia Museum of Fine Arts will circulate sets of slides and lectures as here described, accompanied by a projector and boxed in a case for safe and easy shipment. Bibliographies and other material will accompany these sets. The material will require many years for completion. Illustrative of the units, is the one on Egypt now in preparation. A description of the content of such a unit is given in the article.

Follow Through With 2 x 2—Frank Wheat, Chairman of Biology, George Washington High School, New York; Chairman of Film Steering Committee—*Teaching Biologist* 12:46 December, 1942

Teacher-made kodalides include a series of photomicrographs on the structure of cells; on variation among dogs;

(Continued on page 68)

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One Tenth of Our Nation
Machine—Master or Slave

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a new film on **VICTORY GARDENING**
reviewed and passed by the
Office of Civilian Defense

Here is a film that millions of Americans should see during the drive for 20,000,000 Victory Gardens in 1943! Sponsored by Better Homes & Gardens magazine and donated to OCD, “Gardens of Victory” is an excellent inspirational 9 minute short in black and white. It is a sound picture, with Basil Ruysdael of the Lucky Strike program handling the commentary.

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* * *

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Donald Slesinger, Chief Visual
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on dinosaurs and geological changes; on genetics, and the like. The Film Steering Committee is recommending that these kodaslides be duplicated for use by science teachers throughout the school system.

FLAT PICTURES

Illustrative Materials for Conservation Education: I. Pictures, Charts and Posters—W. H. Hartley, State College for Teachers, Towson, Md.—*Journal of Geography*, 41:288 November, 1942.

Current periodicals contain much valuable pictorial material on conservation. The alert teacher will build up over the years a collection of these pictures, carefully mounted, catalogued and filed. Use a good quality mounting paper of a neutral or contrasting shade and affix the picture firmly but artistically with paper cement, scotch tape or dry mounting tissue. Select a standard size mounting paper, 8"x10" or 11"x14" in size.

Government publications available free or at low cost contain pictures and charts. It will usually pay to secure several copies of the better illustrated pamphlets, so that one may be clipped and mounted and another kept intact in the classroom library. Another source of pictures and other illustrative material is the commercial firms which supply sets of pictures especially designed for school use.

Some ways in which picture collections have been used are:

1. First pass the pictures around, have the pupils examine them and then discuss. Use enough pictures so that each pupil or two pupils has a picture to examine. Don't try to carry on a discussion while the pictures are being examined. Use that time for teacher-pupil conversations, regarding individual pictures.

2. Post pictures on the bulletin-board or use them as room decorations. Hold pupils responsible for information contained in pictures so posted. A bulletin board committee should be appointed to arrange the pictures and to call attention to this material.

3. Small pictures may be used in an opaque projector in a thoroughly darkened room.

4. Other ways are for scrapbooks, illustrated talks, testing of information learned.

Some sources of pictures, charts and other conservation aids are then given. This is an unusually fine compilation of sources.

SCHOOL-MADE MOVIES

Are School Movie Clubs Worth While?—Donald E. Eldridge—*Movie Makers*, 17:451 November, 1942

The author discusses the question in the light of his experience with the Motion Picture club of the New Haven (Conn.) High School. This club was established in 1933 to help develop taste and discrimination in going to the movies. The first film made was to help learn the problems of technique and the art of photoplay production. The original Photoplay Club had to be divided into two groups subsequently, one a “movie makers’” group. Production since that time has included school newsreels, story pictures in silent form, school ‘documentaries’ such as how the school’s weekly newspaper is published, etc. Sound has been used to accompany the films by means of microphone and amplifier.

One film made by this group was a two-reel picture, “Education in our Town” for the New Haven Teachers’ League. From this difficult assignment the students learned skill in composition; they acquired understanding of the need for selection, emphasis, balance, conciseness, something of symbolism, style and originality, as well as of the need for absolute dependability, painstaking care with details and complete accuracy.

Some evidences of the outcome of this movie-making group are; three former members of the club are now in the production business with a company of their own three years after graduation. One boy became an usher in a neighborhood theater and has since been made assistant manager, another was promoted from usher to a member of the exploitation department of a theatrical distributor. Another boy went on to study photography at a professional school and is now working with a production firm. For these boys the movie club was certainly worth while.

TEACHING GUIDES,

Visual Learning Guides—National Audio-Visual Council, Inc., 160 N. LaSalle St., Chicago, Ill. Professor John Guy Fowlkes of the University of Wisconsin, Department of Education, editor.

Of making many "guides" there is no end, supposedly, but perhaps the end has come. Something close to the ideal "guide" has been achieved. We wish that all teachers, who for years have been laboriously using or conscientiously rejecting the "teaching guides" made to accompany educational films, would examine thoughtfully the *Visual Learning Guides* put out by "The National Audio-Visual Council." Forty-six are ready, made to accompany films produced for Pre-Induction Courses, on Shop Procedures and War Training by the U. S. Office of Education (16 films), U. S. Army (7 films), U. S. Navy (5 films), Erpi Classroom Films (18 films).

The *Visual Learning Guide* is a four-page folder, letterhead size, attractive in format, logical in arrangement and scientifically correct in content. The teacher and each student should have the guide in hand in advance. The first page is for use before the film is seen. It does three things: (1) Tells what the film is about—in a few brief and stimulating paragraphs; (2) Tells what to look for in the film—four to ten single-line questions; (3) Lists words and phrases that may be new to the student and need to be thoroughly understood before seeing the film—involving brief discussion, looking-up, and reflection.

The class is then ready to see the film—before opening the folder to page two. Promptly after viewing the film, the student fills out the test on pages two and three—fifty questions including Multiple Choice, True or False, and fill-in blanks for single words. This effort at immediate recall, covering all details of learning expected from the viewing, aids greatly in transforming fleeting impressions into memory fixations. Class check-up of the tests permits self-scoring by the student and impressive correction of his errors.

Page four supplies ample follow-up. "What to Talk About" offers four to eight stimulating questions arising out of the film. "What to Do" gives four to eight suggestions for pertinent activity. And, finally, "References" supply ample reading sources for enrichment of the learning and for carrying through additional research along any line inspired by the film experience.

The *Visual Learning Guides* are not compilations or concoctions contrived as added inducement to film sales. They will increase film values enormously. They have been thought through. They are as notable for what they omit as for what they include. They are clear value without waste—the product of careful thinking, of real scholarship, of sound common-sense.

The 46 guides so far have been made specifically for films in highest demand in the present emergency for war training purposes. But they are models of what should be done, when peace comes again, for every film that deserves to be used at all in American education. The present series should find universal use wherever the war-time films are shown. Success for this service now may assure a greater service still when the war-clouds have passed.

N. L. G.

SOURCES OF INFORMATION

Mathematics Visual and Teaching Aids—Compiled by Dr. E. H. C. Hildebrandt and Dr. Lili Heimers, New Jersey State Teachers College, Montclair, N. J.—The Library, Visual Aids Service, N. J. State Teachers College, Upper Montclair, N. J. 25c. 15pp. mimeo.

Filmslides, charts, models and pamphlets on the various aspects of mathematics education. A revised listing of motion pictures to supplement the list which appeared in the *Mathematics Teacher* for January, 1941 is in preparation. Many of the titles listed refer to war-time mathematics and economics.

List of Films Available to Civilian Defense Councils—U. S. Office of Civilian Defense, Washington, D. C. — November, 1942.

The subjects in this compilation have been approved by the national Office of Civilian Defense for use with local workers in the field. It is an excellent basic list, but one which must be supplemented constantly because of new films being released.

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Instructor in School of Education
Consultant in Audio-Visual Aids
Indiana University, Bloomington

Assisted by **LLOYD F. EVANS**
and **CAROLYN GUSS**
Extension Division
Indiana University, Bloomington

The Airplane Changes The World Map

(Erpi Classroom Films Inc., 1841 Broadway, New York City) 11 minutes, 16mm. sound. Sale price \$50.00 less 10% educational discount. Apply to producer for rental sources. Discussion guide available.

As progressively closer views of a rotating globe are shown, the commentator states that distortion results when we attempt to transfer an impression gained from viewing a globe to two-dimensional charts or maps. Before 1492 flat maps were adequate, since most people thought of the earth as a giant flat object in space. After Magellan sailed around the earth, new navigational maps were made from globes designed by Behaim and Schonner.

A major sequence is devoted to an explanation of latitude and longitude and the Mercator, Mallweide, and Goode projections. The effects of different types of projection on the interpretation of size and distance are shown through the use of animation and illustration. The relationship between our concept of the earth and methods of transportation is emphasized in the last sequence. The concept of eastern and western hemispheres was developed at the time of sailing vessels when navigators wanted a map showing prevailing winds. With the development of steam, ships could take the shortest or great circle routes. With the development of the airplane which can disregard obstacles of both land and water, the old navigational routes are again outmoded and air transportation uses the true great circle routes. Air and water distances between major cities in the world are compared through the use of routes outlined on a globe. Circles drawn with a 6,000 mile radius and with Tokyo, Central Europe, and Chicago as centers include most of the land area of the world. The commentator states that from these centers the outer limit of each area can be reached by air within twenty-four hours.

COMMITTEE APPRAISAL: In addition to demonstrating the changes in spatial relationship and traveling distances between points on the globe brought about by air transportation, this film also provides a good explanation of the usefulness and limitations of various flat map projections made from the globe. This film which is an excellent treatment of a difficult subject should be one of the most popular of recent Erpi releases since teachers of general science, geography, mathematics, and related subjects will all find it of interest and value to their students.

Rough Turning Between Centers

(Castle Films, Inc., 30 Rockefeller Plaza, New York) 14 minutes, 16mm. sound. Sale price \$12.94. Apply to distributor for rental source. Visual Learning Guide for this and other U. S. Office of Education Training Films available from National Audio-Visual Council, 160 North La-Salle Street, Chicago, Illinois.

Beginning with the blue print of the desired part and a piece of raw stock cut to length and centered, this film details the operational steps in turning a pin to the rough diameter required for finishing. The three safety considerations of all machine operation are emphasized throughout the film in commentary and picture: how proper clothing, hair cut, and careful habits of movement born of respect for his machine protect the operator; how continuous checking and a rigidly maintained routine of operation protect the machine from damage; and how constant reference to the blue print,

frequent checks of the work in progress and correct manipulation of controls and tools avoid damage to the piece.

The cleaning and oiling of all parts of the lathe and the insertion of the cleaned centers preparatory to setting up the work are shown. The measurements of the raw stock being checked, the centers lubricated, and the work locked in place in the lathe are then seen. Next, through animation and extreme closeups, the designing and grinding of a roughing tool are shown and it is seen being mounted in the proper position in the tool holder. Speed and feed having been set for the kind of material and the depth of cut, the lathe is cautiously turned by hand to make sure it is in safe operating adjustment before a quarter inch trial cut is made and the resulting true diameter measured with micrometer calipers. From this gross trued diameter, the desired net diameter is subtracted, the cutting tool set to cut one-half the difference and a short cut taken and checked with the micrometer calipers for the diameter called for in the blue print. A closeup in slow motion with extreme magnification shows the action of a well-designed cutting tool completing one-half the cut. The stock is reversed and the cut finished for the full length of the pin, the finished work is compared with the drawing to check the accuracy of the work, and it is found to be within the limits required by the following operation.

COMMITTEE APPRAISAL: This film, the first in a series on the "Operation of the Lathe," successfully introduces the elementary operation of straight turning with a roughing tool. It uses effectively experience situations needed to provide a basis for both integrative and precision learning. The sequence showing the approval of the dimensions of the finished work compared with those of the drawing should contribute to the exercise of judgment needed by an operator in determining whether or not the completed dimensions of a given job are within the limits required by the next operation as shown by the drawing. On the other hand, an excellent example of precision learning is contained in the sequence which details the grinding of the cutting edge and clearance angles on a tool bit for a given operation. With its technical accuracy and exceptionally competent photography, the film should be widely used in classes in machine tool operation.

Balloons

(Educational Film Institute, New York University, Washington Square, New York City) 28 minutes, 16mm. sound. Sale price \$60.00. Apply to distributor for rental sources. Produced by Department of Child Study, Vassar College.

Marvin and Terry, two boys between the ages of four and five, are subjects in an experimental situation designed for the study of aggressive and destructive impulses. The introductory title explains that because of different experiential backgrounds and personality patterns each child is unique. Assistants are shown preparing the experimental room while the commentator explains that the two boys will be introduced individually to the same situation for the purpose of observing their reactions.

Marvin is brought into a room which contains balloons of various sizes, shapes, and colors. He is told that he might play with them in any manner that he chooses. He immediately says that he hopes they don't break, and to an invitation to break them he replies in the negative. The psychologist asks Marvin if it would be all right if he broke a balloon, but Marvin says, "If you do, I'll go away." When the psychologist takes a small scrap of rubber from his pocket, forms a tiny balloon, and begins to twist it to break it, Marvin flinches and advises him not to break it. However, a smile of satisfaction flits across his

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Jean Hersholt, Dorothy Lovett, Robert Baldwin
The kindly doctor is interested in moving the disease-ridden and impoverished community of squatters' town to a model housing project. Defeat stalks his trial till a near tragedy awakens the community. Humor and romance make this an outstanding picture.



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Jean Hersholt, Dorothy Lovett, Edgar Kennedy
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face when the experimenter breaks the balloon. Marvin admits that he likes it but doesn't want any of the bigger balloons broken. When asked what he would like to do with the balloons, Marvin says that he would like to take them home but can not demonstrate how he would like to play with them. Of one thing he is sure—he doesn't want them broken. Terry is now introduced to exactly the same situation. Upon entrance into the room he is intrigued by the balloons and can't keep "hands off." He bats them into the air, and immediately accepts the invitation to break them. By standing on them, rolling on them, squeezing them, and using the assistance of the experimenter, Terry finally succeeds in bursting every balloon in the room.

COMMITTEE APPRAISAL: The film is valuable to demonstrate the existence of individual differences in the amount of hostility or aggression present and the control exercised over it in individuals. It is an excellent film for use by classes in psychology, teacher-training, and in P.T.A. groups. Groups will vary in how they will account for the differences in behavior shown in the film and in methods for assisting youngsters displaying these behavior patterns in making social and personality adjustments.

Construction of a Light Airplane

(The Pennsylvania State College, State College, Pennsylvania) 28 minutes, 16mm. sound. Sale price \$40.00 with reel, without can. Apply to producer, Attention I. C. Boerlin, for rental sources.

In an introductory sequence from a working model of the under-fabric structure of a small airplane, the five major parts of an airplane are functionally identified. The steps in the construction of an actual fuselage from chrome-molybdenum steel tubing are then shown. The operation of specially designed machinery, such as the nibbling saw for shaping the ends of the tubing, is shown in detail together with the assembling of the parts in a jig for tack-welding, the final welding operation, and the addition of "fahrigs" to give optimum shape for best performance. The fuselage is then shown being primed with zinc sulphate for protection and

finishing. On the completed fuselage under-fabric structure, cables, cabin fittings, control stick, rudder bar, and steel fire walls are seen being mounted; and finally the covering of the fuselage with a strong mercerized cotton fabric shrunk into place and finished with many coats of cellulosic airplane dope is shown.

The construction and operation of the shock-absorbing landing gear is explained and demonstrated and the landing gear assembly is shown being fitted with rubber shock cords before being joined to the completed fuselage. Next, the tail surface steel sub-assemblies including elevators and rudders are shown being completed, joined to the fuselage, and connected to their respective control cables. The construction of the wing ribs from drawn aluminum shapes and their assembly to spruce spars and bracing with compression bars and tie rods; the installation and protection of aileron control cables; and the covering and doping of the completed wings together with the final assembly of the wing to the fuselage are seen. Finally the construction and assembly to the wing of the ailerons, the mounting of the engine and propeller, and the installation of the cowling are shown, and the completed airplane leaves the factory for adjustments and tests. The procedure for compensating the magnetic compass, and the air tests for stability and safe operational performance which the plane must pass in order to be licensed are demonstrated.

COMMITTEE APPRAISAL: This film follows the actual construction of a "Piper Cub" with meticulous detail. It would be especially useful in adult and high school pre-flight courses to familiarize students with nomenclature and appearance of the constructional details of an airplane and in vocational guidance groups for illustrations of various skills required and types of work done in airplane manufacturing. Since the film is confined to a single manufactured design and construction, the instructor may want to supplement the film with information on other types of light airplanes. In the opinion of the authors this is the best film that has been submitted for use in pre-flight courses.

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Over Two Million See Inter-American Films

According to recent figures from the Office of the Coordinator of Inter-American Affairs, at the end of November 983,000 people in South America had seen the 52 films which had been shipped to our Latin-American neighbors from the Coordinator's film division, depicting the customs, home life and industries of the U. S. This film material consists of specially edited prints of informational motion pictures selected from the product of entertainment, educational, scientific and documentary film producers, and government agencies.

Approximately 2,780 screenings have been held in schools, churches, and special groups. Mobile projection units carry the films to back-country sections, small schools, and villages where the people have never seen a motion picture, and many have scarcely heard of the U. S. In the large South American cities, committees of educators, businessmen and officials are assisting the commercial film industry in the circulation of the films. Distribution is through some 265 outlets, and it is anticipated that this number will be increased with the acquisition of more 16mm projectors.

Much interest in the cultural interchange of films has also been shown in Mexico, an average of 1000 persons attending each of the 73 showings during three weeks.

In the United States, 26 films on Latin America were in circulation at the end of November, reaching schools, colleges, clubs, churches, and community groups through a national system of non-theatrical outlets. The audiences up to this time totalled about 1,763,000.

The supply of these special films is being augmented steadily. Mr. Francis Alstock, director of the Coordinator's film division, states that 75 subjects have now been shipped to Latin America. Likewise, more material for North American audiences will be released from time to time.

Connecticut Association Plan Meeting by Radio

The Connecticut State Department of Education reports that "A Thirty-Minute Meeting by Radio," will be conducted by the Connecticut Audio-Visual Education Association to take the place of the normal annual meeting, thus overcoming the limitations of space, time, gasoline and tires. This program is to present to the entire educational family and to the public as well the advantages of modern audio-visual education and the ways in which it can be best utilized by schools, institutions, the Army and Navy, through radio and other facilities. The meeting will be broadcast through station WTIC Hartford, and announcements will be sent to all newspapers, educational organizations, public school systems, so that attentive listeners may be prepared for the occasion. Transcriptions have been obtained from other parts of the country to be included in this program to demonstrate the facilities and flexibility that can be obtained through these means, in any such program. This thirty-minute program is to demonstrate not only educational values through such means but the advantages of a radio educational meeting.

Notes

New Supervisor for Virginia Audio-Visual Bureau

Martin L. Hogan has succeeded Mr. James W. Brown as Acting Supervisor of the Bureau of Teaching Materials in the State Department of Education, Richmond, Virginia. Mr. Hogan is a graduate of the Murfreesboro State Teachers College in Tennessee, his native state. For the past four years he has been a representative of the Eastman Kodak Company, specializing in visual aids for teaching. Previous to that, he had considerable experience in teaching, served as a principal of a Tennessee junior high school, and spent some years engaged in out-of-school youth educational work. He has had first-hand acquaintance with the visual education programs in many states, and brings the combined benefit of these programs to Virginia.

Teaching Aids for the War-Time Program

As a part of its contribution to the Victory Corps Program, the New Jersey State Teachers College, Upper Montclair, N.J., offers the services of its War Information Center and Teaching Aids Service, both departments of the College Library. The College was designated by the School and College Civilian Morale Service of the U.S. Office of Education as one of the three Key War Information Centers in New Jersey colleges. The information Center is on the free mailing lists of 129 organizations, including government agencies, propaganda and information services of the United Nations, information services of American groups of foreign origin, associations for social and economic betterment, commercial organizations publishing informational and morale-building materials.

These materials, as well as books, pamphlets, etc. from the Library of the College, are classified by subject and available for use at all times. In addition, the Library has published two selected lists, with supplements, on Civilian Morale, and Post-War Planning and the Schools. (5c each)

The Teaching Aids Service has been engaged since 1938 in collecting materials and information useful to teachers in junior and senior high schools. Many of these materials are also of value in the elementary field. The catalog of the Service now includes more than 11,000 entries, under 1500 subjects. Continuous research adds data daily.

A number of lists of Visual and Teaching Aids are now available to curriculum laboratories, state and city boards of education, libraries, museums, and individual teachers throughout the country. These publications fit into the High School Victory Corps Program, the objectives of which are:

1. Guidance into critical services and occupations
2. War-time citizenship training
3. Physical fitness
4. Military drill
5. Competence in science and mathematics
6. Pre-flight training in aeronautics
7. Pre-induction training for critical occupations
8. Community services.

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Civilian Defense Organizations Produce

A 30-minute 16mm film "Illinois at War," has been produced by the Illinois State Council of Defense and is available to Councils of Defense and civic organizations from the Department of Public Education, Illinois State Council of Defense, 188 W. Randolph St., Chicago.

The Chicago civilian defense committee has also released a film, "Chicago on Guard," depicting the function of Chicago's civilian defense. By the end of January the film had been shown in 300 theatres throughout the city. After the theatre run, 16mm prints will be ready for showing in block and community meetings.

Block captains, wardens, auxiliary firemen and policemen, gas fighters, decontamination squads, first aid and emergency medical teams are shown in action. Block meetings, physical fitness activities, consumer wardens' meetings, salvage collection and youth participation are also shown.

"Ten Best" Theatrical Features of 1943

The "Ten Best" feature pictures of the year, as voted by 592 critics and radio film commentators in the Film Daily annual poll, are: *Mrs. Miniver* (Metro-Goldwyn-Mayer), *How Green Was My Valley* (Twentieth Century-Fox), *Kings Row* (Warner Bros.), *Wake Island* (Paramount), *Pride of the Yankees* (RKO Radio), *The Man Who Came to Dinner* (Warner Bros.), *One Foot in Heaven* (Warner Bros.), *Suspicion* (RKO Radio), *Woman of the Year* (Metro-Goldwyn-Mayer), *The Pied Piper* (Twentieth Century-Fox).

The Film and International Understanding

(Concluded from page 59)

OWI Stresses International Understanding In War Films

In a letter sent to educators during January, the OWI stressed the major importance which international understanding is coming to occupy in its film program.

Two pertinent passages from the letter are quoted below:

"The Office of War Information asks your help in promoting the wartime use of wartime motion pictures—motion pictures which furnish authentic information

on the progress of the war at home and abroad, which drive home the issues of the war and the nature of our enemies, which build an understanding and a respect for our Allies in China, England, Russia, and around the world."

"There is a dramatic warning of Nazi propaganda in *Divide and Conquer*, an unforgettable picture of the everyday people of wartime England in *Listen to Britain*, Vice-President Henry Wallace's ringing challenge in *The Price of Victory*."

The OWI suggests three ways in which educators can promote the use of these and other OWI films which are available from established 16mm film distributors.

1. Obtain and become familiar with the OWI catalogue, "A List of U. S. War Information Films," which lists both films and distributors.

2. Show these films regularly in your school, and encourage teachers to discuss them in classes.

3. Go beyond the school into the community. Offer the films to a luncheon club at noon, to a P. T. A. group in the afternoon, to a community gathering at night.

To the above might be added the admonition which EDUCATIONAL SCREEN has stressed repeatedly: *Make your school projector available to the community!*

Experimental Research

(Concluded from page 65)

B. On Test B, Group III and Group II show only a slight difference in scores in favor of Group II. Groups I and III both show a decided gain on Test C in comparison with Group IV, which remains practically unchanged.

Your World of Tomorrow

1. The method used with Group II is no more effective than no presentation at all, as shown by comparison with Group IV.

2. Groups II and III both obtained a lower score on Test B, but both groups obtained a slightly higher score on Test C than on the other two tests. Group IV showed a decline in scores as a result of Test C.

Conclusions

Group II, which saw the sound-slide films, (including the sound-recording), discussed the films after the presentation, and then saw the sound-slide films a second time, showed a positive gain over both Group I and the control Group IV.

Group III, which saw the sound-slide films (including the sound-recording), only once, attained higher scores than the other three groups. This may be due to the method used or to the higher intelligence quotient of this group as compared with Groups I and II.

For *Teamwork* the gain of the experimental Groups II and III over the control Group IV and Group I (taught with filmstrip plus teacher's lecture) would appear to indicate that the sound-slide film is effective in developing desirable social attitudes.

In *Your World of Tomorrow* the experimental Groups II and III also registered a gain in comparison with the control Group IV, and the filmstrip lecture Group I. However, the gain was considerably smaller than that showed by the same groups with *Teamwork*.

The small numbers involved and the presence of several uncontrolled variables make it impossible to base final conclusions upon this study. Further research with larger numbers permitting more elaborate statistical treatment will be necessary. It would also seem desirable to carry out similar experiments with other sound-slide films prepared for instructional purposes. Bearing these reservations in mind, it may nevertheless be tentatively concluded from the results of this study that the sound-slide film appears to be an effective teaching aid for the development of desirable social attitudes.

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Current Film News

■ **CASTLE FILMS, INC.**, 30 Rockefeller Plaza, New York City, presents two thrilling phases of global conflict in their latest release:

U. S. Carrier Fights for Life and Russia Strikes Back—both on one reel, 16mm sound and silent. The carrier action is a life and death struggle against a furious attack by Jap bombers. The daring cameraman catches shots of several near-misses as Jap planes crash into the sea. The stern of the carrier is set on fire by a bomb! Within seconds the fire-fighting crew has the flames under control. Rapid repairs are made, and the valiant ship fights on! More Jap planes are downed in the renewed assault. Concussion from a near-miss almost blasts a U. S. plane from the deck as the last of the attackers are driven off.

In "Russia Strikes Back" are amazing scenes of Russia's heroic transformation to the offensive. In Stalingrad, building by building, street by street, the Russians drive the Nazis back! The attack spreads along the entire 1200 mile front. Tanks, carrying loads of assault troops, roll into the battle. The coming of winter only accelerates the Red attack, as the Nazis are driven reeling through the snow! "Russia Strikes Back" is an authentic record of the Russian courage and fighting skill which has astounded the world!

■ **BRITISH INFORMATION SERVICES**, 360 N. Michigan Ave., Chicago, announce that the following science films may be borrowed from them for nominal service fees:

Springs—the construction and use of springs, especially in reference to motor car springs. 13 min.

Transfer of Power—a description of one of the first mechanical principles, use of the lever. It begins with the simplest and most primitive types, and follows through the evolution of the toothed wheel to the complex and precise gears which are a part of almost all modern machinery. 21 min.

Distillation—illustrated by the distillation of crude petroleum. 14 min.

Hydraulics—explanation of hydraulic pressure with reference to cars and planes. 13 min.

Fruit Spraying—methods, equipment and chemicals used by fruit growers and nurserymen to combat fruit pest. 25 min. (Made with an eye to wartime problems of equipment, shortages, etc.)

Protection of Fruit—prevention of fruit pests by proper methods of spraying and stresses sprays with oil basis. 19 min.

Oil From the Earth—how oil is found and drilled; use in transportation; laying of a pipe-line in the Middle East. 24 min.

■ **BELL & HOWELL COMPANY**, 1801 Larchmont Ave., Chicago, report a new time-lapse 16mm sound reel on:

Liberian Republic—"the latest motion picture on Africa's only Republic." Founded by ex-slaves of the United States, this country is the first African stronghold of the United States Armed Forces. Part of the film is devoted to scenes of the native army drilling with the assistance of United States Army officers.

The film includes primitive back country, as well as the modern capitol Monrovia, which is an industrial and commercial center. The government head, President Barclay, is shown at the capitol participating in state ceremonies.

This spot is one of the strategic crossroads of the present global war.



President Barclay of Liberia.

Interesting maps are used to illustrate the relative distances from Liberia to Brazil, New York and Rome.

■ **MANSE FILM LIBRARY**, 15-21 Dana Avenue, Cincinnati, Ohio, now offers in 16mm sound, the Astor Pictures release of **Fangs of the Wild**. Rin-Tin-Tin, Jr. is the dog star in this story about fox fur farming.

■ **E. I. DUPONT DE NEMOURS & Co. INC.** Motion Picture Bureau, Wilmington, Delaware, has produced a film story of pest control research, available on free loan to schools or any organized groups.

Guardians of Plenty—27 minutes running time, 16mm sound and color—shows for the first time the behind-the-scenes drama in the testing of pest control chemicals—weapons to protect the vital food products of our farms. The film emphasizes the importance of winning the battle against parasites—insects and diseases that cost us three billion dollars a year in waste—and reveals how scientists spend their lives studying the habits of pests and developing means of control.

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■ **POST PICTURES CORP.**, 723 Seventh Ave., New York City, has acquired the 16mm sound film distribution of two popular theatrical features:

Of Mice and Men—the picturization of John Steinbeck's powerful novel of migratory farm workers' struggles for existence, enacted by an all-star cast including Burgess Meredith, Betty Field and Lon Chaney, Jr.

A Chump at Oxford—a riotous comedy with Stan Laurel and Oliver Hardy, depicting their hilarious adventures at Oxford.

■ **THE COLLEGE FILM CENTER**, 84 East Randolph Street, Chicago, announces the publication of a supplement to its 1942-'43 catalog. Most of the new films listed are in the field of the Social Sciences. Many were produced by the United States Government and by other United Nations and are available in all parts of the country on a service fee basis.

■ **THE NATIONAL FILM BOARD OF CANADA**, Ottawa, announces the opening of an office in the International Relations Center Building at 84 East Randolph Street, Chicago, with Miss J. Margaret Carter in charge. The non-theatrical distribution in the United States of National Film Board productions will be handled from this office. A supply of 16mm prints will be kept on hand for shipment to educational film libraries, Boards of Education, and dealers throughout the country. Arrangements have already been made with Bell & Howell, Films Incorporated, and Ideal Pictures Corporation for the release of a block of 16mm prints of National Film Board productions through regional exchanges.

Among the titles already released are the following subjects having to do with the war program of the United Nations: —*Atlantic Patrol*, (convoy to Britain); *Battle of Brains*, (scientific research on instruments of war); *Children From Overseas*, (care of British evacuee children in Canada); *Home Front*, (women in the war); *Tools of War*, (rise of Hitler and war production in the democracies); and *Wings of Youth*, (the story of the Commonwealth Air-training Plan.) In addition, a number of films dealing with the human, technical, and natural resources of Canada will be distributed.

In addition to subjects offered for general 16mm distribution in the United States, one set of prints of films intended only for Canadian distribution will be in Chicago for preview by organizations primarily interested in production. Included in this group will be a number of news clips and animated color cartoons made for the Wartime Prices and Trade

(Continued on page 78)

Additional Valuable Literature —

"1000 AND ONE"—The Blue Book of Films

"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 EIGHTEENTH EDITION** lists and describes over 5,000 films, classified into 176 different subject groups (including large groups of entertainment subjects). A valuable feature is a complete alphabetical list of every film title 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. 132 pp. Paper. Price 75c. (25c to E. S. subscribers)

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THE AUDIO-VISUAL HANDBOOK (4th 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." 212 pp. Illus. Cloth. Price \$1.75

AUDIO-VISUAL AIDS TO INSTRUCTION

By Harry C. McKown and Alvin B. Roberts

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AN ALTERNATIVE FOR REVOLUTION AND WAR

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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's dictum that the "future is a race between education and catastrophe." 124 pp. Cloth. Price \$1.25.

EVALUATION OF STILL PICTURES FOR INSTRUCTIONAL USE.

By Lelia Trolinger

A full presentation of the latest piece of research on determination of teaching values of pictures. Development of the Score Card and elaborate experiment in use of same. Full documentation, tabulation of results, and appendices. The latest, most complete and scholarly investigation of a problem in the visual teaching field that has long needed such a solution. 48 pp. Paper Illus. Price 50c.

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Board and War Finance Committee of the Dominion Government.

The opening of a series of Noonday Movies this month at the International Relations Center, is also announced. Productions of the National Film Board of Canada will be screened at these previews. During the first weeks these programs will be introduced by the well-known Canadian novelist and lecturer, Mrs. Irene Baird.

■ **WALTER O. GUTLOHN, INC.**, 25 W. 45th St., New York City, announce the release in 16mm. sound film of the well-known Dr. Christian series of feature motion pictures, available on long term lease and rental.

These pictures, featuring Jean Hersholt, have been given the highest rating by the National League of Decency. The titles are: *Meet Dr. Christian*; *Courageous Dr. Christian*; *Dr. Christian Meets the Women*; *Melody For Three*; *Remedy For Riches*; *They Meet Again*.

Ideal Pictures Corporation, 28 E. Eighth St., Chicago, is also distributing the Dr. Christian series.

■ **THE BUREAU OF MINES**, United States Department of the Interior, has released a new series of instruction films on the fabrication of aluminum in 16mm sound, produced in cooperation with a large industrial concern. The three films describe and depict by action shots and animation the fundamental techniques of the various operations of *Machining Aluminum*, *Riveting Aluminum*, and *Welding Aluminum*.

First Steps in First Aid—16mm sound, 31 min.—is the latest release from the Bureau of Mines. It emphasizes the fact that every person should have some knowledge of the emergency care to be given an injured person until medical aid can be obtained.

The film shows some typical accidents and teaches what should not be done and then the correct manner of handling the victim, controlling onlookers, directing assistants, and providing comfort to the injured. Instructions include the method of locating the injury, transportation of the injured, the recognition of symptoms and treatment for shock.

The circulatory system of the human body is demonstrated. Arterial and venous bleeding, the location of pressure points, and the effect on the nervous system of physical injury are described; application of tourniquets and compresses and treatment of burns are demonstrated. The dangers of wound infection, the use of antiseptics and improvised splints, treatment for electric shock, and the demonstration of artificial respiration are included in the closing scenes.

Copies are available, free except for transportation charges, for exhibition by industrial defense training classes, training courses conducted by the Army, Navy and Maritime Service, schools, churches, civic and business organizations, and other similar groups. Application for the films should be ad-

ressed to the Bureau of Mines, Division of Information, Central Experiment Station, 4800 Forbes Street, Pittsburgh, Pa., and should state specifically that the borrower is equipped to show sound films.

■ **BETTER HOMES AND GARDENS MAGAZINE**, Des Moines, Iowa, have donated their new film on Victory Gardens to the Office of Civilian Defense.

Gardens of Victory, the first officially approved OCD film on Victory gardens, does an excellent job of telling the story of the real and vital need for vegetable gardens in every community in America this spring. More and more of our food must be sent abroad this year to our allies and fighting men. The very least we at home can do is to plant and grow much of the food for our own tables.

The film will help in getting Victory Garden Campaigns organized and

under way. 16mm sound prints are available for \$15 each. Narration is by Basil Ruysdael of the Lucky Strike program. In donating the picture and making prints available at cost, Better Homes and Gardens hopes that millions of Americans will see the film and profit from the stirring and realistic message it conveys.

■ **NATIONAL ASSOCIATION OF MANUFACTURERS**, 14 W. 49th St., New York City, is distributing without charge a new dramatic film to implement work covered by economic and social-science study groups.

American Anniversary—1 reel, 16mm sound—is the story of a young immigrant who, in appreciating the many freedoms existent in America, rises to a position of leadership in his factory and in his community by applying the principles and responsibilities of the American system to himself.

"R. N.—Serving All Mankind"

This timely film, a pleasing documentation in two reels, is sponsored by the American College of Surgeons and dedicated to that invaluable co-worker of surgeons and physicians, the "Registered Nurse, who lives in the hearts and minds of the nation as a symbol of inspired womanhood." It is designed expressly to stimulate enrollment in nursing schools to meet the urgent need for nurses not only in the present emergency but in the years following the war as well. The

logical, professional, from admission to graduation, to the rich satisfaction and rewards of devotion to the high calling of the R. N.

The production was made possible by a grant from the Becton Dickinson Foundation for the Extension of Scientific Knowledge. The film was produced by Burton Holmes Films, Inc., directed by Tom Gordon, under general supervision of Dr. Malcolm T. McEachern, assisted by Eleanor K. Grimm and Mervine W. LaRue. Vocal narrative is by the charming actress Ray Campbell (as the graduate nurse) and by the well-known radio announcer, Jack Brickhouse (as the graduation speaker). Leading roles are by experienced actors but a host of extras are furnished by the personnel and officials of the various cooperating institutions. Advisers and consultants on the production include such prominent officials as Director Edna S. Newman of the Cook County School of Nursing, Sup't. Edgar Blake of the new Wesley Memorial Hospital, and Sister M. Therese of St. Francis Xavier College, some of whom appear personally in the picture. All nursing school scenes were taken in the classrooms, laboratories, library, lounge, dining-room, etc., of the Cook County School of Nursing in Chicago; hospital scenes, including operating room, nursery, orthopedic ward, and other services were made in the new Wesley Memorial Hospital; campus scenes are at St. Francis Xavier College; and the remaining scenes were set up and photographed in the Burton Holmes Studios. Complete authenticity of the picture was assured by the whole-hearted collaboration of experts in the many professional institutions cooperating. Technical equipment, uniforms, and numerous other properties were supplied by the above mentioned institutions and many others such as American Red Cross, U.S. Army Headquarters, U.S. Naval Hospital, Visiting Nurse Association, Mercy School of Nursing, St. Luke's Hospital, and some twenty other prominent organizations and business firms in the Chicago area. (Distribution by Burton Holmes Pictures, Chicago)



Shots from new nursing film.

film presents in intensely human story form, the earnest decision of two sisters to follow in the footsteps of Florence Nightingale, Flora Barton, and the rest. In fullest detail we see their varied experiences, technical, emotional, psycho-

Among the Producers

Kodachrome Slides On Nature Subjects

A wide selection of nature pictures in color is available in 2x2 kodachrome slides from Lynwood M. Chace, prominent nature photographer whose work is internationally known, having been published extensively in many leading magazines and newspapers throughout the United States and Europe for many years.

Mr. Chace's extensive collection offers vivid and detailed educational studies of a variety of animals, birds, fish, wild and cultivated flowers, shrubs, trees, insects, reptiles, mollusca, and coral showing complete life cycles and stage-by-stage development of many.

For a complete listing of this photographic material, and information on prices, write to Mr. Lynwood M. Chace, 98 West Street, New Bedford, Mass.

RCA Victor Service for Schools

Teachers, supervisors and school administrators throughout the United States are being offered a new service to make class-room instruction more efficient by the RCA Educational Department at Camden, N. J. The service offers advice and assistance in determining the most suitable audio-visual equipment for various school situations, and in making adequate provision for it in proposed new buildings. It is designed especially to help in postwar planning, and is furnished without charge or obligation.

Training programs and experience of the Army, Navy, Marine and Air Corps were taken into consideration in setting up the new service, according to Ellsworth C. Dent, RCA Educational Director. Those responsible for this training are using audio-visual aids extensively and with excellent results. In some reported instances, the time normally required for training has been shortened as much as forty percent. This is causing school administrators to realize the potential values of such devices in all types of training, and to plan for the time when the equipment will be available. "It is easier and far less expensive" said Mr. Dent, "to include adequate initial provision for scientific teaching aids—such as radio, sound, motion pictures and recordings—than it is to revise building plans later. School administrators are being encouraged to make such plans now, and the new RCA service is designed to assist them."

A limited war time catalog of audio-visual equipment is now being distributed. It is available to all teachers, supervisors and educational administrators. It covers everything from RCA master control and sound systems, recording equipment and projectors to laboratory and test equipment, and includes a list of available

Below, "Native Dwellings of the Pacific"—one of the Covarrubias mural-map reproductions, available in full-color, 25x19 inches, from Schwabacher-Frey Company, 735 Market Street, San Francisco, Calif.



publications. The new audio-visual catalog, and another new booklet—"Radio and Electronics"—are now available from the RCA Educational Department, Camden, N. J.

New Series of Radio Transcriptions

The vital role of the home front in the present global struggle for the preservation of freedom is the theme of *LEST WE FORGET—ETERNAL VIGILANCE IS THE PRICE OF LIBERTY*, the seventh series of 13 dramatic transcriptions for radio broadcast and school utilization to be issued by the Institute of Oral and Visual Education. The new series will be available on March 1, 1943 to the 435 radio stations throughout the country that have broadcast previous *LEST WE FORGET* series.

The inspiring stories in the new series are based upon contemporary history and stress the need for vigilance by every American as one of the major safeguards of our democratic freedoms which must become the democratic foundations of the post-war world. Each of the 15-minute recordings is devoted to the need for vigilance in each of the different phases of the home front: the community, the schools, the factory, business, the home, religion, the courts, the government and fraternal organizations. Four of the recordings deal with problems of vigilance against tyranny, against rumor, for new truths and among war veterans.

The series was prepared under the direct supervision of Dr. Howard M. LeSourd, Dean of Boston University Graduate School and Chairman of the Advisory Council of the Institute of Oral and Visual Education.

A special "I Am An American" recording is included for broadcast on "I Am An American Day." A handbook on the series containing additional material for teachers has been prepared and is available upon request at the offices of the Institute of Oral and Visual Education, 101 Park Avenue, New York City.

Motion Pictures— Not for Theatres

(Continued from page 55)

1915 there were auto shows for rural schools in Louisiana. In 1917 the Y.M.C.A. was using them for exhibitions to soldiers, and they were part of the system of the Bureau of Commercial Economics probably before that. At least one motion picture historian has been misled on the point of origin by hearing of "Hale's Touring Cars," which brought Adolph Zukor actively into the theatrical business, early in the century. He pardonably assumed that they must have been vehicles for carrying film entertainment throughout the country.

In reality they were variants of the early "store" shows, each with its front built to represent a railroad car, and with a screen at the other end. The show moved, but not the place of exhibition. The Hale Cars were moderately successful as novelties in a few large American cities. The show would start with suitable sound effects to indicate that the train was leaving the station, and the familiar picture photographed from the end of an actual train would confirm the impression of progress. There was a tunnel, of course, calculated to stir the audience, left briefly in utter darkness, to shrieks of delight. The body of the show was an ordinary travelogue reel, terminating—in the example I remember, at least—with a hold-up by "bad men" who were ultimately foiled by the "train crew" which then cleared the "car" for the next show.

About 1924 the public welfare department of the State of Illinois, in order to show its first film, "Illinois—the Organized Good Samaritan," with the regular educational exhibits at some eighty county fairs, even provided a large, black-topped tent, thirty by seventy feet, equipped with two projectors, a silver screen, chairs and electric ventilating fans. By this means the film was shown in two seasons to approximately 200,000 persons at an estimated total cost of slightly under three cents per head.

(To be continued)

HERE THEY ARE

A Trade Directory
for the Visual Field

FILMS

- Akin and Bagshaw, Inc.** (3)
1425 Williams St., Denver, Colo.
- Bailey Film Service** (3)
1651 Cosmo St., Hollywood, Calif.
- Bell & Howell Co.** (3)
1815 Larchmont Ave., Chicago
(See advertisement on page 43)
- Brandon Films** (3)
1600 Broadway, New York City
(See advertisement on page 62)
- Bray Pictures Corp.**
729 Seventh Ave., New York City
(See advertisement on page 75)
- Castle Films** (3)
R C A Bldg., New York City
(See advertisement on page 37)
- College Film Center** (3, 5)
84 E. Randolph St., Chicago.
(See advertisement on page 68)
- Creative Educational Society** (1)
4th Fl., Coughlan Bldg.
Mankato, Minn.
(See advertisement on page 75)
- DeVry School Films** (3)
1111 Armitage Ave., Chicago
(See advertisement on page 38)
- Eastman Kodak Co.** (3)
Teaching Films Division
Rochester, N. Y.
- Eastman Kodak Stores, Inc.** (3)
Eastman Classroom Films
356 Madison Ave., New York City
- Erpi Classroom Films, Inc.** (2, 5)
1841 Broadway, New York City
(See advertisement on page 63)
- Father Hubbard Educational Films** (2)
188 W. Randolph St., Chicago
Santa Clara, Calif.
(See advertisement on page 74)
- Films, Inc.** (3)
330 W. 42nd St., New York City
64 E. Lake St., Chicago
314 S. W. Ninth Ave., Portland, Ore.
- French Film Exchange** (2)
1775 Broadway, New York City
(See advertisement on page 74)
- General Films, Ltd.** (3, 6)
1924 Rose St., Regina, Sask.
156 King St., W. Toronto
- Walter O. Gutlohn, Inc.** (3)
25 W. 45th St., New York City
(See advertisement on page 71)
- Harvard Film Service** (3, 6)
Basement—Germanic Museum
Frisbie Pl., Cambridge, Mass.
(See advertisement on page 72)
- Hoffberg Productions, Inc.** (2, 5)
1600 Broadway, New York City
- Ideal Pictures Corp.** (3, 6)
28 E. Eighth St., Chicago, Ill.
(See advertisement on page 41)
- Knowledge Builders Classroom Films**
35 W. 45th St., New York City (2, 5)
- Manse Film Library** (3)
1521 Dana Ave., Cincinnati, O.
(See advertisement on page 72)
- Post Pictures Corp.** (3)
723 Seventh Ave., New York City
(See advertisement on page 69)

- The Princeton Film Center** (2)
106 Stockton St., Princeton, N. J.
- Swank's Motion Pictures** (3)
620 N. Skinker Blvd., St. Louis, Mo.
(See advertisement on page 74)
- Universal Pictures Co., Inc.** (5)
Rockefeller Center, New York City
(See advertisement on page 62)
- Visual Art Films** (2)
204 Empire Bldg., Pittsburgh, Pa.
(See advertisement on page 74)
- Visual Education Service** (3)
131 Clarendon St., Boston, Mass.
- Vocational Guidance Films, Inc.** (2)
2718 Beaver Ave., Des Moines, Ia.
(See advertisement on page 72)
- Williams, Brown and Earle, Inc.** (3, 6)
918 Chestnut St., Philadelphia, Pa.
- Y.M.C.A. Motion Picture Bureau** (3)
347 Madison Ave., New York City
19 S. LaSalle St., Chicago
351 Turk St., San Francisco, Cal.
1700 Patterson Ave., Dallas, Tex.
(See advertisement on page 73)

DARKENING SHADES

- Luther O. Draper Shade Co.**
Spiceland Ind.
(See advertisement on page 69)

MOTION PICTURE MACHINES and SUPPLIES

- The Ampro Corporation** (3)
2839 N. Western Ave., Chicago
(See advertisement on inside front cover)
- Bell & Howell Co.** (3)
1815 Larchmont Ave., Chicago
(See advertisement on page 43)
- DeVry Corporation** (3, 6)
1111 Armitage Ave., Chicago
(See advertisement on page 38)
- Eastman Kodak Stores, Inc.** (3)
Kodascope Libraries
356 Madison Ave., New York City
- General Films, Ltd.** (3, 6)
1924 Rose St., Regina, Sask.
156 King St., W. Toronto
- Ideal Pictures Corp.** (3, 6)
28 E. Eighth St., Chicago
(See advertisement on page 41)
- RCA Manufacturing Co., Inc.** (2)
Educational Dept., Camden, N. J.
(See advertisement on page 67)
- S. O. S. Cinema Supply Corp.** (3, 6)
449 W. 42nd St., New York City
- Victor Animatograph Corp.** (3)
Davenport, Iowa
(See advertisement on page 61)
- Visual Education Service** (3)
131 Clarendon St., Boston, Mass.
- Williams, Brown and Earle, Inc.** (3, 6)
918 Chestnut St., Philadelphia, Pa.

SCREENS

- Society for Visual Education, Inc.**
100 E. Ohio St., Chicago, Ill.
(See advertisement on outside back cover)
- Williams, Brown and Earle, Inc.**
918 Chestnut St., Philadelphia, Pa.

SLIDES AND FILMSTRIPS

- Ideal Pictures Corp.**
28 E. Eighth St., Chicago, Ill.
(See advertisement on page 41)
- The Jam Handy Organization**
2900 E. Grand Blvd., Detroit, Mich.
(See advertisement on page 65)
- Keystone View Co.**
Meadville, Pa.
(See advertisement on page 42)
- Lynwood M. Chace**
98 West St., New Bedford, Mass.
(See advertisement on page 72)
- Photo & Sound, Inc.**
153 Kearny St., San Francisco, Cal.
(See advertisement on page 73)
- Radio-Mat Slide Co., Inc.**
222 Oakridge Blvd.,
Daytona Beach, Fla.
(See advertisement on page 74)
- Society for Visual Education, Inc.,**
100 E. Ohio St., Chicago, Ill.
(See advertisement on outside back cover)
- Visual Education Service**
131 Clarendon St., Boston, Mass.
- Visual Sciences**
Suffern, New York
(See advertisement on page 74)
- Williams, Brown and Earle, Inc.**
918 Chestnut St., Philadelphia, Pa.

STEREOPTICONS and OPAQUE PROJECTORS

- Bausch and Lomb Optical Co.**
Rochester, N. Y.
(See advertisement on inside back cover)
- DeVry Corporation**
1111 Armitage Ave., Chicago
(See advertisement on page 38)
- General Films Ltd.**
1924 Rose St., Regina, Sask.
156 King St., W. Toronto
- Keystone View Co.**
Meadville, Pa.
(See advertisement on page 42)
- Society for Visual Education, Inc.**
100 E. Ohio St., Chicago, Ill.
(See advertisement on outside back cover)
- Spencer Lens Co.**
19 Doat St., Buffalo, N. Y.
(See advertisement on page 40)
- Williams, Brown and Earle, Inc.**
918 Chestnut St., Philadelphia, Pa.

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(2) indicates 16 mm sound.
(3) indicates 16 mm sound and silent.
(4) indicates 35 mm silent.
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MARCH, 1943

NUMBER THREE
WHOLE NUMBER 210

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The Wartime Use of Films in Canada*

WESLEY GREENE

Coordinator of Distribution
National Film Board of Canada, Ottawa

IN NOVEMBER 1941, as storm clouds gathered, this Conference met to discuss the use of mechanical aids in education. We were then concerned with the job of educating millions of people to make decisions of world wide import. The speed of events and the violence of historical change since then have more than validated the views expressed on the size of the job and the terrible urgency of getting it done. During this period, an educational program, the like of which has never been known, has been carried on in the United States. And to speed up this program film producers and utilizers from four fields have been called into action. The entertainment motion picture industry, educational producers and distributors, producers of industrial advertising films, and documentary film producers have gone into government service. In the United States Hollywood has been furnishing the Army and Navy with technicians and has undertaken a great volume of production and distribution at its own expense and in the national interest. Industrial film producers have worked with the United States Office of Education on the production of many subjects for industrial training. The audio-visual profession has furnished the Army and Navy, the Office of War Information, and the Department of State with experts on the utilization of films. And documentary film producers, both at home and abroad, have turned out many subjects to stir civilians to action.

In this rush of film activity two trends are becoming apparent. Government and industry have adapted classroom techniques to the adult field, while schools all over the country are showing programs of pictures to give information and motivate action. This means that millions of people are learning the difference between teaching films and program films. Millions of fighters and workers are being instructed with the aid of films. Before long every school board in the United States and Canada will have at least one member who will know the meaning of educational films. When audio-visual programs are up for discussion there will always be someone present to tell a story about the use of training films when he was in the Army or Navy. Meantime, while school projectors are being used (and rightly so) to show A.R.P., home front, hemisphere, and war information films we must not lose sight of the techniques of using films in teaching developed by a generation of research.

A second trend of major importance is the realization of the international character of the film jobs to be done. Both training and war information films produced by the United Nations are being exchanged and distributed on a world-wide basis. In a sense, films have always been on an international basis, but only as their dis-



Scenes from the film "Peoples of Canada"—

tribution was concerned, not as their intent was construed. Entertainment films were made to entertain, industrial films to sell, instructional films to teach, and documentary films to excite men to action. But even the documentary groups spent most of their time on such subjects as housing, education, health, soil conservation, and slum clearance. This was true both in America and England. With the war, however, documentary was the first to put production on an international plane. The reasons for this are found in the history of documentary. While education was trending toward progressivism and teachers here and there were occasionally using mechanical aids to explain facts, documentary arose outside the educational field.

Contribution of Documentary Film

The story of the development of documentary in England under the dynamic leadership of John Grierson has been told many times. In 1927, after three years on a Rockefeller fellowship at the University of Chicago,

*Address delivered at the Sixth Annual Southern Conference on Audio-Visual Education, Atlanta, November 4-6, 1942.

The story of the Canadian Government's film production and distribution program to inform and motivate the civilian front.



Released by the National Film Board of Canada.

Grierson selected film as the most powerful medium available for use in a campaign of human betterment. He founded and headed successively the Film Unit of the Empire Marketing Board, the G.P.O. Film Unit, Film Center (London) and the National Film Board of Canada. "What made documentary successful as a movement," to quote Grierson, "was that in a decade of spiritual weariness it reached out, almost alone among the media, towards the future. Obviously, it was the public purpose within it which commanded governmental and other backing."

Documentary was a new idea for public education, an idea which grew under strong leadership and with careful planning. Its underlying concept was that the world is in "a phase of drastic change affecting every manner of thought and practice, and the public comprehension of the nature of that change is vital." Each step in the growth of documentary was "an attempt to understand the stubborn raw material of our modern citizenship, and wake the heart and the will to their

mastery." When war broke in 1939 and citizens of the western democracies turned toward international fields seeking information and explanations, documentary logically buckled down to the job of presenting creatively and firmly the material upon which thinking people might base their answers. While Americans forged ahead in the production and utilization of military and industrial films, Canada set about a program of production and distribution on the civilian front which has extended far beyond her physical boundaries.

In 1939 Grierson became Government Film Commissioner in Canada. In May the Dominion Government had passed the National Film Act setting up the National Film Board of Canada to coordinate the film production and distribution programs of all branches of the national government. Before this the Dominion Government had confined its film activities pretty much to the tourist field, but as the war went on films to promote tourism were for the most part taken out of distribution and all production of such materials stopped.

Since Canada is physically and spiritually closer to the United States than any other country it should be in order for Americans to know more of that large area on the other side of the undefended frontier. Canadians read American magazines and books, use American industrial products, and supply Americans with a number of important products. Americans rarely ever read Canadian magazines, but before the war over ten million Americans visited Canada each year. Perhaps Canada has been so close to the United States that educators have overlooked its history. Some facts stand out. More than half the people of Canada live within one hundred miles of the undefended frontier stretching almost 4,000 miles from coast to coast. Ninety per cent of the population lives within two hundred miles of the border. The people on the Canadian prairies are closer to American midwesterners than to the inhabitants of eastern and western Canada. One of the two forms of government under which English speaking people live is found in Canada. Americans live under the other form.

With a population of only 11,500,000 Canada has made significant contributions to the total program of the United Nations, and bears out well the maxim that the job of every democracy is an international job. So in the matter of films, the National Film Board of Canada set up a program both on the home and foreign fronts. It not only produced films to give people at home information on the activities and welfare of Canadian soldiers, sailors and airmen at home and abroad, but broadened its program to include problems of major international concern. To use Grierson's phrase, the National Film Board concerned itself "primarily with the relation of local strategies to larger world ones."

A series of two-reelers was produced at the rate of one subject a month and distributed both theatrically and non-theatrically. First in the international series was *Churchill's Island*, and this was followed by *This Is Blitz*, *Food Weapon of Conquest*, *New Soldiers Are Tough*, *Inside Fighting Russia*, *Inside Fighting China*, *Mask of Nippon*, and *Fighting Freighters*. United Artists Corporation is distributing these titles under the caption "World in Action" not only in the United States, but also in South America and many other parts of the world. Distribution is on a commercial basis. As



From two films in "The World in Action" series: (left) "New Soldiers Are Tough," (below) "Battle for Oil."



Grierson remarked in a speech before the National Board of Review, "We said from the first that we were not giving it away. We were selling it commercially because if it wasn't good enough to sell commercially, we weren't any more interested in it than the industry. In other words, we decided to put our work on a normal entertainment basis and use that as a yard stick of our success." Giving a bad film away does not make it a good one.

Another series of films, "Canada Carries on," is distributed in Canada on a commercial basis. Additionally, the theaters receive from the National Film Board a weekly item of national public interest which is spliced into the regular newsreel releases, and about a dozen three-minute trailers a year. Only the trailers and an occasional campaign film of greater length goes out to the theatres on a free loan basis. The theatres of Canada have cooperated magnificently with the Government in putting the grim realities of the war and problems to be met on the home front before the millions of people in the country.

After a number of months theatrical releases become available to 16mm film users, but in addition many subjects are produced for release almost exclusively in the non-theatrical field. A series of films has been produced to improve industrial morale. One of these is *Fighting Ships*, demonstrating that the front lines also extend to the workers in the plants which fabricate parts. A recruiting film, *Battle Is Our Business*, has just been completed, and several more titles in this field are in production. *Women Are Warriors* showing the contribution of the women of Russia, England and Canada has been accepted with great enthusiasm by American audiences.

All non-war film production has ceased with the exception of subjects on health and nutrition, and a series of kodachrome sound films on the peoples of Canada. These color films on the national groups of Canada are of value both at home and abroad. They are used on war information film programs and they

are distributed to Canadian troops and officials abroad. A few carefully selected titles are being distributed in 16mm size in Latin-America in order to show life and freedom in a democracy. Spanish and Portuguese versions of *Peoples Of Canada* and *Canadian Landscape* have been made and sent South for general distribution.

The National Film Board has produced some military training films, but in this, and in the industrial training field, Canada draws heavily upon the United States and Britain. Prints of all the Office of War Information releases approved for export by the Department of State are being distributed non-theatrically in Canada. A number of the subjects produced for the Coordinator of Inter-American Affairs are scheduled for non-theatrical distribution. The United States Office of Education productions have been of great value to Canadian industries and training centers. Through the educational film libraries of the country, productions of the British Ministry of Information receive wide distribution in Canada, both theatrically (in a number of cases) and non-theatrically.

The National Film Board distributes films non-theatrically by placing prints with thirty educational distributors, who in turn make them available to exhibitors. With the exception of an occasional film for preview purposes the National Film Board itself does not engage in retail distribution. At the present time fifty-three operators on the Government payroll run circuits in order to take the story of the war and information about other parts of Canada to rural and trade union audiences. Each operator covers an average of twenty communities, going to each once a month. Total audiences of over 300,000 different people living in more than a thousand Canadian communities receive these programs. Study guides and pamphlets are dis-

(Concluded on page 93)

Film and Slide Booking

WALTER JOHNSON

Coordinator of Instructional Materials
Public Schools, River Forest, Illinois

A discussion of "block" and "spot" booking, showing advantages of frequent and continuous ordering over mass bookings for months ahead.

THERE is ample research to prove the educational potency of the motion picture and its less spectacular relative, the slide. A good deal of time and energy have been spent on the proper production and classroom utilization of these instruments. Film producers have called upon educators to assist in film production. Specialists in visual instruction have submitted tried classroom practices to teachers and administrators.

Excellent films are now available to help children gain a realistic understanding in relation to the things in which they are interested. Teachers, on the other hand, are becoming increasingly alert concerning the full educational value of films and slides when they are looked upon as tools of learning—a means of answering pertinent questions, not mere entertainment.

There remains, however, a fundamental weakness in the visual aids programs of the big majority of our schools. This weakness resolves itself around the problem of "getting the appropriate films or slides to a teacher at the appropriate time." The prevailing practice of "year in advance" and "semester in advance" booking kills the goose before the golden eggs are laid.

It is obvious that a creative teacher, constantly sensitive to the individual needs and interests of children, would be able to make very little use of a stereotype film and slide schedule which was decided upon months in advance by a Visual Education Committee, a Visual Aids Director or a superintendent.

One naturally asks the question: "Why are so many school systems still clinging to the block booking¹ technique as a means of meeting film and slide needs? Part of the answer lies in the following beliefs and practices which prevail in many school organizations:

(a) "Year in Advance" booking fits perfectly in the cut and dried type of curriculum planning. If the administration believes that every seventh grade should be studying Chile in January, it is logical to book films on Chile for January.

(b) When visual aids are ordered at a given time during the year for the following school year, the administrative problem is minimized. After all orders are confirmed, all one has to do, from a booking standpoint, is wait for deliveries and return materials on schedule.

(c) Some administrators and teachers use visual materials only because of the "educational respectability" involved. They realize that good modern schools use films and slides, but the problem of proper utilization has been neglected. They figure that advance ordering a certain number of films each year will attest to the modernity of the school system.

(d) Some administrators feel that "year in advance"

planning stimulates teachers to plan in such a way as to avoid spending too much time on one center of interest. Some teachers, to strengthen a similar point of view, feel that after a few years of experience a teacher can anticipate children's interests to such an extent that they practically know what a child's interest is going to be at a given time during a school year. In certain school systems, therefore, the film-slide schedule, in reality, becomes one of the main curricular guideposts.

(e) Many systems have adopted the "months in advance" booking technique because of the difficulty involved in obtaining films when they are wanted. However, the many schools following the "block booking" technique are partly responsible for this situation. Schools wishing to make valuable use of materials are often deprived of them by schools that have previously gotten them in indiscriminate "advance" booking.

(f) The special financial inducements offered for "block booking" have encouraged this practice. "Bargaining Booking" is doing much to dim the vision of many of those concerned with the best possible utilization of films and slides.

(g) It is the belief among many administrators that the contribution of visual education to learning does not justify having a part time or full time person to facilitate the use of the visual materials. This belief and its resultant effect on teacher attitude has led, in many cases, to an "everybody's business is nobody's business" point of view. Mumbo jumbo film booking has resulted in many uninspiring visual aids programs.

(h) Many schools cling to block booking for economic reasons. They figure that ordering the same film two or more times during the year is sheer waste of money. They hold to the argument that it is better to be able to get many films for showing, before many groups regardless of the correlation with what is going on in classrooms.

(i) Many school systems are still "hog tied" to block booking because "it is the best they can do under the circumstances." At times an equipment shortage allows for little flexibility in meeting individual teacher needs.

In River Forest we are attempting to meet the challenge of "getting the appropriate films or slides to a teacher at the appropriate time."

We firmly believe that the motion picture, together with other visual materials, has great promise as a means for clarifying meanings. We believe that life in our classrooms should be closely related to the living, changing local and world community. We subscribe to the point of view that visual aids are of great educational value when they help a group of children to better understand or interpret a problem which seems pertinent to them at a given time.

To meet the challenge of providing relevant materials to particular groups at particular times, we have used the "spot booking technique"² as a method of meeting our film and slide needs. The following summary of

1. Block booking refers to the technique of booking a large number of films or slides several months in advance of the time they will be used.

2. Spot booking refers to the technique of ordering films as the need arises in a classroom.

beliefs and practices will perhaps clarify our position and methods:

(a) A living curriculum grows out of the day to day planning of individual groups under the able guidance of the classroom teacher whose leadership is colored by continuous intergroup planning. The "Social Studies Committee" of our River Forest schools has made the recommendation that the sixth grades learn about the peoples of Europe and Asia—their place in history and their place in relation to their general environment.

In September each of our four sixth grades approached the study of Eurasia from a different angle. Our visual aids program, in order to be effective had to be adapted to the needs of individual groups. Obviously, spot booking was the only logical method of securing films and slides.

(b) Ordering of films in our schools is a continuous process—exactly as is the learning process in relation to any problem. Each month teachers are encouraged to make out a "Monthly Classroom Interest Inventory" blank to be handed in with their monthly attendance report. The blank calls for the date, school, grade, present interests, tentative plans, and "visual aids" needs.

By summarizing the "Interest Inventory" slips, it is possible to coordinate the various group needs and thereby approach the film and slide booking process with the assurance that the ordered materials will help children with what is then going on in their classroom.

(c) The school people in River Forest are becoming increasingly aware of the fact that visual materials can bring the vast world picture into the classroom—pictures and sound beyond the reach of field trips or first hand observation. They are becoming increasingly aware of the fact that as an experience becomes more realistic it becomes more understandable. Visual Aids are not looked upon as an appendage—a decoration in school life; they are closely integrated in the mass learning situation of a group of children—one of the needed ingredients for most adequate treatment of a problem.

(d) Teachers in River Forest are encouraged to consider the individuality of each group. No two groups react in exactly the same manner and therefore no two groups will be expected to experience exactly the same educational fare. With this philosophic background one can readily see the inadequacy of a "made in advance" film and slide schedule. The booking, in reality, is closely coordinated with the evolving curriculum of the individual groups in the system.

(e) It is true that previous booking by other parties has in some cases made it difficult to secure pertinent aids when they were most needed. However, we have been able to secure desired films or slides or equally good substitutes by spot booking with many different source agencies. Hundreds of private and public agencies are equipped with excellent visual aids libraries. Depending on but one source for materials is, in many cases, a narrow approach to the booking problem.

Many of the suburbs of Chicago had the excellent vision a few years back to form a cooperative non-profit film library for use by member school systems. The service provided by this "Audio Visual Education

Council" has greatly facilitated our booking technique.

(f) We realize that the spot booking technique complicates, in a measure, the work of the visual aids libraries. For instance, it is easier to handle a single request for forty films than it would be to satisfy forty requests spread over the course of the year. More detail is naturally involved in the latter procedure. However, it is heartening to note the quality of the rising leadership in relation to film libraries. We can look to this leadership for a crystallization of the methods involved in an intelligent approach to film booking.

(g) We are fortunate in River Forest that the educational leadership has seen fit to have one of the interested faculty members devote half of his time to the development of a vital visual aids program. It is our aim in River Forest to help teachers with the best in visual materials. It is the aim of the Coordinator of Instructional Material to keep in close touch with the latest research in relation to materials of instruction and with agencies which distribute materials that give this research meaning in the individual classrooms. An effective visual aids program demands leadership that is on the alert to help in learning situations every day of the school year.

(h) If there is a question of a teacher being able to show a group one film or one set of slides that is educationally pertinent, as opposed to having two or three films that are scheduled merely for common consumption, it is hoped that teachers will make the first choice. We have strong substantiation from our staff that it is the intelligent choice.

By coordinating requests for materials, we can often secure visual aids that fit into the work of several groups in our four schools. The number of groups that wish to see a film determines the length of booking period.

The "Audio Visual Education Council" has proven an economical source for Visual Aids. As an additional advantage each dollar which we spend for rentals is an investment in the assets of the cooperative organization.

(i) At present, each of the River Forest Schools has a silent film projector and a slide projector. Two of the schools have raised money through P. T. A. organizations, Mothers' circles, school stores, and other sources to secure sound motion picture projectors. The other two schools are served by a sound projector provided by the Board of Education. The Board of Education, parents, administrators, teachers and children are co-operating in continual attempts to secure the best equipment that will assist in helping boys and girls to grow.

Groups in our midst, as a result of our national crises, are going to question and lay open for discussion every phase of American education. We who believe in the tremendous possibilities of visual education and who are concerned with the problems involved in incorporating intelligent practices to the utilization of materials will, in the near future, be asked to "lay down our cards." We are going to have to show the people paying the bills that we have something valuable—something which children need in order to understand this complicated world. We will also have to show them that we are "getting the appropriate films or slides to a teacher at the appropriate time."

Sing a Song of Safety

ANTOINETTE LOWRY

Bexley Elementary and Junior High School
Columbus, Ohio

SCHOOLS teach safety in several different ways. Sometimes it is tied up with other subjects. Sometimes it is taught as a separate subject. No matter what method is used, there is need for a variety of methods of teaching safety in order to make it interesting and effective. As a consequence, we find that schools have developed: (a) safety clubs, councils, and patrols; (b) dramatizations and radio; (c) graphs and charts; (d) assembly programs; (e) demonstrations and models; (f) reports, lectures, and newspapers; (g) excursions; (h) campaigns; (i) stories, poems, and compositions; (j) posters and pictures; and (k) movies.

*Sing a song for boys and girls,
Mindful of their safety;
There would be no accidents
If they were not so hasty.*

The writer had an opportunity to try a novel method of teaching safety—that of making a safety movie. This motion picture, called *Sing a Song of Safety*, was made in the spring of 1940 by the boys and girls of Bexley Elementary and Junior High School under the direction of the writer, assisted by other members of the school staff, and in cooperation with the Bureau of Educational Research of the Ohio State University and the Highway Education Board of Washington, D. C. This film is one of twelve which was developed in the Ohio State University Traffic Safety film project and was made possible through grants from the Highway Education Board.

Since there were at that time so few safety films available for the elementary grade level, this film was produced particularly for the child from six to fourteen. However, older children and adults have learned valuable safety precautions from the picture.

Since our Elementary and Junior High School are in the same building, it was possible for these two divisions to work closely together. The students, teachers, and community were aware of a serious problem which the children created by their many careless safety practices. In order to determine which of these practices were most hazardous, observations were made of the school children going to and from school and elsewhere in the community by school pupils, teachers, janitors, administrators, and the Department of Public Safety. As a result of these observations, the content of the scenario was determined.

To write a scenario which would be interesting and meaningful to the boys and girls of the community, to place emphasis upon the elementary grades, and at the same time to include the material learned from the observations, required a great amount of planning. Several students in the eighth grade who were outstanding in story writing and English composition began working on the safety story. Their ideas, coupled with those of other students and teachers, were woven together around a Mother Goose theme. Jingles were written illustrating

Describing the school production of a novel costume movie, using the Mother Goose theme to convey its safety message.

safety practices and film content was developed to demonstrate these jingles.

Sing a Song of Safety is a silent 16mm. color film approximately 725 feet in length, 80 feet of which are titles. Using the Mother Goose idea made it necessary to have characteristic costumes which, of course, could not be effective except in color.

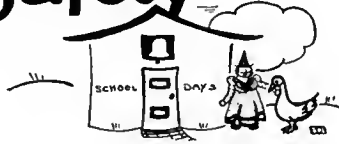
The scenario called for a cast of thirty characters in Mother Goose Land to be in colorful costumes. The mothers of the children cooperated in making these costumes. In addition to the cast, there were mass scenes including approximately forty bicyclists and about the same number of pedestrians. Other participants were members of the school and community Health and Safety Departments. In making this film it was necessary to have many assistants behind the scenes such as: the photographer handling the cameras and tripods; someone to take exposure readings; an announcer to keep individuals posted as to when they are due for their scenes; the dramatic directors; and responsible people to watch the traffic.

In order that all rooms might share in the planning and the production of the picture, each grade room contributed two or three characters. To give more pupils an opportunity for participation and to become safety conscious, seventy-six sixth grade children and about fifty seventh grade boys and girls from the health education classes composed the titles. Each title was illustrated by the Art Department of the school. Altogether there were at least two hundred and fifty people



A "faked" accident to show the results of carelessness.

Sing a Song of Safety



Left—A few samples of the titles and drawings made by the Art Department.

Little Bo-Peep ran into the street,
After her bouncing ball;
First looking to the left and then
to the right;
Such care should be tried
by all.

—Nancy Moore—



Old Mother Goose
Watched her children come to school;
She really had to,
For not all observed the traffic
rules.

—Dorothy Ziegfeld—



Humpty Dumpty rode on his bike,
He wobbled and jiggled from left to right;
And now Humpty Dumpty, due to his fall,
Has got the whole neighborhood
hearing him bawl.

—Ellen Byer—



Mary has a brand new bike,
As blue as blue can be;
Mary is just a little tyke,
But she rides carefully.

—Ruth Freundlich—



who assisted either directly or indirectly in the making of the movie. This number does not include the parents and a few others who helped in various ways. The social significance of these figures is clear. It means that a large number of boys and girls, parents, teachers, and officials of the community were focusing their attention, with responsibility, on a project which was of real importance in their community.

The sixth and seventh grade health education classes which composed the titles made some effective contributions indicating that they were giving much thought on various practices on street safety. In the first place, they were given the key idea which the characters of Mother Goose were to portray in the movie. The idea was to be put in a jingle following the same general rhythm as the typical jingles of Mother Goose. A pupil was permitted to write as many jingles as he wished and the best jingles were to be chosen for the movie retaining the name of the composer in the actual title. Pupils of these two classes helped in choosing the best titles, but the final sifting was done by the teachers.

The pictures were photographed by the writer. Several Junior High school boys aided in the handling of equipment and keeping of records. Since the scenario called for all out-of-door scenes except one, the work was facilitated from the photographer's angle. In the one indoor scene, I was able to use lights and reflectors from the Visual Education Department of the Ohio State University. Practically all the outdoor scenes were shot between 10 A. M. and 3 P. M. Even though we chose the best time of day to photograph, we constantly met the problems of rain, cloudy weather, and changing intensities of sunlight. This meant rechecking the exposure meter in many instances.

In a film of this kind, there is a tendency to include too much at right angles to the lens axis rather than diagonally through the field of view. We set up the tripod and camera whenever possible so that participants of the action did not pass the camera at right angles.

After the film had been processed the next job was to cut and splice it in proper sequence. This is meticulous work from several standpoints. In the first place, one must not allow a film story to drag by leaving too much footage in a certain action. We often have a tendency to do this because of interesting incidents and sentiments connected with the characters or photography. Equally bad, is that of cutting too much film so that the action will not clearly tell the story. Perhaps the latter occurs because the photographer has the scenario so well in mind that he can cut scenes quite drastically and still follow the continuity in his own thought. Lastly, certain actions call for a quick cut and almost flash scenes to portray the idea. Using an example of a suggested accident in *Sing a Song of Safety*, we see first a long shot of a car coming rapidly, next "Mary, Mary Quite Contrary" dashing into the street without looking, then a flash of the car almost upon her. Here we cut to a close up of Mary lying motionless before the front wheel. All of these conditions must

be considered seriously for the finished picture must tell the story to one who knows nothing about the scenario.

What is the evidence, if any, of the value of this project? Was it worthwhile?

The youngsters who participated in making the movie provided some interesting data on this point. Five months after the completion of the film this idea came from a young lad in response to a question his teacher asked of a group in preparation for a picnic trip on bicycles, "Yes, I know how we should ride our bikes. Last year when we made our safety movie we learned how to ride properly and how to avoid accidents." Following this remark another youngster said, "I know too, because my teacher allowed our room to stand at the window and watch some of the other kids riding their bikes and crossing the street while certain scenes were photographed for the safety film. I remember how safely Mary of Mother Goose's family rode her bike. She kept so close to the curb on the right side of the street that cars could easily pass in the street without getting near her. And Simple Simon—don't you remember how carelessly he rode and what a smart aleck he was? Mother Goose certainly scolded him and he deserved it."

Many pupils remarked that they learned more about riding bicycles properly during the making of the movie on safety than they ever learned from their discussions in the classroom. "Somehow, we can remember better when we actually do these things ourselves," remarked youngsters. These comments are only a few of many which came from the group of children who participated in the making of *Sing a Song of Safety*. All of them indicated positive attitudes toward safety. The children received first hand knowledge regarding traffic safety and experienced realistic application of this information. As a result the proper use of traffic rules seemed to become more permanently fixed in their minds and influenced their behavior accordingly.

We must not forget that a close relationship between the community and the school, and the parents and the school is desirable. This was especially true in the making of the movie. The community safety department was always on hand if we wished to shoot scenes on heavily traveled streets. It aided also in getting us some equipment which we needed such as a badly damaged bicycle. Parents were eager to furnish transportation and food for a Saturday's trip to the Zoo which was included in the scenario. Teachers cooperated by excusing pupils from their rooms in time for certain scenes. Such cooperation is bound to develop closer unity between the school and community.

Another source of evidence concerning value comes from those who only saw the movie but did not participate in its production. Here are comments from such pupils:

"I think that the film helps children to see what happens when they are careless in the street. We hear about many people getting hurt in the street but we never actually see the accidents happen. Seeing an accident as we saw in the movie will make us more careful."

"I thought the movie was worthwhile because it taught me many different lessons that I did not know before. I also enjoyed the picture because it was made up of children of my size."

"I enjoyed the movie very much and know I'll never try to break the safety rules. Maybe now some children who are not careful have learned a lesson."

"I enjoyed the movie because it had fun in it and still taught important lessons."

"I think this safety movie is the best way to impress traffic rules on children. It was not only helpful in recalling our rules as pedestrians, drivers, and bicyclists, but it was also interesting and amusing. Rules that I had forgotten are now clear in my mind, and the ones I didn't know I learned while looking at the picture. It is unfortunate that we have so few opportunities to see such a picture."

"The movie brought to my mind the many times I have to cross Summit Street which is a very busy street. The nursery rhymes were very nice and the children were beautifully dressed. This movie should leave a deep impression in children's minds and may even go so far as saving some child's life."

"I think the movie was very interesting and educational. I was particularly impressed by 'Tom, Tom the Piper's son.' It should be a lesson to men who drive carelessly. I did not know that one should put out his hand when making a left turn on his bicycle."

"'Tom, Tom the Piper's son' reminded me of all the times I have crossed streets and did not look before I crossed but from now on, I will always stop and look. When I am turning a corner on my bike, I will always put out my arm to let people behind me know that I am going to turn."

Two children were so stimulated by the movie that they started writing a playlet on safety.

In conclusion, the writer's summary of the reactions of children who either saw a showing of the movie, *Sing a Song of Safety*, or participated in its making have these significant values:

1. The proper use of traffic rules seems to become more permanently fixed in their minds and influence their behavior accordingly.
2. It makes children more "safety" conscious not only of their own safety but that of others.
3. Develops a closer unity between school and community.
4. Children not only find this method of developing safety habits an impressive one but also very interesting.

The Wartime Use of Films in Canada

(Concluded from page 88)

tributed to local committees in charge of the showings. The local committee in each place provides a hall and the Government provides the films and the operator. Efforts have been made to turn these showings into forums, and in many communities campaigns in line with the country's war program have been developed following film showings.

The film circuits are administered by an employee of the National Film Board who works through agents employed by university extension divisions, departments of education, and other organizations. Financial support at first came for the most part from the Dominion Government, but recently a number of industrial and educational organizations in the country have been offering substantial assistance.

The channels of distribution which have been built up in Canada are used to keep a steady flow of vital information on the war flowing to the citizenry. In Canada, as in the United States, films are being used to prepare the minds and hearts of the people to win the war and write the peace. They are preparing people to think in terms of the future and of a better international era.

MOTION PICTURES— NOT FOR THEATRES

Part 45.—Our history continues to show that schools and churches have had their film supply problems for a long, long time

By ARTHUR EDWIN KROWS

The Proper Audience

A PROJECT late in January, 1927, for the leading boys' school in Great Britain and the United States to exchange films showing their institutional life, was symptomatic of an important realization. It was not sufficient to supply a film with *any* audience; it was necessary to have a *proper* audience. For national advertisers, perhaps, where the main interest was in mass sales, it might not especially matter what cross-section of the public attended one show in a thousand. And yet, even among these earnest calculating bidders for attention, it could scarcely be advantageous, in exploiting an unproved patent medicine, to show the related advertising film to a gathering of doctors, for instance, any more than there could be commercial point in teaching the fellahen in the Valley of the Nile how to grow Iceland Poppies.

Among the national advertisers, indeed, there is an occasional sentiment to the effect that, in telling their stories to children in elementary schools, they have nothing to gain but a mild good will. The youngsters there will be too long growing to that stage where they can buy commodities on their own initiative, and at that time, anyway, with material progress so headlong in its advance, the present products will all be obsolete.

The many obvious advantages of having audiences which are predisposed to attention has naturally developed specialist distributors as it has made specialist producers. Among the other welcome advantages presented by a "class" market, the body of it may be measured. Its probable return is appreciable, and, in consequence, the distribution business designed for its service may be better organized to survive, certainly better than one which aims loosely to serve all non-theatrical comers. There is mass to it, although, with a prevailing rental rate so low, this means only that, for the development of a self-sustaining library, the volume of business must be large. There must be a great many paying customers before the large number of small sales will provide a sufficient income. Answers to these requirements are easiest to be seen in church and school distribution, and here, therefore, are to be found most of the specialist non-theatrical distributors.

That the schools of America present a rich undeveloped market, with all features which any specialist distributor might desire, is one of those supposed facts which are accepted at face value by even cautious business men. It is probably true; at the same time

there are tremendous obstacles—so great that they have occasioned a strong conviction that it is really just one more snare and delusion. At least, that opinion emerges from the accumulated experience of hundreds of disillusioned salesmen who have tried to dispose of films to the schools and have retired in despair. They came to the work from the hard, uncompromising grind of selling office or household appliances, or books, perhaps, and are delighted when, instead of having doors slammed in their faces, they are invited in by kindly school



Ilsley Boone, true pioneer in uses of school films, believed in following the Biblical injunction that "the laborer is worthy of his hire." A startling idea for the customers.

superintendents to discourse pleasantly on the facts of visual instruction. Again they call; again they are cordially received. Such courtesy is unbelievable. Yet the friendly visits go on day after day, week after week. In fact, that is the trouble with them; they just go on. There are no sales or, in all events, not nearly enough to justify a business.

How can such things be? Here, surely, is a market which may be measured. The teaching usefulness of motion pictures has been firmly established these many years, and there are repeated and continuing tests to confirm the fact. We know that there are certain courses in which they are more useful than in others; how long, approximately, exhibitions should run; their main objectives; what equipment standards should be, and much more of importance, all in their favor. Stu-

dent teachers in almost every reputable normal school are given the prevailing, favorable bias toward classroom films. Among teachers in service, and concertedly at their conventions, they acclaim the merits of visual education, especially motion pictures. If the obstacle to the actual use of classroom reels is a lack of money for film subjects which cost a great deal, as superficial examination indicates, why is there any difficulty about those reëdited theatrical subjects which may serve, at a mere dollar or two rental per reel per day, in geography, natural science, civics and vocational guidance, for instance? In these particulars, at least, there seems to be a receptive market, useful films and a practicable form of distribution. What is the trouble?

It is—to be brutally frank—in the form of our local public school system which I, for one, would be loath to change because I—surely not I, as a layman—cannot think of a better sort. Each school system stands separately. Fred Wythe, with his customary penetration, calls it the most truly independent form of government left in America. No matter what teacher training institutions may say in favor of films—regardless of the happy findings of the N.E.A., irrespective of the recommendations by experts after regional tests—each individual board of school trustees must be separately persuaded, and, being persuaded, must be made to see also, as a rule, that its members can afford films before they can afford needed playground equipment, or, shall we say, coal for the coming winter, or, what is commonest, an urgent rise in teachers' salaries. It is that kind of problem. I believe that there are some 250,000 public school buildings in the United States. I have no convenient figures on the number of systems. But it is probable that there are quite enough of them to constitute an appalling selling job for any enterprise which expects to prosper by monopolizing the business of supplying film to the nation's educational institutions.

William Fox, is accredited with having instigated one of the most sensational efforts to force this market when, just before the revolution wrought by talking pictures, he launched his elaborate program of educational films. He is said to have brought pressure to bear, through expert lobbyists, to induce the Ohio State Board of Education to make the use of classroom films compulsory in all schools in that area. The general aim was surely acceptable to the State Superintendent who, in common with most other progressive educators, was an avowed proponent of visual instruction. At all events, he

seems to have issued a directive, ordering three hours of visual instruction per week in each school system under his jurisdiction. Failure to observe it would mean loss of pedagogical standing, or that involved teachers seeking change of situation would be obliged to re-undergo their license examinations. However, the directive was not a law.

The result appears to have been that there was a temporary boom in projector sales, exhausting many slender local "visual" appropriations and leading users there to the employment of "free" films rather than rented ones more specifically pedagogical. In city schools, where interpretations of State directives were pretty much matters for their own choice, there seems to have been little change from their earlier course; and generally the rural schools, unable to afford or obtain suitable reels, used whatever they could get. This anomalous, wholly unexpected state of affairs caused an abandonment of the plan and a very definite setback to the cause of visual education in Ohio, where visual education had been so auspiciously encouraged at the start of the movement. However, as earlier described, the Ohio situation found a handsome readjustment through allocation of fees for the theatrical censorship. The present coöperation of superintendents in county, metropolitan, and "exempted" village schools joins to make Ohio a ranking American State in actual, practical use of visual aids.

Thomas A. Edison, who surely was aware of some of the difficulties, believed that the problem could be solved if the Government would take it over. A great force for education, such as the screen indubitably was, in his opinion was too vital to the national welfare for the development of this phase of it to be left to private initiative, especially as private initiative had proved so capricious and ineffective. "A great film library of educational and industrial subjects should be built up in Washington," Edison said in an interview published by the *Educational Film Magazine* in January, 1919. "Then these films could be issued on the rental system to all institutions in the United States, even to the most remote schoolhouse, and the system could be so operated that it would pay its own way, would be on a self-supporting basis like the Pension Office or the Post Office."

I have always thought of the Pension Office as being quite the reverse of self-supporting, but that is beside the point which I am about to make. A necessary service should be operated even at a deficit. From time to time that has been properly true of our indispensable Post Office. And, since Edison's time, the U. S. Government has laid plans, under Dr. William Zook, for a large-scale development of school films, although that is a project so recent as 1936 and therefore rather close to be judged on its merits. What we can see and judge on their merits, however, are the continuing private efforts at supply which, if not



Since Dr. Leipziger's pioneer days the capable Rita Hochheimer has run the New York schools film service.

wholly satisfactory, have uncovered weaknesses and set useful precedents.

The chief objection of the schoolmen, themselves, to private efforts, has always been not that efficient service might not be rendered by such hands, but that education should always be kept free from commercial taint. This is all very well, but I may venture the thought that education probably has more to fear from politics than from commerce, which, in America anyway, is steadily raising its ethical standards. I feel, too, that the educational system will always be stronger for paying directly for its equipment instead of receiving it thanklessly as an indefinable boon from heaven, as they would if the national Government supplied it. Man receives his immortal soul from heaven, and just see how little he appreciates that gift from a source which he is unable to see or comprehend.

Edison's idea, advanced by others before him and to a degree put into practise abroad, was actually urging the advantages of mass handling. There is much critical sensitiveness on that subject, for mass handling is none other than block booking. It is block booking when you subscribe a year in advance for a popular magazine. We have heard loud outcries about how unjust it is to expect a theatrical exhibitor to contract for a set of feature photoplays, ranging from thirteen to 104, sight unseen and quality merely presumed. But, with all of the possible evils of that system, its sheer weight of merit has proved it to be an important factor in the business stabilization of a great industry, and in making possible also much of its technological and artistic improvement. I heartily concur in the view, if I understand it aright, that a reasonable amount of block booking, not in schools alone but in the non-theatrical field generally, will be of benefit to all.

Theatrical block booking, now ended by government action, was given its clean bill of health following the issuance of an order by the Federal Trade Commission calling upon Paramount (Famous Players-Lasky), to desist from the practice. In April, 1932, after long investigation of the facts, the U. S. Circuit Court of Appeals denied the order, and held that there is no coercion or intimidation in the practice of distributors when they offer exhibitors the alternative of booking in block or taking less than a block at higher prices. I urge those who have lingering doubts on the subject to read the published opinion of that court in full as rendered. The explanation is exceptionally clear.

It was a kind of block booking which the engineering extension department of the Iowa State College of Agriculture recommended in its visual education bulletin in April, 1915, when it offered to supply each school consenting to provide proper equipment, by October 1, 1915, with at least twelve complete programs, of not less than two reels each, during the school year. It was a kind of block booking which was contracted for by the New York City public schools about 1922, when Hsley Boone and his Argonaut Pictures arranged to supply classroom films on various subjects. Argonaut held that contract for nearly a decade. What happened to it deserves a digression to tell the very interesting story. Dr. E. E. Crandall, director of visual education for the New York School System, had closed the original contract. He had won considerable distinction as a pioneer, himself. But, in January, 1932, Crandall retired because of illness, and Dr. Eugene A. Colligan, his superior officer who took over Crandall's duties in addition to his own, could see no good reason for continuing the arrangement.

Even the name of the office was changed. It was now called the Bureau of Lectures and Visual Instruction. That made no difference, though, to Miss Rita Hochheimer; that faithful servant continued as before, destined to outlast them all. For approximately a year a survey and an inventory of the New York film system had been going on. Dr. Colligan shook his head disapprovingly upon noticing that Argonaut had been allotted five dollars per reel per day, and that a projectionist was paid \$1.75 to two dollars per screening. About 240 of the 750 city schools received regular service, and the annual bill for rentals amounted to approximately \$40,000, with \$10,000 more for appliances. The life of a reel, until it had to be replaced, was estimated to be from 200 to 500 showings. Dr. Colligan believed that the Bureau could assemble its own subjects, store and repair its own films and employ its own operators much more economically. He had been especially convinced of this by a study of the visual instruction service maintained by the American Museum of Natural History which also heavily

served the New York City schools.

Boone, rebuffed but not discouraged, told me of plans he had for building a laboratory and studio near his home in Oakland, New Jersey, for the production of school films. The project materialized to an extent, and then all at once Boone flared into the news in an extraordinary way. He appeared as an American champion of that disconcerting new health cult which had reached the United States chiefly from Europe. He was a nudist. He advocated nudism, organized nudist camps in New England, edited a nudist magazine and posed in his birthday suit typewriting an article on the subject. When Ilsley had a conviction he followed it through. Protests naturally arose in the Ponds Reformed Church of Oakland, where he was reserve pastor, and he was asked to resign. The consistory at first declined to accept the truculent form of his resignation, but ultimately yielded. At this writing Boone is still a nudist leader, executive secretary of the American Sunbathing Association at Mays Landing, New Jersey, and his bitterest detractors must confess that he has maintained his dignity with greater success than one would have believed possible in any situation thus reduced to its barest facts.

More on the Church Supply

The public received its first inkling of one of the earliest important attempts to organize the distribution of religious films in October, 1922, when the *Christian Herald* appeared with an article asking an audience for proving the relationship of motion pictures to the church. In November it was learned that the magazine was forming a company "to meet the abuses of the motion picture industry." A library of diversified films had been selected, it was said, and additions were being made. A few months later, in April, 1923, Graham C. Patterson, publisher of the *Christian Herald*, formally announced the organization in New York City of the *Herald Non-Theatrical Pictures, Inc.* Its plan, sponsored by the *Christian Herald* Company, was stated as to supply "wholesome pictures for all the family" through branch offices in twenty-five cities, to centers outside the theatres.

It was to be strictly non-sectarian, and Patterson said emphatically that the enterprise had no connection with any other film concern of any sort, and had not agreed to supervision by any dictator, supervisor or boss—which may or may not have been a dig at the lately instituted Will Hays Committee. Hays, doubtless, in accordance with his now familiar practice, had promptly proffered the assistance of the M.P.P.D.A. Patterson did claim, however, that his project had received the endorsements of parent-teacher organizations, community, church and educational movements.

A year or two later, a few regional libraries were still advertising "Herald Pictures," but the effort, on the whole,

was apparently not appreciated by those on whose behalf it was made, and Patterson sensibly decided to end it. As far as it went it was a constructive experiment, but Patterson made the mistake, it seems, of expecting the churches to pay adequately for the service, just as so many others have taken for granted the united purchasing power of the schools.

Graham Patterson was a busy man, with manifold interests in other directions, a large proportion of them in aspects of social service undeniably of greater importance than non-theatrical pictures. The *Christian Herald* experiment dismissed, he went on to other activities, becoming so immersed in them that the earlier adventure became a memory in outlines only. In December, 1942, when I asked him to supplement my own recollection and research, he was publisher of the *Farm Journal*, a periodical with more than two



Graham Patterson was like the nursery-tale man who sprang into the bramble bush. He jumped into non-theatricals and, seeing what happened, he jumped right out again.

and one-half million circulation, issued from Philadelphia. It took time from his immediate duties to refresh his memory concerning that enterprise of twenty years before. Then he wrote me as follows:

"I would certainly say that this operation was not started in antagonism to the movies, but in cooperation with them. My own feeling was that those in the Motion Picture Industry were honestly striving to improve the character and moral tone of their entertainment. Their selection of Mr. Will Hays was a good one, and I had his active support in the move that I was making to enlist the interest of church people in the better class of movie entertainment. It was recognized that many of them were opposed to movies 'as such,' just as they were opposed to cards and dancing, rather than to the abuse. It is quite possible, although I do not remember the sales material, that we tried to obtain the cooperation of churches everywhere on the basis of competing with the movies, although we did emphasize the religious films, one of which—'Joseph's Coat'—was in full Technicolor. I would like to add that

in many of the localities where churches were enrolled as customers, they had the full cooperation of the local moving picture theatre men.

"It was my conviction that if the *Christian Herald* would organize churches and societies to show films, we could have: first, religious films, and secondly, selections from the large group of highest character films, like 'The Covered Wagon,' etc., and show them to the church people. In the case of religious films we had a series of Bible films that were 'fair' and would cost several hundred thousand dollars to produce. We had also a library of educational films that technically speaking were rather mediocre. And lastly, we had a group of very fine Paramount classics. Arrangements were made with the Paramount people for those films that had a permanent character and were through with their runs, at a very nominal rental. We were given the choice of several hundred such subjects. In other words, we had the active cooperation of Paramount, who were anxious to have the true value of good films demonstrated to church people everywhere.

"The main trouble with the whole operation was the question of equipment, fire standards and experienced operators actually to show the films. My recollection is that we had about 300 or 400 churches that were cooperating with us, and a large number of these had to discontinue on account of the poor character of the portable machines, local fire rules, and similar technical difficulties. The entire matter was so long ago that I have lost most of the detail, but the net of it is that we could not make a financial go of it on account of the lack of technical advances at that time in so-called non-theatrical equipment."

Now, if Patterson is correct in his ascription of the trouble to faulty conditions of exhibition, one cannot say that his adventure ended because churches would not pay sufficiently well for his service, although I feel that "300 or 400 churches that were cooperating" would not, in the nature of things, have sustained the enterprise very long unless their number materially increased. But anyway, the reason Patterson presents bears out the assertion at the start of this chapter, that *all* factors of exhibition must operate smoothly and in unison, or exhibition as a whole will pay the penalty.

The Rev. Frank E. Jensen, a clergyman who had put motion picture apparatus permanently into his own Chicago church, who was an incorporator and vice-president of the Federal Motion Picture Council in America, and who, in 1926 (the same year of the legal constitution of that body), became editor of the "Church and Pictures" Department of *Educational Screen*, had a matured plan for supplying churches with reels when the Harmon Religious Films Foundation unintentionally forestalled him. Nevertheless, he solicited expressions of interest from the readers of *Educational Screen* as late as the issue of June, 1926. He described the plan then as one which called for no selling of stock or private profit, and "as simple as conducting the church itself." It purported to cover production of new films and purchase of existing ones, as well as distribution, and twelve stories were said then to be in preparation. Here is how simple it actually was: One thousand churches were to

(Continued on page 119)

Left: Workers in the Chrysler tank arsenal—from "Tanks." Right: Assembling a bombing plane in the Glenn L. Martin plant—from "Bomber." (Both films are Office of War Information releases)



Training Millions—with Movies

(Editor's Note: The following excerpts are from an address by J. H. McNabb, President of the Bell & Howell Company, presented at the convention of physics and chemistry teachers at the University of Illinois, November 6, 1942.)

I AM very glad to accept your invitation to discuss with you the contribution that Industry is making in the audio visual field to the war program—the training of the millions now being called to the defense of our country, whether as soldiers or as munitions makers—or as plain rank-and-file members of the great American public. We in industry no less than you in the schools, have a job to do together, the biggest educational job in the history of our country.

Delivering facts quicker and more thoroughly than any other form of idea communication at this hour of the nation's greatest need, the educational film at long last comes into its own. In the war against our Axis enemy, we are faced with the necessity of raising, equipping and perfecting a vast army. We have had to start almost from scratch for ours has always been a nation of peace. It is quite a task to take five million or seven million plain people and turn them into soldiers. Some notion of the vastness of the training program can be gathered from the fact that the Army Air Force alone has to train pilots, navigators, ground crews, bombardiers, radio operators and many other technicians for the 185,000 planes that our President has called for in 1942 and 1943. There is a grave shortage of teachers, and of all manner of apparatus they really need to teach with—but the training job is lightened considerably by excellent teaching films already available and it will be lightened still more by the many additional direct training films that are now being made. The Signal Corps, for example, the primary photographic arm of the regular army, has long been engaged in the production of army training and morale films. This activity dates back at least to the last war, and in the present conflict the use of motion pictures for training has been tremendously increased.

The essential purpose of a training film is to *show*

the viewer how to repeat an action that has been visually demonstrated to him on the screen. The training films says to the trainee—"Here is an expert, doing the thing we want you to do—watch him—and then do the same thing in exactly the same way." Does it work? Well, the Army certainly seems to think so, and they ought to know. Col. M. E. Gillette has stated that—"by using training films to supplement drill, manuals, and textbooks, soldiers are being trained now in 40 per cent less time than it took in 1917." The War Department has given the following reasons why films are valuable as time savers and as aids to improvement in the quality of instruction:

1. They concentrate attention on essentials by showing only the essential action or subject.
2. They bring demonstrations of tactical exercises or equipment to the troops, thus eliminating the time-consuming factor of moving troops to the demonstration areas.
3. The same demonstration can be shown repeatedly without expending the time and labor to repeat such demonstrations in the field.
4. Films on the use and care of new equipment can be shown in advance of its arrival, thus facilitating its immediate use. (It has been reported that the reason why our Russian Allies were able to put our lend-lease material into use so quickly and so effectively was because complete motion picture directions went with every shipment.)
5. Instruction for all troop units is standardized.
6. Mechanical functioning of weapons or motors can be clearly depicted by means of slow motion and animation.
7. All members of the class can see and hear all phases of an action which otherwise can be observed satisfactorily only by those close to the scene.
8. The services of the most highly trained troops and expert instructors are utilized in demonstrating the methods and techniques illustrated on the film. This insures that all troops, regardless of location have constant visual access to the latest approved methods as a standard in attaining their training objectives.

The Navy also is training its recruits by means of an imposing list of sound films that range all the way from air raids to weather reports. The Coast Guard has a growing series of films, the Air Force also, and so have the Marines. The Chief of Ordnance office has issued a list of 93 films for civilian personnel training.

The films are constantly being augmented by material not only from many studios in this country, but from every battle front where our troops are engaged. They are thus armed with the finest training and knowledge that our civilization can provide, and a good part of the credit goes to the audio-visual training aids developed largely for and by our schools.

The army films for the training of our soldiers are grappling with a mighty big problem, but that's not nearly the whole story. We have to change ourselves not only into a nation of soldiers, but into a nation of munition makers as well. For each armed man in our service, we are told it now takes eighteen men and women at work behind the man-behind-the-gun—in industry, transportation, farming, and all the other many phases of our complicated modern economic life—working with all their might to keep the soldier functioning effectively on his primary job. We had to make machinists out of automobile salesmen, munition makers out of advertising copy writers; we had to teach brand-new skills to millions of people, and we had to teach them quickly, efficiently, and correctly. So we broke down those skills into minute sections that could be learned quickly and well by new recruits to our labor army. So today, our many single operation specialists replace the all-around experienced craftsmen with many years of experience. In this crisis, we drew at once on another great American resource—the accumulated experience of thousands of school teachers in every type of school, the visual instructionists who for twenty years and more have been developing the motion picture as a teaching tool. If you, as teachers, and we, as purveyors to the school market, had not for many years been developing this field of visual education, the armed forces would not have found these two teaching tools nearly so well developed in our hour of need. Many training films are being made specifically to meet definite new training needs. A typical example is found in the case of General Electric Company's series of films on welding, a series of marvelous 16mm. color films. Another example is provided by a soap manufacturer turned munitions maker, Proctor and Gamble, who trained their personnel in advance of factory conversion by Army films showing arsenal operations. The United States Office of Education produced approximately fifty talking pictures, each devoted to a specific job in the training of personnel for war industry. So satisfactory were the results obtained from the first batch, that one hundred and fifty more are now in production. Established non-theatrical film distribution channels were utilized in bringing these USOE films to a record circulation in a very short time.

But the modern industrial worker does not work with his hands alone, and even motion pictures, dynamic as they are, would fail in their full purpose if they aimed solely at demonstrating strictly manual skills. Whether in school or industry a motion picture program intended to aid the war effort must not only teach the hands but must also reach the heads and the hearts of the people to whom it is addressed. These are just as important as are the pictures that aim to improve manual skills. Such films are offered by the Office of War Information, and by a number of other new agencies such as the Coordinator of Inter-American

Affairs, as well as by the older departments and bureaus such as Agriculture, Interior, Mines, Health, etc. Government morale films are, of course, not aimed exclusively at industry, or at education. They are addressed to the entire American people, and are meeting a fine response. So also is the new series of films just coming into circulation, produced by the Office of Civilian Defense. Encouraging as is the progress that we have made, our future progress is sure to be even greater. This again is no mere prophecy—for in countries like Great Britain, in the war far longer than we, the use of motion pictures for training and morale purposes outstrips our own.

For example, our film library is aiding in the distribution of over two hundred different films from the British Ministry of Information, marvelous examples of the modern documentary technique, most of them. Some are so good that they have been given nationwide theatrical distribution before becoming available for non-theatrical audiences. They have innumerable films dealing with the armed forces, civilian defense, the farm front, the home front, the industrial front, transportation and communication, women and young people in war. There is a whole series of films also devoted to our fighting allies, the Poles, the Czechs, the Russians, and even the Ethiopians. And, of course, they show the war effort put forth by all members of the British Commonwealth of Nations. A number of the Dominions have put out their own film services besides.

Where is all this going to lead us? We may well ask. It is sure to lead us, in education as well as industry, into a world far different, and we trust far better than any yet seen. A more highly skilled race will be a more productive race, and, therefore, a race with higher living standards and a greater stake in the world we live in. We are defending the old freedoms we long have cherished. We are going to make them stronger than ever in our own land, as well as make them accessible henceforth to all the peoples of the world. By seeing pictures of our fellowmen of the United Nations, as they fight and work in our common cause, we will develop a far better understanding of them, and with understanding should come a far greater sympathy, and a growing liking. Our country's films are going out to the ends of the earth, and certainly these pictures of our everyday life and work are going to give other nations a far healthier impression of the real America.

What is the war training job going to do to education, to the schools as we now know them? Certain it is that the present forward fusion that now welds school and industry, army and people and Government all into one solid mass, is never going to be turned backwards. Henceforth the school is going to become more closely integrated with industry than ever before, and industry with the school; and the use by both of common teaching tools—films such as these U.S. Office of Education films,—is going to be one of the welding agents that will bring this about, and fit America's countless millions not only for the tasks of war but of the peace that follows.

SCHOOL MADE MOTION PICTURES

Selling the School Through Movies

A PUBLIC relations film, made in the schools by a professional cinematographer, is reported by Einar J. Anderson, director of Public Relations at Maine Township High School, a suburban school of 1700 students serving the cities of Park Ridge and Des Plaines, Illinois, with a total population of 25,000. Mr. Anderson's interesting account of the professionally-made school film follows:

"For several years a definite public relations program has been carried on at Maine in an effort to develop understanding and appreciation for our high school by our citizens and to educate the public to present day trends in secondary education. This has been done through the accepted channels of school publicity such as exhibits, PTA meetings, monthly bulletins to parents, special public programs and regular weekly releases appearing in our four local newspapers.

"Last year, however, we thought we would try bringing the school to the public instead of asking the public to come to the school. This was accomplished by preparing a fifty-minute film covering the classroom activities as well as the extra curricular life of the school

Frame enlargements from "Maine in Action"



Agricultural class picking onions



Student in architectural drawing class



At work in the school chemistry laboratory.

By **HARDY R. FINCH**

Head of the English Department
Greenwich High School, Greenwich, Conn.

With a question box on the making of school film productions, conducted by

DONALD A. ELDRIDGE,
Wesleyan University, Middletown, Conn.

which we are now scheduling for showing to every club, church and civic group in our school district.

"Our first problem was to decide whether the film should be taken by a school "expert" or by a professional photographer. If a local teacher were selected, classroom scenes, special projects, sports in season, and outstanding programs and entertainments, could be conveniently photographed as they occurred throughout the year at a great saving of time and money.

"We found, however, that by hiring a professional photographer we could get better composition and better action shots. The difficulty in renting the necessary lighting equipment to take good colored pictures, indoors, is becoming increasingly difficult. The latter point loomed large to us because we wanted to stress classroom activities. All of us have seen movies purporting to give the public a balanced view of the school and its educational aims with over fifty per cent of the film devoted to the school's band proudly marching up and down the parade or football field. This we wished to avoid.

"The contract which we arranged with our photographer called for twenty full days of shooting indoor shots with floodlights and ten days' shooting outdoor scenes and activities. These days were scheduled throughout the school year to suit our wishes.

"To assure our film *Maine in Action* giving as true a picture of our educational program and facilities as possible, the footage was divided into twelve sections as follows:

| | |
|----------------------------------|--------|
| Dramatic introduction | 50 ft. |
| School and campus layout..... | 150 " |
| Executives and personnel..... | 100 " |
| Academic classroom scenes..... | 100 " |
| Sciences and laboratories..... | 200 " |
| Music and art activities..... | 100 " |
| Industrial and commercial..... | 250 " |
| Physical educ. and sports..... | 200 " |
| Miscellaneous courses | 100 " |
| Extra Curricular Activities..... | 600 " |
| Adult Evening School..... | 200 " |
| Graduation and closing..... | 200 " |

"By labeling each shot, the views were later arranged in their proper sequence. Every effort was made to show the pupils in action, doing their regular every-day work. General views were always followed by close-ups. Appropriate background music for the film was furnished by the band, orchestra and the a cappella choir and recorded on phonograph records which are played simultaneously with the film. Writing the script took considerable time and knowledge of the school's educational aims and policies.

"When the film was finally completed (1600 feet of 16mm film in technicolor costing \$500) the president of each organization in the community was invited to our première showing. Prominent educators and other civic leaders in our school district were also invited. The "first nighter" proved successful, and soon we had booked twenty-four showings of the film for the first month after its release. Since then nearly every group in our community has been shown the film. Some have asked for repeat performances. It is also a good film to use in orienting incoming freshmen and new students.

"The script served to unite the various shots as well as to give pertinent information about the school which would be difficult to present in picture form. The picture started with the name of our school superimposed over a view of the main entrance to the building. This dissolved into the title of our film *Maine in Action* superimposed over another view of the building.

"The action starts with a father and mother arriving at the school and going to the office to seek information regarding the possible enrollment of his children. The man speaks first to the school principal, 'We're considering moving to this community and would like to know a little about your high school. Our son and daughter would enter next fall.' The principal responds by saying, 'We'll be very happy to show you around the school. This diagram in the office will give you an idea of how the building is arranged and the extent of our sixty acre campus. Then we'll take you around so that you can visit some of the classrooms and see how the work is carried on.'

"With this introduction, the couple is taken from one activity to another until 121 scenes have been viewed. If the subject matter is properly grouped and the sequence is well arranged there is little danger of a piecequilt impression even though it contains many scenes. Transition from one view to another is made natural and smooth by use of fade-outs and titles."

QUESTION BOX ON SCHOOL FILM PRODUCTION

Question: Can high school pupils actually be trained to carry on all of the many activities involved in movie-making, independent of teacher supervision? With the extra demands now being placed upon us, rationing, substituting, et al, I find that I simply do not have time to give to this work which I used to enjoy so much.

Although a few of our students have always done a reasonable share of the work, arranging lights, operating the camera, etc, I have always been on hand to give directions and to see that things ran smoothly. In fact, I generally checked exposure, focus, footage, etc., myself, principally to insure thrifty use of film, for we have to finance our own productions. I have heard that in some schools the students carry on without such teacher participation, but have been frankly dubious about turning the whole thing over to the boys and girls here. I'd be interested in any suggestions you may have on how other schools do this, and how successful their results are.

Answer: This is a difficult question to answer with so little knowledge of the background of the situation. There are three basic variable factors which must be considered in applying the suggestions offered to any particular school

or group of students: (1) the general philosophy and atmosphere—"esprit de corps" if you will—of the school, and (2) the calibre and (3) experience of the students.

Of these, the first is perhaps the most important. If the school is one where the administration, teachers, and students are cooperative by custom and practice in a friendly, informal way, and where they are frequently helping one another with various projects, even mediocre students, with little or no experience, could be trained to conduct a production program with a minimum of supervision. (A little guidance is always needed, even where the students are quite "independent.") On the other hand, in schools where the atmosphere is less conducive to this sort of activity, the problem would be great; perhaps insurmountable unless an exceptional group of students was available to overcome the human as well as the technical obstacles.

In all cases with which we are familiar, where students have worked with very little faculty direction, there has been a boy or girl possessed of outstanding tact, enthusiasm, dependability, and technical understanding, to supplant the teacher. A combination of two young people, one with the personal attributes, the other with the technical knowledge, would probably work nearly as well. Given the qualities of real interest in the work, and reliability, a teacher can train students of little or no experience, and of only average intelligence, to do a creditable job wherever special technical problems are not involved.

How? Certainly *not* by mere "paper work." Articles and instructions, however clear, can provide only a background for the uninitiated. A certain amount of actual practice and coaching is definitely essential. For the sake of brevity, we will outline a suggested procedure. This is by no means intended to be arbitrary, and as you work over it, you will undoubtedly devise adaptations: in fact you will have to, to meet your own particular circumstances. We will assume that you are to start "from scratch," attempting to train individuals who have little or no actual knowledge or experience. Accordingly, we suggest that you:

1—Select two or three students, boys or girls, for the qualities mentioned above, and concentrate on them. (Later, when they are thoroughly grounded in fundamentals, they can train others in turn as deemed advisable.)

2—Have them read such books as Arthur Gale's *How to Write a Movie* (New York, Brick Row Book Shop) and *Producing School Movies*, by Hardy Finch and Eleanor Child (Chicago National Council of Teachers of English) to gain an over-all view of the diversified problems involved.

3—Have them outline, in order of importance, their conception of the steps to be taken in preparing to produce a film at your school. If the subject of the film is already decided upon, this should be done in terms of that specific film, thus giving focus to the students' reading and planning.

4—Demonstrate the complete use of the camera, with practice in loading and removing film (using a "dummy" roll, of course), adjustment of lenses, measuring and setting for focus, handling the tripod, and all other basic techniques. Let the students practice these, still using dummy film, over a week-end, to get the "feel" of the equipment.

5—Explain and demonstrate the use of lights. It would be well to provide chart summarizing the various types of photofloods, their wattage, and probable use. Combined with this should be practice in the use of an exposure meter, and a chart of the Weston ratings for various types of film. The students should practice setting up lights for a variety of shots. These arrangements could be worked out and diagrammed over-night, and checked by the teacher the following day. This would give a good understanding of the basic principles of lighting.

6—Explain in simple terms the essential principles of outdoor lighting and exposure.

7—Explain and demonstrate various basic camera techniques and common amateur faults, such as the importance of the tripod, the very special use of the "pan", difficulties of shooting into the light, avoidance of right angle shots of people running, composition and balance, "framing" of

(Concluded on page 108)

The Air Age—In Hand-Made Lantern Slides

By ANN GALE

Lindblom High School, Chicago

WE ARE living in the Air Age, but most of us do not grasp the gigantic revolution the airplane has made in all human affairs. The following six slides may serve as an introduction to the problems of the Air Age for junior high school students:

1) A North Pole centered map shows how the old hemisphere geography is completely out-of-date when airplanes are used. Flying over the Arctic ocean, Seattle, Minneapolis and New York are nearly the same distance from Moscow. New York, Minneapolis, Chicago, Pittsburgh and Detroit are within 5000 miles of Berlin. By plane we are closer to parts of Europe and Asia than to South America.

2) The present war has shown that the most superbly

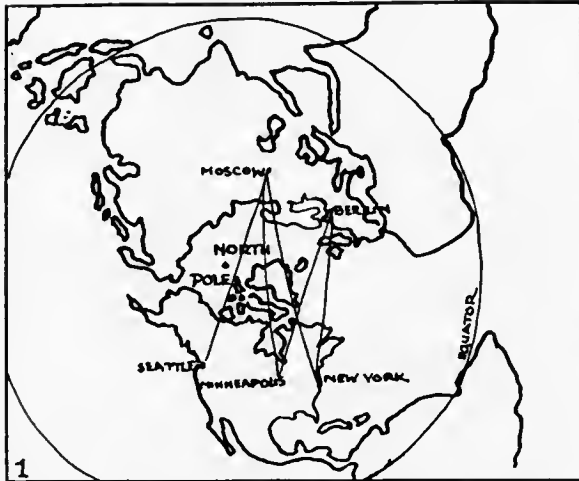
equipped and mechanized army is worthless without control of the air.

3) Naval warfare especially in Crete demonstrated the helplessness of battleships without control of the air.

4) The only efficient policing of the aggressor nations after the war will probably be an international bomber patrol.

5) It is a question what will become of the smaller nations of the world now that the airplane has made fortresses, natural barriers and "buffer" states of no value. Will these nations merge into a few large states?

6) The airplane has opened up vast new areas of natural resources never touched before because other forms of transportation could not reach them.



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 Film and International Understanding

Omaha Students "Listen to Britain"

FRANK M. RICE

English Department,
Omaha Central High School

THE OWI film *Listen To Britain* is unique in that it has no dialogue. It portrays directly the sights and sounds of Britain, and the audience literally "listens to Britain." How would a group of high school students in the heart of America, far removed from Britain, react to such an experience?

With this question in mind, the films was shown to approximately 800 eleventh and twelfth grade high school pupils of Omaha Central High School. As soon as they had seen the film, and without discussion, they were asked to write answers to the following questions:

- (1) How did this film affect your previous opinion of England?
- (2) Did this film improve your opinion of Britain as our ally?
- (3) Did this film make you more anxious to help in the war effort?
- (4) What other effects did the film have?

In order to trace the trend of reaction, without entailing burdensome tabulation, eight questionnaires were selected at random and analyzed in detail. The answers to questions one and four were so similar in many respects that they may best be grouped together. Since these were free response questions, they revealed various interesting reactions to the film. Many were surprised to find the English people much the same as the Americans in respect to their work and recreation. Others were ashamed of the little effort we have made so far as compared with the English effort. Some were impressed by the number of women doing men's work, the presence of so many uniforms, the efficiency of the black-out. A number were surprised to see all classes working and playing together.

In respect to question two, sixty-six answered affirmatively; six were unchanged because, as one put it, "I have always admired England as our ally"; and eight were not favorably impressed. In response to question three, sixty-nine were affirmative; nine unchanged because they already were doing all they could; and two were unmoved.

Though the majority were a bit confused by the technique of the film, since they were given no preliminary instruction as to what to expect, they did enjoy the musical background, the nicely balanced contrasts, as exemplified by the small children and the implements of war, the rural and the urban life, the practical and the cultural, night and day, fog and sunshine, the lark and the factory whistle. The fact that the technique of the film caused some confusion suggests that adequate preliminary by the teacher or in the beginning of the film itself might increase its effectiveness considerably.

In general, the reaction to the film was good, a pleasant experience. Many were very enthusiastic. There were a few who took exception to the film on the basis that it was propaganda, but they were not

Edited by DR. JOHN E. DUGAN

Haddon Heights, New Jersey, Schools

EDITOR'S NOTE—The very variety of reference in the material in this month's department bears implicit evidence of the broad scope of the film in this field of international understanding. Reference is made to a mid-western high school and to a great eastern university, to an English film for Americans and American films for Britons, to 16mm and 35mm and possible changes between them.

This field of international understanding is a new field which is opening up great possibilities. It is not a narrow field, but a field as wide as the world itself and as comprehensive as the whole field of motion picture art and production.

opposed to Britain as our ally. Interestingly enough, some pupils compared this picture with *Mrs. Miniver*, preferring the latter because "it was easier to listen to."

Visual Interpretation Courses in Yale Foreign Area Studies

"Visual Interpretation Courses" will be part of a program of "Foreign Area Studies" which the Graduate School of Yale University has inaugurated to train college graduates and other qualified individuals for service during the war and in the post-war world.

Intensive language and analytical courses will be offered on various countries and areas of the world. Students will normally specialize in one country or area, and will divide their time evenly between a language course and analytical courses. As an integral part of these courses, a program of lectures illustrated by carefully selected moving and still pictures, showing the physical environment, economic life and culture of the people and the country will be offered.

A more comprehensive report on these "Visual Interpretation Courses" will appear in a later issue of this department.

Film Series Builds Morale at Home and Good Will Abroad

Under the title *This Is America*, RKO is currently issuing for theatre showing a series of two-reel features based upon our war effort. The series is being released both here and abroad in the expectation that it will contribute to morale at home and to better understanding of America overseas.

The first of the series, *Private Smith of the U.S.A.*, takes a typical small town lad through the first thirteen weeks of his basic training in the army. *Women In Arms*, the second release, shows how each of a score of typical American women finds her place in the war effort. Another release, *Army Chaplain*, portrays the heroic and useful life of a typical U. S. Army chaplain, and tells the human story of all faiths on the fighting fronts. It is planned to release a new picture in the

(Concluded on page 115)

★ A Vital New Use for RCA Audio-Visual Aids! ★



**When the enemy attacks . . .
Our boys remember a movie they saw!**

Maybe it's the first time that this American soldier has faced the enemy.

The shells scream and lunge overhead . . . the machine guns crackle and chatter . . . there's a dog-fight in the air . . .

But that American boy is prepared . . . just for this. Instinctively, he remembers the maneuvers back home, the drilling, the words of his commanding officer. And he remembers too, *a movie he saw.*

For part of that American boy's training was seeing films that prepared him for combat conditions. Every man in his camp had to see them, had to study the movements and actions, the best ways to meet the enemy and beat him back.

America is giving its fighting men the soundest, most thorough training any army can receive—and films are a vital part of that training. The Signal Corps, the Air Corps, the Navy, and

other branches of the armed services, use this new visual method to help equip their men for modern warfare. At present, there are more than 500 subjects covered by the training film program, and new ones are being added constantly.

In all of this work, RCA projectors, film recording and reproducing facilities play an important part. We are proud that our equipment can help prepare American fighting men to face the enemy with greater confidence and greater skill . . . can help make them the fighters who will lick the Axis!

Today, when RCA 16 mm. sound projectors are available only for war purposes—it pays to keep your equipment in topnotch condition. Treat it carefully, make it do for the duration—until you can again obtain these superior projectors for your educational work.



RCA Victor Division • Educational Dept.

RADIO CORPORATION OF AMERICA, Camden, N. J.

The Literature in Visual Instruction

A Monthly Digest

Conducted by **ETTA SCHNEIDER**

UTILIZATION

Visual Aids Quicken Learning—Ralph W. Whalen, teacher training department, Armored Force School, Fort Knox, Ky.—*Industrial Arts and Vocational Education* 32:8. January, 1943.

The principles followed in using visual aids for education of men in service are summarized and their possibilities and criteria for selection enumerated. The types of aids used are: blackboard illustrations, made by teachers or students; models of the cutaway, sectional, enlarged or small-scale type on engines, guns, etc.; charts that are large enough for all to see, and which are mounted on rollers; bulletin boards; sand tables where terrain problems and the use of certain kinds of arms are demonstrated; exhibits of damaged tools and the like; filmstrips that tell how to do things; lantern slides; and motion pictures for basic training, mechanical, technical and tactical training.

Motion pictures are used only where they have proved an effective aid to learning. Visual aids are obtained as much as possible by resourcefulness on the part of instructors and students.

Science Films as Demonstration—Paul F. Braudwein, Forest Hills High School, N.Y.C.—*High Points*, 24:69. December, 1942.

The author chose five silent films for use in an experiment to determine the effectiveness of using films exactly as laboratory demonstrations. All subtitles were removed from the films and the teaching procedures were varied to parallel variations in laboratory demonstration techniques. In three years of experimentation, with 9 classes that included 201 students in the experimental group and 132 in the control group, the author was able to draw some conclusions.

Sound films that depend largely upon the spoken commentary are not practicable for this kind of application. The silent films chosen were found effective for presenting laboratory demonstrations, that is, they stimulated reflective thinking on the basis of observations independently made by the students. The films would prove most effective in the hands of a stimulating teacher.

Such application of the motion picture—for demonstration purposes—suggests the need for 50 to 200 foot subjects that would be easily handled.

The Motion Picture and the Teacher—edited by Hardy R. Finch, Head of English, Greenwich, (Conn.) High School, in cooperation with the Committee on Standards for Newspapers and Motion Pictures of the National Council of Teachers of English, Greenwich, Conn., 1942. 16 pp. 15 cents.

This pamphlet contains a series of discussions on the use of the motion picture in the classroom and in the community. In "Reading about the Movies," Eleanor D. Child shows how high school students may enjoy reading books dealing with motion pictures. Hardy R. Finch, in "Student Writing and the Movies," points out the ways that teachers may stimulate student composition work by using the movies as a center of interest. Francis Detscher and Marion T. Parker suggest ideas for photoplay clubs in "The Activities of the Movie Club." Lt. Godfrey Elliott discusses "Using Films in the English Classroom." Maribel Richardson tells how her students are "Developing Critical Attitudes by Motion Picture Study," while Donald A. Eldridge presents some pertinent material on "Motion Picture Study and the Community." Following Mr. Eldridge's article is a chart showing the relation of motion-picture study to the school and the community.

The teacher experienced in using the motion picture in

the classroom will find some new ideas in *The Motion Picture and the Teacher*. The teacher just beginning to use motion pictures in her work will find the booklet extremely helpful.

Pan-American Movie Club—Cecilia M. Schmid, assistant principal of Shakespeare School—*Chicago Schools Journal*, Sept.-Dec. 1942. p. 34.

During the club period one of the activities in this school was the showing of travel films on South America. The titles and sources of these are given in the article, most of which are industrial or advertising films. At the meetings Spanish children were invited to sing or dance and the club presented a Pan American Assembly at which songs and dances were performed in native costumes.

MUSEUMS

The Future of Education in Museums—Alfred Busselle, Jr., Supervisor of the Junior Museum, Metropolitan Museum of Art, New York—*Education*, 63:226 December, 1942.

Never have men been so in need of a believable image, not only of their own cultural ancestry, but of that of other races. We must believe emotionally as well as intellectually that a life different from our own may nevertheless be as good. Museums must realize their responsibility in promoting new acceptance—as distinguished from the tolerance which is the best we have been able to offer to date.

The future of museums seems to lie in two related channels: first, in sensitizing the individual, so to speak, to a vibrant exhilaration in the arts of peace, helping him to polish one after another of the facets of his inner life; second, in promoting the brotherhood of man through awareness of the achievements of the equality and integrity of men.

Museum Education After the War—Charles H. Sawyer, Worcester Art Museum, Worcester, Mass.—*Education*, 63:222 December, 1942.

In the past ten years the art museums, through the impetus of the Museum of Modern Art in New York, the San Francisco Museum of Art and others, have brought their activities and programs to include not only the conventional fine arts mediums of oil painting and sculpture, but also music, the dance, photography, the motion picture, and branches of the commercial and industrial arts. In this sense, a real beginning has been made towards establishing the art museum in its community as a center for all its related art interests rather than a repository for the most exotic and expensive evidences of prestige and wealth.

The educational work of the art museum has also been influenced during this period. Ten years ago the only educational program was the guided tour and sometimes creative classes for children. Museum guidance has been continued and even improved by closer collaboration with the school program. Creative classes have spread to include young children, adolescents and adults. Children's museums have developed both as independent institutions and as departments of the larger museums. Finally, many museums have expanded the educational implications of their work by the use of didactic or interpretive exhibitions which seek visually as well as verbally to convey to the layman what they might see in an object of art. Pioneered by the Cincinnati Museum, ably seconded by many of the country's smaller and more progressive ones, these exhibitions have now become an accepted part of the program.

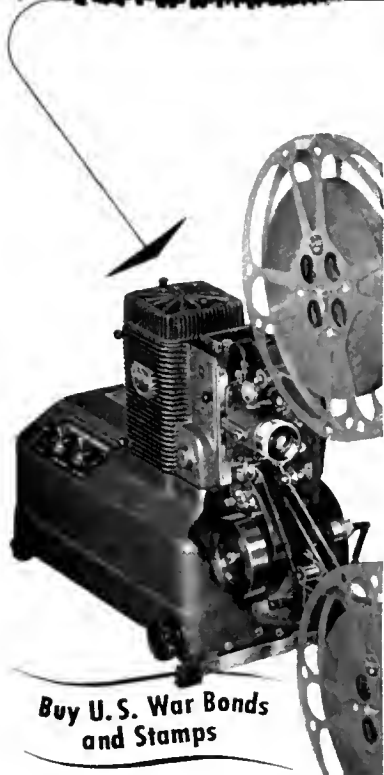
For these developments, museums owe a great debt of gratitude to the great private foundations, and especially to the Carnegie and Rockefeller Foundations, who have made possible many of the pioneer developments in museum education. The place of the art museum in the post-war period is already suggested in these developments of the last decade.

(Continued on page 106)

GUARDING AMERICA'S OUTPOSTS



Yet, Almost Every Night They See *Movies*



Buy U. S. War Bonds and Stamps

FROM the Aleutians to the Solomons, from the Caribbean to Iceland, the morale of American fighters is maintained with frequent showings of the latest 16mm. motion pictures.

Just as important to the success of our war effort, too, is the widespread use of 16mm. training films in all branches of the U. S. armed services—and in many phases of our vocational and industrial educational program.

Enlist Your Projector!

The War Department urges civilian

owners of 16mm. sound projectors to re-sell them to the makers who are authorized to pay a reasonable price for acceptable machines which will be reconditioned and shipped overseas.

100% of Ampro facilities are engaged in the production of precision war equipment and projectors for education and training—assuring more efficient projectors than ever when the war is over. Plan for the future by keeping up with the newest developments in 16mm. projectors. Write today for latest Ampro Catalog!

THE AMPRO CORPORATION, 2851 N. Western Ave., Chicago, Ill.



PRECISION CINE EQUIPMENT

If the museum is to compete successfully for public funds (as most of them will almost certainly be compelled to do with the drying up of sources of private endowment), they will need to enlarge still further their contribution to the general educational program of their community.

Adult education will be expanded through creative classes, lecture courses, interpretive exhibitions, etc. A similar development could take place in the program for children. Extension in museum activity through branch museums may be tried, but the author believes that the primary responsibility of the art museum is within its own walls, or within the wall of those branch museums now tentatively established by several of the large institutions, and if it spreads its activities too far afield, it can no longer function as a whole. It is unquestionably the museum's function to supply the school system with adequate illustrative and background material for guidance tours.

If the whole relation of the museum to the school can be properly clarified, we shall see in the post-war period a tremendous increase in the use of the museums by the schools and a far more effective contribution on the part of the museum to our educational system.

EQUIPMENT

Acoustic Performance of 16-millimeter Sound Motion-Picture Projectors—Wilbert F. Snyder—Circular of the National Bureau of Standards, C439. 1942. 15c. 56p. biblio.

This report is based on an investigation of the performance of the sound-reproduction system of 16mm. projectors for the Committee on Scientific Aids to Learning. The bulletin describes the tests used for determining the effectiveness of the sound reproducing aspect of projection.

In addition to the over-all performance of each of six types of projectors, including the response-frequency range, harmonic distortion, volume of sound, noise of operating the mechanism, there were tests for specific qualities, such as flutter, the coordination of the amplifier and scanning beam, the efficiency of the loudspeaker and the like.

The author deplors the fact that no test film is available that would permit the proper testing of acoustical qualities in a projector. Of course, the quality of recording used must be considered in determining the reproduction possibilities. This need for a good test film was expressed by the Non-Theatrical Equipment Committee of the Society of Motion Picture Engineers (July, 1941).

Certain improvements are recommended to manufacturers of 16mm. projectors, and specific suggestions are given throughout this report that would permit these improvements to be effected.

For the average school administrator who wants to check on certain makes of projectors before buying, the SMPE report is more suitable because it goes beyond the actual projector to include acoustics of the room, screens, and the like. However, this report on the acoustical performance of projectors will be useful in a school system where engineers are available to help carry on the proper tests.

BOOK REVIEW

The Theory of the Photographic Process—Dr. C. E. Kenneth Mees, Vice-President of Eastman Kodak Company and Chief of Research Laboratories. 1085 p. 1942.

Photography is both a science and an art. Books on photography deal chiefly with the practice of the art, but to understand that practice, it is necessary to know something of the science behind it, and consequently most books on photography contain some discussion of the underlying principles. Up to the present time, however, there has not been available any book in which the whole scientific theory of the photographic process is discussed in detail. This process is the subject matter of "The Theory of the Photographic Process."

Such a book could only be written by a considerable group of experts, and the group who form the staff of the Kodak Research Laboratories is peculiarly fitted for the task. Dr. Mees has combined their contributions to produce a work which is not merely authoritative but is as readable as such a book can be.

The book contains six sections: The Photographic Ma-

terial; The Action of Light; Development and the After Processes; Sensitometry; Photographic Physics; and Optical Sensitizing. There are, in all, twenty-five chapters, exhaustive indexes, and more than 400 illustrations. Some of the chapters are not merely resumes of published work but are in themselves monographs on subjects of which there has been no comparable discussion.

This book will not enable the reader to take better photographs, and its study requires a working knowledge of general chemistry and physics. It will, however, be of the greatest value to the student of the subject and to the many scientists who will find in it the whole literature of photographic science discussed with knowledge and authority.

The book can be purchased through photographic dealers.

SOURCES OF INFORMATION

Films for the Community in Wartime—Mary Losey—National Board of Review of Motion Pictures, 70 Fifth Ave., New York City. 1943. 50c. 78 p.

A well-organized handbook for use in groups that may have had no experience with community film showings, and who may have been apprehensive about such an undertaking. The style is informal and the information accurate and sound. From the Foreword by Quincy Howe and the Introduction by James Shelley Hamilton, we are told that Miss Losey actually saw and evaluated the films recommended. This was no small task, but one which most "compilers" fail to do. A commentary is inserted between each grouping of films, giving some of the background of the agency responsible for them, and so on. The descriptive statement for each title, similarly gives information about those who made it and whether or not it is available for non-theatrical use.

The first chapter, "Films That Will Help Win the War" is the longest and includes titles under the following categories: Who Are Our Allies? (then are listed films on Great Britain, U.S.S.R., China, Canada, Latin America and other United Nations); What is Life Like in the Armed Forces?; What Does Global Warfare Mean?; What Does Total Warfare Mean to Me?

Then the author gives some pointers on the utilization and showing of films. Sources of information are included at the end.

Flying and Weather—Lili Heimers—New Jersey State Teachers College, Upper Montclair, N. J. 13 p. mimeo. 50c to persons outside of the state. 1942.

As evidence of the dynamic quality of teaching aids for Aeronautics and Weather, the author had to insert seven pages of addenda in the introductory section because that much new information had reached her when the material was ready for press! Therefore, sources of periodicals, maps, films and filmstrips, etc. are given in two sections of the bulletin,—in the supplement (which comes first) and in the main section. Much valuable information on this very timely subject has been assembled here for ready reference.

Bibliography of Aviation Education Materials—Catherine Cartwright et al.—The Macmillan Co. 1942. 139 p. 88c.

This annotated list of books and visual aids for the use of schools and libraries was prepared with the Cooperation of the Civil Aeronautics Administration and the Institute of the Aeronautical Sciences. The persons who worked on the bibliography were members of the Aviation Education Research Group at Teachers College, Columbia University. The result is a remarkably useful handbook to guide teachers in the selection and purchase of teaching aids. Annotations are written with the teachers' problems in mind. In this bibliography are listed: A. Books (for general information and for special study of various phases of aviation, both for students and for teachers); B. Magazines; C. Free and Inexpensive Materials; D. Maps, Charts and Globes; E. Radio Scripts and Transcriptions; and F. Films and Filmstrips.



Crowded living conditions breed dirt, disease, and crime

Particularly timely . . .

“PUBLIC HEALTH SERVICE”

an Eastman Sound Film

EASTMAN announces a new motion picture survey of the work of public health organizations . . . an appraisal of their vital importance to the community in wartime.

The opening sequence illustrates the hazards to public health which exist in crowded industrial centers. Succeeding scenes show the importance of the public health laboratory and the trained scientist. A detailed picture of the examination of milk for bacteria graphically demonstrates the value of their contributions. Other phases of the work included are the taking of milk and water samples, inspecting meat, public health clinics, and the isolation of communicable diseases.

The closing sequence presents a community in which efficient public health service insures careful selection and proper handling of food, healthful living conditions, happy home life, and supervised playgrounds. 1 reel, 16-millimeter, sound—\$36.



Ear, eye, nose, and throat clinics are supported by the Boards of Health of numerous communities



A laboratory technician using the microscope—an important diagnostic tool in public health service

Write Eastman Kodak Company, Teaching Films Division, Rochester, N. Y.

Eastman Classroom Films

MOVIES TO HELP WIN
THE WAR!

● 16MM SOUND FEATURES ●

"THIS IS THE ENEMY!"

Epic drama of the embattled people of 'conquered' areas: Yugoslavia, Poland, Ukraine, etc.

"IN THE REAR OF THE ENEMY!"

Powerful story of Russian guerrillas and the Red Army in action.

— ALSO —

HITCHCOCK'S FAMOUS THRILLER
"39 STEPS"

BRANDON FILMS 1600 BROADWAY
NEW YORK CITY

School-Made Motion Pictures

(Concluded from page 100)

shots, calculation of footage, and the like. Advise a concentrated study of sections of manuals such as those published by the Amateur Cinema League (list furnished on request addressed to them at 420 Lexington Avenue, New York City), and recommend a critical perusal of sample copies of magazines on amateur photography.

8—Devote a good two hours to testing the students on various general and specific procedures, requiring them to demonstrate their answers.

9—Give the trainees a 50-foot roll of black and white film and all the necessary equipment for a week-end of shooting, with the instruction to "make the most of it."

The instruction given in point 9 sounds over-simple, perhaps, but if your "course" has been really effective, it will be a challenge. The result will indicate how well prepared your students are. If they have, without specific recommendation from you, devised some thread of continuity for their fifty feet, if they have incorporated various types of shots, preferably both indoor and outdoor scenes, if the exposure and focus are correct in most of them, and if the pictures steady and well conceived, you have nothing henceforth to worry about. But until this stage has been reached, you cannot turn over the responsibilities for production to the students.

Obviously, the degree and intensity of training and practice will depend on the students' intelligence and aptitudes, and some of them will make better cameramen and directors than others. In any event, you will have provided a real educational experience to the two or three persons involved, and you may rest assured that they will pass on much of their knowledge to others in their group. They will also be instilled with a sense of responsibility for the results. Thus, by concentrating your time and effort in a brief period, you should ultimately be almost entirely relieved for a long period in the future, particularly if one of the students you train is a junior who will be around next year to break in a successor or two.

You will want to check progress and results. By all means see the "rushes," which will take practically no time, but will give a conclusive idea of what is going on. You will also want to be available for consultation before scenes involving special problems are photographed. You will probably want to reserve your judgment and advice until it is sought by the students. By the time the picture is ready for editing, it is certain that you'll have no dearth of qualified editors.

Yes, high school pupils actually can be trained to carry out a film production, from conception to completion. They have done so in numerous instances, with excellent results, where the foundations were well laid.

Experimental Research in Audio-Visual Education

By DAVID GOODMAN, Ph.D.

Title: THE PRINCIPLES, ORIGIN, AND EARLY DEVELOPMENT OF EDUCATIONAL REALISM

Investigator: LOUIS SANDFORD GOODMAN

For the degree of Doctor of Philosophy, completed 1942
—Boston University Graduate School.

Purpose of Study

This study analyzed the principles and traced the origin and early development of educational realism. In order to accomplish this task, it was necessary to discover the basic tenets underlying the "visual education" movement. The investigation endeavored to show how the theoretical foundations of this movement are rooted in the educational thought which attended the intellectual awakening of the Renaissance and Reformation periods.

Analysis

The function of education is one of creating, clarifying, and transmitting experience. Thus, education attempts to guide the student to a realistic understanding of the world. The schools of today need to recognize more fully the place of recently developed materials and devices in communicating experience and in interpreting modern life.

The learning situation in the schools embraces three primary factors: 1) the student, 2) the teacher, and 3) the subject-matter. Learning is the result of appropriate interaction between these factors, a process which requires secondary factors to act as catalytic agents. They consist of various methods, techniques, devices, and materials of instruction. Both primary and secondary factors become an intrinsic part of the total educative process.

Closer analysis of available source materials for learning reveals two extremes: 1) experience with actual things or in real situations, and 2) verbal transfer of such experience. The meaning derived from language symbols is dependent very largely upon the comparative richness of sensory experience. All the senses help in building experience, each new perception being a blend of past and present experiences. Acquiring concepts may be regarded as a higher function of assimilating many sense perceptions. Meaning is given to the concept through interpretation of previous sensory data in configurational patterns which function for the learner as a unit. Perception, then, is viewed as a fundamental stage in the process of learning. The term perceptual aids is applied in this study to the many types of materials, devices, and techniques which afford basic sense experiences for adequate comprehension. Modern educational psychology supports this viewpoint.

An experience in school life may range from personal participation in an event in its normal setting to reading about an unfamiliar situation in highly compact technical language. Intermediate representations of actual, direct experiences furnish the learner with a meaningful background. This is the role of perceptual aids, each and every type of which possess a degree of reality for the percipient.

Educational realism is the name given to that viewpoint which regards the above process as the worthy function of the school. This theory stresses the need of bringing the work of the school into closer contact with the world outside. It is founded upon principles which bear a distinct relationship to the ideas of certain educational, philosophical and psychological reformers in the past. In so far as the Revival of Learning during the fifteenth century had an effect upon the development of educational method, it did much to channelize and harden school procedures into a formula of literary and linguistic routine. By the time the spokesmen for realism were able to make themselves heard and to demonstrate the principles of their teachings in a practical way, the literary tradition in education had become firmly entrenched.

It is not improbable that the exploration of the earth, leading to further study of the material world through

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the physical sciences, might have altered the complexion of later education had it not been for the fact that the literatures of Greece and Rome had already been uncovered. A vital factor in spreading and making secure the stress which Humanists placed upon classical authorities was the invention of the printing press about the year 1440. An unhealthy reverence for words had been created by the barren arguments of the Scholastics, for which the Renaissance classicists did little more than substitute the fruitless study of philology. Literary values were emphasized almost to the point of reverence with the result that the schools have inherited a tradition of empty verbalism.

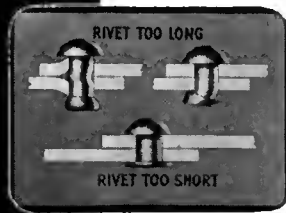
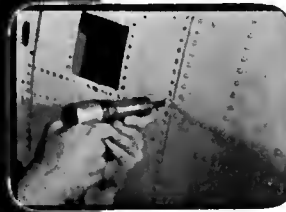
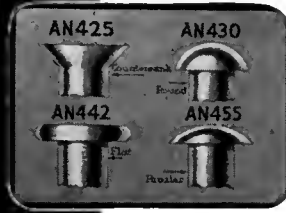
The literary spirit of the sixteenth century prevailed over "educated" Europe until challenged by the scientific spirit of the following century. But by this time, however, the school curriculum had become settled, the rapid spread of printing and the increasing use of the mother-tongues helping to seal its fate. The critical atmosphere of the Reformation helped to crystallize the earlier opinions expressed by Roger Bacon, Telesio, and Campanella regarding the importance of observing realities through the senses. The pioneers of educational realism, like Vives, Rabelais, Mulcaster, Luther, and Montaigne, helped to stir up opposition to education dominated entirely by humanistic principles.

The transition from classical humanism to educational realism took the form of a movement attacking purely verbal abstractions to a deeper concern for things in concrete form. It was Francis Bacon who first showed the world that investigation must proceed upwards from observed facts instead of downward from arbitrary premises. In so doing, he opened a vast new realm for education in which opportunities for dealing with real things would be substituted for the worthless preoccupation with mere words. He realized that instruments other than books were needed to aid comprehension.

Comenius put many Baconian principles into educational form by reducing the essence of realism to a classroom basis. He recognized the basic role of sense perception in learning. In his scheme of instruction, language was always to go hand in hand with reality, words being taught with and through things because they symbolized these same things. His Orbis Pictus gave the first real impetus to the pictorial method of presentation.

The first attempt to formulate a theory of perception as an orderly process in learning was made by Locke. The empiricism in Locke's teachings led him to proceed on the assumption that all knowledge came through the senses acting as intermediaries between the individual and the outside world. The philosophy of Berkeley adhered closely to sense perception as the basis for thinking. In his view, the process of perception can be explained only in terms of what is actually perceived. Berkeley's chief contribution to educational realism was his insistence upon concrete experience as a means of delivering us from deception of words.

Most schools in the seventeenth century were little



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disposed toward altering their aims or methods of instruction to make room for realistic principles. Therefore, the gap between school work and what went on outside of school remained wide. This situation has remained down to the present time, despite attempts to remedy it. For example, three centuries ago, a small circle of conscientious educational reformers including Milton, Dury, Kinner and Petty, with Samuel Hartlib as leader, endeavored to establish certain realistic tendencies in education in England, but failed in their efforts to break the domination of a strong linguistic tradition.

Conclusion: This study attempted to indicate several implications for education:

1) Certain foresighted educational reformers in the past have sought to utilize all available means of making the educative process more realistic. In comparison with the variety of instructional aids which now exist, their tools were meager indeed. But the book, then as now, remains preeminent, despite recent research in psychology and the development of newer types of perceptual aids, such as laboratory apparatus, still pictures, models, exhibits, stereographs, slides, phonographs, silent and sound motion pictures, and radio.

2) The advent of the printing press widened the intellectual horizon immeasurably, but, at the same time, narrowed the educational task to the scope of the printed page.

3) What man has learned about the human eye, the voice, and the ear has been brought to bear upon the mechanical aspect of life through such inventions as the wireless, the phonograph, the motion picture, the radio and television. These instruments have the attributes and potentiality of changing the character of education as radically as did the printing press.

4) It is not generally or clearly understood amongst educators that learning difficulties oftentimes arise due to a lack of concrete experience. The use of representations of reality, materials which may range from models to diagrams, should build perceptual experience essential to the comprehension of abstractions. If verbalism is the result of abstractions based upon an inadequate background of experience, the solution of this particular problem would seem to lie in the provision of concrete materials for sense perceptions which will give meaning to concepts.

5) The term verbalization as used here implies the functional growth of language. Words convey rather than embody thought, i. e., language stimulates the formation of ideas but does not impart them directly. This may be regarded as the proper function of language. The fulfillment of the educative process requires that words become instruments of conceptual thinking on a comparatively abstract level. The caution that must be emphasized continually is that either symbols without experience or experience without vocabulary means incomplete learning. In accordance with this viewpoint, then, verbalism is the outcome of instruction carried on at an abstract level while verbalization is the attainment of meaningful abstractions through the relatively concrete experiences of the learner.

Department of Visual Instruction Notes

Change in Officers for Zone IV

Lee W. Cochran, Director of Bureau of Visual Instruction, State University of Iowa, has been commissioned a Lieutenant in the U. S. Navy Reserve and is stationed at Fort Schuyler, New York City. His duties as President of Zone IV have been taken over by the first vice-president, Mr. Alvin B. Roberts, Principal, Haw Creek Township High School, Gilson, Illinois.

Mr. H. L. Kooser, Director, Visual Instruction Service, Iowa State College, Ames, replaces Donald McCavick as Secretary-Treasurer, Mr. McCavick having accepted a position in the Bureau of Visual Instruction at the University of Texas.

Metropolitan New York Branch Programs

The last two programs in the series on "War and the Schools," arranged by the New York Metropolitan Branch of the D. V. I., under the chairmanship of Charles G. Eichel, was gratifyingly attended by hundreds of teachers from the New York City area.

The January 13th meeting was devoted to "Our Allies," and featured a talk on "Tolerance and Democracy" by Dr. Jacob Greenberg, Associate Superintendent of Schools, New York City. Films shown were *Netherlands America*, *Our Fighting Allies* (Czechoslovakia), *The Fighting French Navy*, *Diary of a Polish Airman*, *Tools for the Job* (India), *One Hundred Million Women* (Russia), *Keeping the Fleet at Sea* (Australia), *Listen to Britain*, *Kukan*, (China). The United Nations Information Office cooperated in the organization of the film program.

"Training for the Emergency" was the theme of the February 16th program. An address was presented by Dr. C. Frederick Pertsch, Administrator in Civilian Defense, New York City Board of Education. The following films were furnished by the Office of War Training Program, the New York State War Council: *Map Reading*, *ABCD of Health*, *What to do in a Gas Attack*, *Dinner at School*, *Shock Troops for Defense*, *Five and Under*, *A New Fire Bomb*, *Fit to Fight on All Fronts*.

Appropriate curriculum material was prepared for distribution at the meetings by Esther L. Berg.

News of Members

- Mr. F. L. Lemler has been granted a leave of absence from the University of Michigan, where he was in charge of the Bureau of Visual Education, to work with the U. S. Office of Education.

- Mr. R. H. Mount, formerly Director of Visual Instruction at Louisiana Polytechnic Institute, is now a First Lieutenant in the Signal Corps. Lt. Mount is in the Film Distribution and Utilization Division of the Army Pictorial Service, Chief Signal Office, Washington, D. C.

- Milton H. Steinbauer, formerly of State Teachers College, Millersville, Pennsylvania, is now a Lieutenant in the Naval Training School (Aviation Maintenance), Teacher Training Division, Norman, Okla.



Photo courtesy U. S. Merchant Marine Cadet Basic School, San Mateo, California, shows Spencer Model VA Delineascope for lantern slide and opaque projection.

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Merchant ships—of critical importance in the logistics of war—must be competently manned to supply the far-flung war fronts of the United Nations with adequate tonnages of food, guns, tanks, planes and fuel. More than 1200 major ships and 50,000 men of the U. S. Merchant Marine are carrying on a task which has contributed mightily to the successes we are now achieving.

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Two children enlist the aid of their family dentist in school assignment on study of mouth health.

THE SMILES HAVE IT

Mary Jane and Tommy learn the right way to brush teeth, and the importance of correct diet to insure strong, healthy teeth. Visit to zoo emphasizes what they have learned from the dentist.

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United Nations Collaborate on Distribution of Educational Films

In order to facilitate the distribution of information on different United Nations in the U.S. the governments of those nations founded a coordinating Information Office. The name of this organization is the United Nations Information Office, in the heart of New York, 610 Fifth Avenue. This office distributes press information, photographs, posters, pamphlets and answers all requests for information on the United Nations.

The United Nations Information Office, formerly known as the Inter-Allied Information Center, was first established in September 1940, as a clearing-house for the information services of the allied nations then at war with the Axis powers. In August 1942, following the entry of the United States into the war and the creation of the Office of War Information, the United States became a member of the Committee which controlled the Center. Membership of the Committee gradually increased, and by December 1942, 19 governments and associated powers were participating in the work.

The United Nations Office coordinates, prepares and makes available material from United Nations sources for radio, films, photographs, exhibits, press and other information media for the following countries: AUSTRALIA, BELGIUM, CANADA, CHINA, CZECHOSLOVAKIA, FREE DENMARK, FIGHTING FRANCE, GREAT BRITAIN, GREECE, INDIA, LUXEMBOURG, NETHERLANDS, NEW ZEALAND, NORWAY, PHILIPPINES, POLAND, UNION OF SOUTH AFRICA, UNITED STATES OF AMERICA, YUGOSLAVIA, and collaboration on distribution of information about U.S.S.R.

One of the very important activities of the United Nations Information Office is collaboration on distribution of documentary and educational films. The Film Section of this office receives requests from schools and educational organizations from all over the United States for films. Although the United Nations Information Office does not ship films directly it coordinates the activities of the film sections of the various national services. Whenever a film program about several or all the United Nations is being planned, inquirers may contact the United Nations Information Office which will see that the films arrive for the program. A new edition of a catalog of films on the United Nations available in the United States will be issued at the beginning of April and will be mailed upon request.

British Films Reach Varied Audiences

An audience of more than twelve million has attended film showings arranged throughout the British Isles by the Ministry of Information during the year August 1941 to September 1942.

Almost seven million of these people were shown films by means of the "Celluloid Circus," the Ministry of Information's 130 mobile film units, most of them equipped for 16 mm. films, a few for 35 mm. These vans drive round the country, set up and give their

Notes

programs in villages and small towns, to Women's Institutes and social clubs, in barns or churches, to factory workers in their canteens during lunchtime or midnight breaks, to seamen and dockers' clubs along the waterfronts. The programs usually last from 80 to 90 minutes, and are made up of films of general interest and instruction, training films for civil defense workers and fire guards, films to show factory workers how vital a part they play in the problems of war, films for farmers, for amateur gardeners, films on blood transfusion, accident prevention and the need to keep healthy in the stress of war, films about the men and women in all the fighting services on every war front, the British and the other United Nations too.

Another million of the audience has been reached by special showings arranged in movie theatres out of ordinary hours. These cinemas have often been lent free of charge. The programs frequently showed training films to Civil Defense audiences, or were tied up with special campaigns launched by the Ministries of Labor or Health, Agriculture or Food.

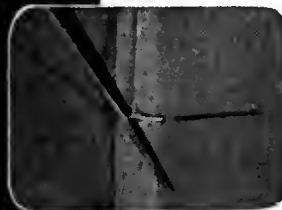
The third method of reaching this audience has been through the free lending of films by the London Central Film Library, the Scottish and South West of England Film Libraries. With a supply of 750 different films, these libraries took care of 48,000 bookings during the year—an increase of more than 200% over the previous year—lending to 1300 organizations and individuals with their own projectors. The average audience at these showings was approximately 100 people.

Pan American Day Materials Stress Wartime Role of Republics

The successive steps taken by the American Republics with relation to the war, and the indispensable mineral and agricultural products which the nations of the New World are pouring into the conflict, highlight the material in the special Pan American Day publications prepared by the Pan American Union for distribution to schools, clubs, civic and other organizations making plans for the annual continent-wide celebration on April 14th.

An over-all picture of the American Republics, including geography, history and principal products, is portrayed by the "Know Your Neighbor" series of articles on each of the republics, one of the features compiled for Pan American Day. "The Americas in a World at War" traces the successive steps taken by the nations of America at the Meetings of Foreign Ministers and at other technical conferences, resulting in declarations of war, severances of diplomatic relations and general political, economic and military collaboration.

Plays, pageants, questions and answers, radio programs and other features centered about the Republics of America have been prepared for the occasion. Because of the limited supply, the material can be sent only to teachers and group leaders, and only one copy of each item to an individual. A list of the material available for distribution this year will be sent upon



The Way Fabric Covering Is Sewed On Airplanes

THE PICTURE: This picture gives visual instruction and a voice explanation of how fabric is laced or stitched on airplane wings. Beginning with the correct position of the wing to be covered, the picture shows how to use the stitching needles, how to tie the knots used in stitching, where the stitching begins and the procedure followed in completing the job. It shows how the stitching cords are spliced. Any student looking at this picture will have a thorough understanding of how airplane wings are covered with fabric.

SCOPE: For students studying airplane construction in high schools, ground schools, aviation schools and manufacturing plants.

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(The use of the 16mm sound motion picture films on Latin America offered by the Motion Picture Division, Coordinator of Inter-American Affairs, 444 Madison Avenue, New York City, would add greatly to the interest and effectiveness of Pan American programs. These films are distributed by the University Extension Libraries in the various states, as well as by many commercial film libraries. Apply to the nearest.)

Indiana War Film Program

At a Conference on February 5th, representatives of four educational institutions and the Indiana Defense Council met to organize an Indiana War Films Council. Members of this Council are: L. C. Larson (Indiana University), Chairman; Lloyd Miller (Purdue University); Evelyn Hoke (Ball State Teachers College); V. L. Tatlock (Indiana State Teachers College); and N. M. Goudy (Indiana Defense Council).

The following recommendations were approved:

The Indiana War Films Council is to assume responsibility for coordinating and expediting the use of audio-visual aids in OCD programs.

Films allocated to the State OCD Council will be reallocated by the War Films Council to the four state institutions, with the exception of a limited number of prints of each subject that are to be retained for use by the State OCD training staff.

Films purchased by the State OCD Council will be placed on deposit with the four state institutions.

The four state institutions will make the regular established service charge, for government films, of 50 cents for the first subject, and 25 cents for each additional subject booked for the same shipment.

The four state institutions will also purchase within the limitations of their budgets, films suitable for training and informational programs, which will be made available under the customary rentals and enrollment plans of each institution.

All announcements and publicity prepared by the Indiana War Films Council covering the selection, distribution, and utilization of films suitable for OCD programs will be handled by the Publications Department of the State Office of Civilian Defense Council.

The four state institutions will cooperate in the preparation of discussion guides and other types of materials which will contribute to a better utilization of audio-visual aids for training and informational purposes.

ANFA Hold Open Meeting

Paul Reed, Director of the OWI Motion Picture Bureau, Educational Division, was the guest speaker at the March 10th meeting of the Allied Non-Theatrical Film Association, in New York City. His talk on 16mm production and the OWI film distribution program was considered so important to the Industry as a whole that the Board of Directors of the Association declared this meeting open to both members and non-members.

This is one of many services constantly being performed in the interest of the 16mm Industry by ANFA.

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Though still a comparatively young organization, the Association has already accomplished much for the good of its members. And ANFA has not been confining this work exclusively to business. Extra-curricular activities, such as the drive for funds for the Red Cross now being pressed, are also engaged in.

To make possible even greater accomplishments, ANFA has started a drive for new members. This drive is under the supervision of Horace O. Jones, Chairman, Tom Brandon, Jerome Cohen and Mary Sullivan.

Industrial Training Films in Production

The U. S. Office of Education through the procurement division of the Treasury has contracted for the production of 105 visual aid sets for its vocational training program, each set to consist of one sound motion picture, a sound film strip and 5,000 copies of an illustrated instructor's manual. The films will be along the same lines as last year's 48 subjects, including machine shop practice and shipbuilding. In addition, however, films will be produced on airplane manufacturing operations and the making of optical glass.

The fourteen film producing companies which have been awarded the contracts are: Atlas Educational Film Company, Oak Park, Ill.; Bray Studios, New York; Calvin Company, Kansas City; Defrenes & Company, Philadelphia; Jam Handy, Detroit; Har Films, Inc., New Orleans; Hugh Harmon Productions, Beverly Hills, Cal.; Jamison Film Laboratories, Dallas; Medical Film Guild, New York; Photo & Sound, Inc., San Francisco; RCM Productions, Hollywood; Ray-Bell Film Company, St. Paul; Spot Film Productions, New York; Emerson Yorke Studios, New York. A total expenditure of approximately \$550,000 is involved.

According to a recent survey, conducted by the Management Research Division of the National Industrial Conference Board, 25 to 50% greater understanding of the subject matter resulted after war workers had seen the Office of Education training films. Of the 239 companies reporting in this survey, more than half stated they would continue the use of these training films after the war.

The Film and International Understanding

(Concluded from page 102)

series every four weeks. Among other subjects in the series are *Medicine At War* and *Boontown, D.C.*

The first of the series to be released in England is *Women In Arms*, with the first run scheduled for London in March.

There is some possibility that this series may be made available in 16mm for morale agencies which have only that equipment available.

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"BUTCH MINDS THE BABY"
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"KEEP 'EM FLYING"
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"THE SPOILERS"
 Here is the picture that made motion picture history with the dramatic fight between John Wayne and Randolph Scott. Marlene Dietrich is also starred.

"RIDE 'EM COWBOY"
 —a picture which puts these ace comedians on horses, but can't keep 'em there. A hilarious comedy featuring an all star cast of Hollywood beauties.

"SABOTEUR"
 Here is Alfred Hitchcock, master of suspense, at his best. It is a story of what could be happening in your town today.

"WHAT'S COOKIN' "
 Here is one of the liveliest musical comedies of the year, with an all star cast, featuring the delightful little song-bird GLORIA JEAN. It's one for the hep-cats —young and old.

Burma Convey Flying Cadets—Road Agent
 Three action-adventure pictures with top flight stars, each of which is guaranteed to provide you and your friends with a glorious evening of entertainment.

Deanna Durbin Charles Laughton
in "IT STARTED WITH EVE"
 Two great stars in one of the finest comedies of the year.

We are also proud to make available to you at this time, two feature productions.

"BROADWAY"
 George Raft at his best . . . in the role of a Broadway hooper during the prohibition days. Action, pathos and romance.

"CAVALCADE OF AVIATION"
 and
"MENACE OF THE RISING SUN"
 These two featurettes were actually billed as features in the finest theatres of America. They are timely, thrilling, spectacular and authentic.

UNIVERSAL PICTURES COMPANY, INC.

Rockefeller Center New York, N. Y.
 CIRCLE 7-7100

Current Film News

"The Man at the Gate"

We may thank the British for producing this fine piece of pictorial realism and Ideal Pictures Corporation for bringing it within reach of American communities throughout the country. "The Man at the Gate" is an intimate saga of life in a coastal fishing village. It is compelling, intensely human drama, notably well-acted and with expertly written dialogue. The picture is a dramatic blend of humble living, meaningful religion, psychologic struggle, and heroic action. The fine cast gives its professional best to memorable scenes and unforgettable characters in a British sea-coast village that lives and breathes.

The Foley family personifies the best fishing-tradition of the English coast, as salty as the sea, as sturdy as its storms, and inured to the tragedy that inevitably strikes, at times, those who go down to the sea in ships. Mother Foley has watched for years, from her cottage windows, the goings and comings of the ships in the harbor. Twice a son of hers did not come back, leaving only the last of her three boys whom she fondly hopes to see married to his village fiancée and busy at his

adored radio work ashore. Father Foley, bronzed and wrinkled veteran, still carries on his fishing, until his wife's entreaties after a nearly fatal trip forces his decision to leave the sea once and for all. Mother Foley is radiant with hope of having husband and son at home at last—but the World War breaks! It calls first the son, then the father, to sea again. A Foley could not do otherwise at England's need. Soon the son is reported "missing." Brooding over her past years of tragedy, and seeing her new dreams now suddenly blasted, Mother Foley fights bitterly to hold her husband at home. But the staunch old seafarer, devoted to his beloved wife but still more to the high traditions of the Foley name, says: "I wish I could go with your blessing, 'darlin', but go I will." How the mother's bitterness is overcome, her heart changed, her blessing given, her missing son returned, how the Foley family glimpses happiness ahead at last, form a heart-warming climax to a genuine, impressive and delightful picture. (Available from Ideal Pictures Corporation, 28 East 8th St., Chicago, or from its branches, five reels, 16 mm, sound.)

N. L. G.



Scenes from the feature, "The Man at the Gate."



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VAPORATECO., INC., BELL & HOWELL CO.
 130 West 46th St. 1801 Lorchmont, Chicago
 New York, N. Y. 716 N. Labrea, Hollywood

AGAINST
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 SCRATCHES
 STAINS
 FINGER-
 MARKS-THE
 WAY THE
 U. S. GOV-
 ERNMENT
 AND THE
 HOLLY-
 WOOD PRO-
 DUCERS DO

■ **OFFICE OF WAR INFORMATION**, Bureau of Motion Pictures, Washington, D. C., announces the availability of several new government motion pictures including:

Japanese Relocation—10 minutes—the story of how the War Relocation Authority and the United States Army handled the mass migration of more than 100,000 Japanese from the critical Pacific Coast region to inland settlements in Arizona, Colorado, Utah and Wyoming. The picture is a living record of wartime democracy.

The Thousand Days—20 minutes—a summary of the changes which have taken place in Canada in the thousand days from 1939 to 1942. The film gives Americans a better understanding of Canada's achievements and a deeper appreciation of the Canadian people in their fight against our common enemy.

The World at War—45 minutes—a feature length picture which unfolds the history of the current conflict, from the invasion of Manchuria in 1931, to the bombing of Pearl Harbor ten years later. It is an official historical document of permanent significance.

Dover—10 minutes—showing how Britain's front line on the Channel coast prepares for the offensive to come.

These films, and many other OWI films, may be obtained for non-theatrical use from more than 175 distributors of 16mm films. For a list of these distributors write the Bureau of Motion Pictures, OWI, Washington.

■ **BETTER FILMS**, 742 New Lots Ave., Brooklyn, N. Y., is distributing at a low service charge the following timely 16mm sound films:

- The World at War**—4 reels
- Target for Tonight**—5 reels
- Wings of Gold**—2 reels
- Listen to Britain**—2 reels

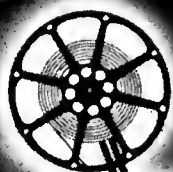
■ **THE PRINCETON FILM CENTER**, Princeton, N. J., has produced a 16mm sound film for use in pre-flight aviation training programs, entitled:

Fairchild PT-19 Trainer—3 reels, color. The film shows the need for and value of a training airplane with the flying characteristics of the tactical aircraft that student pilots will fly after induction into the Air Forces. All training centers now giving aircraft instruction are eligible to use the film upon application. A nominal service fee is charged.

(Continued on page 118)



**HERE'S WHY WE
ASK FOR A
"RAIN
CHECK"**



On the screen, *It Started with Eve*
A Universal Production

Filmo Cameras and Filmsound Projectors are on the battle fronts

We wish we could say to you that our visual education dealers can supply your school promptly with any Filmo motion picture camera or projector you might need. But we can't say that—because Filmo Cameras and Projectors have gone to war . . . Uncle Sam has urgent need for all we can make. They are being used in training camps and on the battle fronts—to provide the training that helps save American lives in battle, the entertainment that keeps men fit for the fight.

We know that you agree with us that this job comes first. So we ask your patience—and a "rain check." When Filmo Cameras and Projectors are back in civilian clothes—we promise worth-while developments—well worth waiting for.



"E" FOR EXCELLENCE . . . how the Army-Navy Award for extraordinary performance is won and presented is shown by this one-reel sound film. Service charge 50c.

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Bell & Howell Co., Chicago; New York; Hollywood; Washington, D.C.; London. Est. 1907.

MOTION PICTURE CAMERAS AND PROJECTORS

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**Keep Your School Projector Busy
Show More Educational Films**

Never before has the Filmsound Library offered so many timely films—for rental or for sale. Have you a catalog of the more than 3000 select subjects offered by this one, all-inclusive source? If not, mail the coupon—and keep your school projector busy. It can perform a service vital to America's war effort.

CAUTION!

Don't throw away old projection lamps. A new lamp can be supplied you only when the burned-out lamp is turned in.

- BELL & HOWELL CO.
1817 Larchmont Ave., Chicago, Ill.
Without obligation, please send me:
- Filmsound Library Catalog Supplement 1943A listing preinduction and other training films.
 - Data on Emergency First Aid films.
 - Catalog of British Information Service films.
 - Educational film catalog.
 - Recreational film catalog.

I now have . . . have not . . . your 1942 film catalogs.

Name

Address

City State ES 3-43

Below—West Point activities portrayed in the Castle film.



**"West Point—
Symbol of Our Army"**

This is a meaningful and accurate title for a one-reel 16 mm film recently made and released by Castle Films, with the full cooperation of the Academy authorities. Of the finished picture Col. Meade Wildrick had this to say! "Today, with millions of Americans serving in our armed forces, the training and philosophy of the leaders of our Army are matters of first importance and vital concern to the entire nation. This film represents a thoroughly up-to-date, fast-moving pictorial review of a West Pointer in the making."

West Point has always been a synonym for efficient training, but its activities in

these war times show added tension and concentration aimed at putting and keeping the Academy in high gear for the task ahead. We see the cadets at work in classrooms, laboratories, machine shops, at drawing boards and relief-maps of terrains—then in the field, putting into practice actual river-crossing, bridge-building, plane flying, troop maneuvers under bomb and gunfire conditions accurately simulating the war experience that awaits them all. And the film is still able to present the Academy's routine of living, the famous grounds, the color and glamour of the West Point that gave us Grant, Lee, Sherman, Pershing and MacArthur—and will still give us more great ones as they are needed. (Available in sound or silent versions from Castle Films Inc., 30 Rockefeller Plaza, New York City, or from visual dealers throughout the country.) N. L. G.

■ THE Y. M. C. A. MOTION PICTURE BUREAU, 347 Madison Avenue, New York City, is now distributing in 16 mm sound:

Land of Liberty—8 reels, rental \$7.50. This famous film is a pictorial history of the progress of America's growth. It epitomizes more than a century and a half of American history. It is the work of the entire motion picture industry. Historical sequences, composed of material taken from outstanding Hollywood productions, vividly portray the stories of men and women who struggled to attain and defend American liberties. More than a hundred top-ranking Hollywood stars appear as historical characters in the well-knit narrative. Episodes in our country's history become dramatic realities. We see Washington, Franklin, Jefferson, Madison, Hamilton and others found this Republic. We hear Lincoln's stirring appeal for its preservation. We struggle with the pioneers as they win the West and link it to the East. We see the country grow and flourish by means of peaceful arts, industry and science.

Land of Liberty reveals in human terms what democracy means to us. It shows

what a stake each of us has in our country at a moment when the American way is being challenged as never before. It deserves to be seen by every man, woman and child in the country, because it will make them proud to be Americans.

■ BELL & HOWELL COMPANY, 1801 Larchmont Ave., Chicago, have acquired two new "lecture films" on Africa, made by Count Byron de Prorok, a noted archeologist and veteran of thirty international expeditions, now engaged by the War Department to instruct American soldiers on the conditions likely to be encountered in the African theatre of war.

Ancient Trails of North Africa—1 reel, 16mm sound—traces the known



From "Ancient Trails of North Africa"

and conjectured history of ancient man back through Rome, Carthage and the Berbers, back to the troglodytes and their shadowy paleolithic predecessors. The work of the archeologist is fascinatingly presented.

Warriors of the Sahara—1 reel, 16mm sound—portrays the expedition that finally disclosed the remains of the fabled Tin-Hiuan, white queen of the Sahara, and incidentally shows interesting sidelights of the life of the Tuaregs, whose warriors wear veils and curl their hair.

Among the Producers

Another Source of 2 x 2 Kodachrome Slides

Two distinct services in 2 x 2 Kodachrome Slides have recently been made available by the Block Color Productions, 1404 N. Fuller Avenue, Hollywood, Calif.

The first is a series of unit-sets of slides on selected topics for classroom purposes. The originals were taken by Dr. Block himself and the duplicates are made by his own process which achieves extraordinarily fine reproduction of Kodachromes. The unit-sets contain from 15 to over 80 slides each according to subject. Among the subjects available are the following: Farm Animals (34 slides), Making Bread (24), Growing of Oranges (27), Wholesale Flower Market (23), Harbor Activities (37), The Junkman (22), Horses (37), Pets (20), Baby Pets (26), The Zoo (85), The Circus (41), etc. The slides are furnished either in cardboard or glass mount, and at prices very reasonable for such work. A special 25% discount is allowed to schools. We have enjoyed examination of scores of Dr. Block's slides. They are of exceptional pictorial quality and beautifully mounted.

The second service is that of supplying duplicates for the customer's own original Kodachromes. More and more teachers throughout the country are using their own or the school's miniature cameras to gather original material for teaching purposes. The problem of getting satisfactory duplicates from these originals is often troublesome. We have seen numerous examples of Dr. Block's duplication of Kodachrome, comparing originals and duplicates side by side. The startling fact is that the duplicate frequently betters the original, correcting color distortion that results from an exposure less than perfect. Also the Block service can often improve originals by enlargement. In many a Kodachrome, better balance or composition can be secured by selecting the core or major interest of the picture and enlarging it to the 2 x 2 slide dimensions. Many unsatisfactory originals become excellent slides under such treatment.

Bausch & Lomb at War

With the award of a third star on February 3 by the Army-Navy Board of Production Awards for outstanding performance, the Bausch & Lomb Optical Company issued a new booklet, titled "Bausch & Lomb At War," which is a pictorial presentation of some of the record on which the awards were based. Each star represents six months of outstanding performance in producing optical equipment for the armed forces.

Some of these optical instruments are shown in the sixty illustrations—

height finders, range finders, battery commander's telescopes, binoculars, searchlight mirrors, stereoscopic trainers, photographic lenses, mapping equipment, gun sights, aviator's goggles, spotting scopes, aerial navigation sextants, mobile optical shops for field service, and microscopes and refraction equipment for the medical services.

The book is a case history of one of the country's most important industries at war—the fourth war in which this 90-year old company has actively participated.

Motion Pictures— Not for Theatres

(Continued from page 96)

put up \$100 each, the sum to constitute a revolving fund for building a religious films library. The running expenses would be paid for by renting the library to the churches, members of the association to receive theirs at a discount. Simple indeed. Graham Patterson and several others were equally trusting.

If Will Hays resented the possible implications of Graham Patterson in 1923, he held no grudge in September, 1929, when he called the conference of social, religious and educational leaders to consider ways and means to develop the "public welfare uses" of the screen—what a happy phrase that is! As a member of the formidable religious committee served Stanley High, then editor of the *Christian Herald*. The committee, comprising thirty-three distinguished ladies and gentlemen, found it expedient to divide its studies of the Catholic and Protestant film situations. The Protestants completed their survey first, and in 1930 their report was published at Boston, where Professor Howard M. LeSourd, chairman of the committee, was situated.

The Protestant work was accomplished first by acquiring as complete a list as possible of ministers who used films in their churches, making a total of 1,426 to whom were sent questionnaires. Replies came from 576, and upon their information the committee arrived at its findings. It was concluded that 64% used pictures in Sunday evening services, and many also in midweek services and on occasions in Lent. Seventeen had discontinued their Sunday shows after trial, and eighteen had finally stopped all use of films on various grounds, including those of safety, opposition of local theatres, lack of worthy pictures, unsatisfactory equipment—and expense. Many other statistics of interest and value were presented, and then followed some general conclusions which

Free Films Source Directory—published by the DeVry Corporation, 1111 Armitage Avenue, Chicago, 112 pp. 50c.

This new publication lists some 1300 films available free to non-theatrical audiences from many sources. Among the new free subjects listed are current wartime films on the Armed Forces, Wartime Production, Shipbuilding, Aviation, Vocational Training, etc. Each film is described and classified as to subject.

must have been slightly embarrassing to the Hays organization.

They were premised upon the statement that, as the church hesitated to purchase equipment until it might be assured of an adequate and continuous supply of picture material, it behooved the motion picture industry to provide the pictures, permit churchmen to edit them, and set up experimental non-theatrical exchanges in New York, Boston, Cleveland, Chicago and Los Angeles, the number ultimately to reach twelve in the United States and Canada. The churchmen, on their side, were willing to give certain help, but declared that they could not raise money to finance committee expenses, and therefore recommended, through the committee, that the industry do that, also. In short, the committee was quite satisfied of the worth of films in all phases of religious work—to bring the dwindling congregations back into the pews, and in church schools and missionary education—but it could not afford to pay for the service, and felt that it was only fair that the wealthy motion picture industry should underwrite the job. The entire report is a rather remarkable document. It deserves to be read for its own sake and to its full extent. I believe that I have sketched enough of it here, however, to show why the survey has not led to a forced development of religious films in America.

Churches, though, constitute a group in the non-theatrical field which is clearer-cut than most others—easier to apprehend, that is. The clergyman generally knows, without being persuaded, the tremendous force of screen entertainment. He probably already has film equipment of a kind. And beyond requiring a wholesome picture, he may be satisfied, as a rule, without expensive, tailor-made product. Indeed, being a naturally resourceful person, he can procure "free" films from the Government, the Y.M.C.A. or one of the university extension libraries, and, by his own, personal interpretations, can make them convey inspiring messages.

(To be continued)

HERE THEY ARE

A Trade Directory
for the Visual Field

FILMS

- Akin and Bagshaw, Inc.** (3)
1425 Williams St., Denver, Colo.
- Bailey Film Service** (3)
1651 Cosmo St., Hollywood, Calif.
- Bell & Howell Co.** (3)
1815 Larchmont Ave., Chicago
(See advertisement on page 117)
- Better Films** (2)
742A New Lots Ave., Brooklyn, N.Y.
(See advertisement on page 114)
- Brandon Films** (3)
1600 Broadway, New York City
(See advertisement on page 108)
- Bray Pictures Corp.** (3, 6)
729 Seventh Ave., New York City
(See advertisement on page 114)
- Castle Films** (3)
R C A Bldg., New York City
(See advertisement on page 81)
- College Film Center** (3, 5)
84 E. Randolph St., Chicago.
- Creative Educational Society** (1)
4th Fl., Coughlan Bldg.
Mankato, Minn.
- DeVry School Films** (3)
1111 Armitage Ave., Chicago
(See advertisement on page 82)
- Eastman Kodak Co.** (3)
Teaching Films Division
Rochester, N. Y.
(See advertisement on page 107)
- Eastman Kodak Stores, Inc.** (3)
Eastman Classroom Films
356 Madison Ave., New York City
- Erpi Classroom Films, Inc.** (2, 5)
1841 Broadway, New York City
(See advertisement on page 114)
- Father Hubbard Educational Films** (2)
188 W. Randolph St., Chicago
Santa Clara, Calif.
(See advertisement on page 110)
- Films, Inc.** (3)
330 W. 42nd St., New York City
64 E. Lake St., Chicago
314 S. W. Ninth Ave., Portland, Ore.
- Finer Films, Inc.** (2)
407 Westminster Ave.,
Los Angeles, Calif.
(See advertisement on page 112)
- General Films, Ltd.** (3, 6)
1924 Rose St., Regina, Sask.
156 King St., W. Toronto
- Walter O. Gutlohn, Inc.** (3)
25 W. 45th St., New York City
(See advertisement on page 112)
- Harvard Film Service** (3, 6)
Basement—Germanic Museum
Frisbie Pl., Cambridge, Mass.
- Hoffberg Productions, Inc.** (2, 5)
1600 Broadway, New York City
- Ideal Pictures Corp.** (3, 6)
28 E. Eighth St., Chicago, Ill.
(See advertisement on page 84)

- Manse Film Library** (3)
1521 Dana Ave., Cincinnati, O.
- Post Pictures Corp.** (3)
723 Seventh Ave., New York City
- The Princeton Film Center** (2)
106 Stockton St., Princeton, N. J.
- Swank's Motion Pictures** (3)
620 N. Skinker Blvd., St. Louis, Mo.
(See advertisement on page 109)
- Texas Visual Education Co.** (3)
305 West 10th St., Austin, Tex.
- Universal Pictures Co., Inc.** (5)
Rockefeller Center, New York City
(See advertisement on page 115)
- Vocational Guidance Films, Inc.** (2)
2718 Beaver Ave., Des Moines, Ia.
- Williams, Brown and Earle, Inc.** (3, 6)
918 Chestnut St., Philadelphia, Pa.
- Y.M.C.A. Motion Picture Bureau** (3)
347 Madison Ave., New York City
19 S. LaSalle St., Chicago
351 Turk St., San Francisco, Cal.
1700 Patterson Ave., Dallas, Tex.

MOTION PICTURE MACHINES and SUPPLIES

- The Ampro Corporation** (3)
2839 N. Western Ave., Chicago
(See advertisement on page 105)
- Bell & Howell Co.** (3)
1815 Larchmont Ave., Chicago
(See advertisement on page 117)
- DeVry Corporation** (3, 6)
1111 Armitage Ave., Chicago
(See advertisement on page 82)
- Eastman Kodak Stores, Inc.** (3)
Kodascope Libraries
356 Madison Ave., New York City
- General Films, Ltd.** (3, 6)
1924 Rose St., Regina, Sask.
156 King St., W. Toronto
- Ideal Pictures Corp.** (3, 6)
28 E. Eighth St., Chicago
(See advertisement on page 84)
- RCA Manufacturing Co., Inc.** (2)
Educational Dept., Camden, N. J.
(See advertisement on page 103)
- S. O. S. Cinema Supply Corp.** (3, 6)
449 W. 42nd St., New York City
- Texas Visual Education Co.** (3)
305 West 10th St., Austin, Tex.
- Victor Animatograph Corp.** (3)
Davenport, Iowa
(See advertisement on inside front cover)
- Williams, Brown and Earle, Inc.** (3, 6)
918 Chestnut St., Philadelphia, Pa.

SCREENS

- Society for Visual Education, Inc.**
100 E. Ohio St., Chicago, Ill.
(See advertisement on outside back cover)
- Williams, Brown and Earle, Inc.**
918 Chestnut St., Philadelphia, Pa.

SLIDES AND FILMSTRIPS

- Ideal Pictures Corp.**
28 E. Eighth St., Chicago, Ill.
(See advertisement on page 84)
- The Jam Handy Organization**
2900 E. Grand Blvd., Detroit, Mich.
(See advertisement on pages 109, 113)
- Keystone View Co.**
Meadville, Pa.
(See advertisement on page 85)
- Klein & Goodman**
18 S. 10th St., Philadelphia, Pa.
- Radio-Mat Slide Co., Inc.**
222 Oakridge Blvd.,
Daytona Beach, Fla.
(See advertisement on page 114)
- Society for Visual Education, Inc.**
100 E. Ohio St., Chicago, Ill.
(See advertisement on outside back cover)
- Visual Sciences**
Suffern, New York
(See advertisement on page 115)
- Williams, Brown and Earle, Inc.**
918 Chestnut St., Philadelphia, Pa.

STEREOPTICONS and OPAQUE PROJECTORS

- Bausch and Lomb Optical Co.**
Rochester, N. Y.
(See advertisement on inside back cover)
- DeVry Corporation**
1111 Armitage Ave., Chicago
(See advertisement on page 82)
- General Films Ltd.**
1924 Rose St., Regina, Sask.
156 King St., W. Toronto
- Keystone View Co.**
Meadville, Pa.
(See advertisement on page 85)
- Society for Visual Education, Inc.**
100 E. Ohio St., Chicago, Ill.
(See advertisement on outside back cover)
- Spencer Lens Co.**
19 Doat St., Buffalo, N. Y.
(See advertisement on page 111)
- Williams, Brown and Earle, Inc.**
918 Chestnut St., Philadelphia, Pa.

REFERENCE NUMBERS

- (1) indicates 16 mm silent.
- (2) indicates 16 mm sound.
- (3) indicates 16 mm sound and silent.
- (4) indicates 35 mm silent.
- (5) indicates 35 mm sound.
- (6) indicates 35 mm sound and silent.

EDUCATIONAL SCREEN

THE MAGAZINE DEVOTED TO AUDIO-VISUAL AIDS IN EDUCATION

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Kansas City, Mo.
Teachers Library





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Thus our modern educational institutions are equipping the youth of the nation for scientific work in war production—a far cry from the little red schoolhouse of early America!



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*E. S. M. W. T.— *Engineering, Science, Management, War Training.*

The EDUCATIONAL SCREEN

THE EDUCATIONAL SCREEN
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APRIL, 1943

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New among the thousands of films available to you through the Filmosound Library are "*The Human Body in First Aid*," "*American Handicrafts*," "*Henry Browne, Farmer*" (new OWI film), and "*Divide and Conquer*," a Warner Bros. production repudiating the theories of the "master race" and revealing its brutalities. Mail coupon for film catalog.

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Without obligation, please send me:
- () Detailed information on Reconditioning Service.
 - () Filmosound Library Catalog Supplement 1943A listing preinduction and other new training films.
 - () Data on Emergency First Aid films.
 - () Catalog of British Information Service films.
 - () Educational film catalog.

I now have..... have not..... your 1942 film catalogs.

Name.....

Address.....

City..... State.....

School-Made Kodachrome Slide Units

BY JON B. LEDER

Principal, P. S. No. 78, Brooklyn, New York

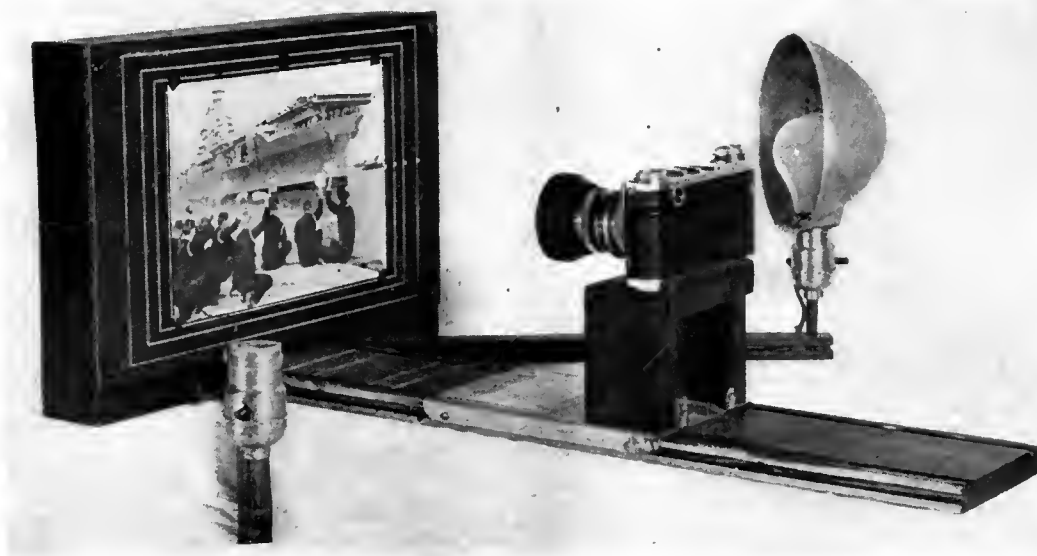
Presenting values to be derived from school creation of original slide units, with detailed advice as to photographic procedure.

READERS of the EDUCATIONAL SCREEN are too familiar with the educational values of slides to need to be reminded of them. The creation of original units of work, however, entails activities of inestimable additional benefit to pupils who share in the undertaking. This article will attempt to describe these values and the technique of producing a series of Kodachrome slides.

The slides to be described were produced by photographing on 35 millimeter color film a series of unified subjects prepared by various classes in the fourth to sixth grades. The initial cost of the Kodachrome film used includes processing at Rochester, and the return

Posing for pictures involves planning, dramatization, costume design and execution, and construction of backgrounds. Other materials to be photographed involve construction work on models, pictorial representation, graphic representation, map making, and the study of color harmony.

The amount of time to be devoted to the production of a unit will vary, of course, with the nature of the unit and the originality of teacher and pupils. The units completed at the writer's school required from four to six weeks of part-time effort, about two hours daily being the maximum of class time. Varying amounts of after-school research, construction, sewing, etc. were contributed as well. In view of the many desirable activities that may be integrated in the project, it is safe to say that a considerably larger share of class time may be profitably devoted to a well-planned unit. In every case, teachers reported that their children looked forward with the greatest eagerness to their "slide"



Camera and easel arrangement for photographing plane surfaces.

of the film to the purchaser in the form of mounted 2x2 slides. It is thus only necessary to prepare and photograph suitable sub-titles on black-and-white film to complete each set of slides. The total film cost for a set of eighteen color slides and eighteen monochrome titles is approximately three dollars.

The subject of a series of slides may be a unit in social studies, biography, hygiene, science, art, nature—in fact, any subject that lends itself to visual instruction. Under the direction of a competent teacher, even a kindergarten class is perfectly capable of producing a useful and attractive series of slides. There is, of course, no upper limit to the grade that can usefully engage in this activity.

Such an undertaking includes the socializing experience of conferences dealing with the subject of the unit, the make-up of individual slides, the wording of sub-titles, etc. Naturally, research work and excursions are very much in order and are intrinsically motivated.

periods, whether the work of the particular period involved construction, research, language activities, or what not.

When a series of slides has been completed, pupils from the class may undertake to exhibit it to other classes and supplement it orally. Every completed unit thus becomes part of a cumulative school library of permanent value. Such units have the further virtue of having been made to order to fit each school's curriculum.

Materials to be photographed may include children in costume, dioramas, models, paintings, dolls, maps, graphs, and reproductions. It is desirable to set up a unified aim and strive for a variety of relevant materials rather than to yield to the temptation of using materials at hand and perhaps thereby sacrifice the educational unity and effectiveness of the series. It is better to use genuinely original materials than to attempt to rival commercially produced slides by photographing commercially prepared pictures.

Throughout the progress of the undertaking, the writer emphasized to teachers the relative unimportance of technical perfection, where this could be achieved only at the sacrifice of originality. It is easy to copy a textbook illustration photographically, but the educational values described above are thereby largely short-circuited. Moreover, the original drawings of children have a vitality seldom found in textbook pictures. The accompanying illustration is reproduced from a color slide of which the original was about eighteen by twenty-seven inches in size, done in lovely pastel colors by a fourth grade child.

The title of this particular unit was "Old China"; other classes did units on Benjamin Franklin, Andrew Jackson, The Pilgrims, Brazilian Rubber, Health Habits, etc.

Although it would be an exaggeration to assert that any snapshot taker can produce successful Kodachrome slides, it is nevertheless true that one need not be a professional photographer to achieve perfectly satisfactory results. Anyone who can produce acceptable photographs under artificial light, can undoubtedly do at least as well with Kodachrome. The fact that processing is included in the cost of the film removes at least the variable of developing and printing.

The minimum equipment required includes a suitable 35 millimeter camera, tripod, copying easel, lights, and lens extension tubes. As in most photography, the quality and cost of the equipment may vary considerably, with an accompanying variation in results which is not, however, directly proportional to the difference in cost. For example, although it cannot be denied that a Contax camera costing \$250.00 will produce better results than an Argus costing \$35.00, the difference is slight enough to be apparent to only the most critical observer. Moreover, many excellent features of the Contax camera which serve to raise its price are of no particular value for our immediate purpose, however desirable they may be for general or otherwise specialized photography. Thus, while the writer's Contax has an ultra-rapid f-1.5 lens, no picture in the project was taken at a lens opening greater than f-4.5, which falls well within the range of even the Argus camera.

The chief requirement of the camera is one that is not met by all makes, and is in fact lacking on several that are far from inexpensive. That is, the lens must be demountable so that an extension ring or tube may be inserted in order to achieve proper focus at distances as close as ten inches. This is particularly necessary in photographing typewritten sub-titles, and other small subjects.

As the project will probably involve a considerable amount of "copying," i. e., photographing paintings, drawings, maps, and other plane surfaces, it is essential to purchase or construct a suitable copying easel, which greatly reduces the time and trouble involved. The illustration shows a very satisfactory home-made affair, which has served admirably. It consists of an upright wooden surface, about fourteen by twenty-one inches in size, fixed at right angles to a small sliding platform which carries the camera, mounted by its tripod screw.

After the camera has been mounted, it is slid up close to the easel surface, so that the lens may be accurately centered upon the easel, after which the easel is marked



A child's colored drawing which was reproduced on a Kodachrome slide for a unit on China.

off in numbered rectangles, at half-inch intervals, each rectangle retaining the proportions of two to three, as the picture size is twenty-four by thirty-six millimeters. These rectangles are indispensable for rapid and accurate work, particularly if the camera chosen has a removable back, which permits ground-glass focusing.

If the latter is the case, the camera is mounted on its platform, and accurate focus achieved on the ground-glass for each rectangle in succession. At such close distances, it will be necessary to use the extension rings or tube mentioned above, and perhaps also one or more supplementary slip-on lenses of the Proxar type. American-made supplementary lenses are perfectly satisfactory, and cost only about two dollars apiece. As each correct focus is achieved, the proper setting of the sliding platform is marked by a permanent line on the "track," numbered to correspond with the respective rectangle. The lens setting is also marked at this line.

Thus, once the easel has been marked for every rectangle, all that is necessary to photograph a given drawing is to center the drawing on the easel, note which rectangle most closely approximates the drawing in size, and proceed to focus the camera according to the rectangle selected. Some such procedure is absolutely necessary to insure accurate framing and focus, as the "finder" of any camera is inoperative at distances closer than three feet, and inaccurate even at three feet.

The illustration also shows the lights and reflectors used with the easel. (One reflector has been removed to avoid blocking the easel.) The lights need not be stronger than sixty watts, as long exposures may easily be given. The essential precaution to be observed is that each light should be at an angle of at least forty-five degrees to the picture, in order to avoid undesirable reflections.

(Concluded on page 146)

The Oklahoma Plan for State Wide Use



THURMAN WHITE
State War Film Coordinator
Visual Education Department
University of Oklahoma, Norman

An advanced Americanization class for Japanese students. ("Japanese Relocation")

AT THE START of the war Oklahoma had eight major educational film lending libraries and it is to these that we must look today for the distribution of the government's 16mm War Information Films. Five of the eight are located in state institutions of higher learning—the University of Oklahoma (Norman), A. & M. College (Stillwater), Northeastern State College (Tahlequah), Southeastern State College (Durant), and East Central State College (Ada). The other three are commercial libraries located in Oklahoma City—The Camera Shoppe, The Oklahoma Visual Education Company, and H. O. Davis.

The Situation

Although the Golden Report shows only 275 projectors for Oklahoma, a rather common estimate by these library directors is that there are over 400 projectors in the state. Normally occupied with the distribution of library owned films or those deposited by industry, these Oklahoma libraries now have the additional task of circulating government war films. The problem which they face is: How obtain the most effective use, widest circulation, and largest aggregate Oklahoma audience for such motion pictures?

These eight distributors have sat down and explored together the possible answers to these questions. Since the government, through the Office of War Information, is depositing the prints without charge and allowing only the very small service fee of 50c per subject (25c for each additional subject per shipment) there is absolutely no profit to anyone in the plan which has been formulated. But each library feels that it is responsible to the citizens whom it serves for providing them

with needed information. In our country we are unsafe to the extent that we are uninformed. It is by the choice of the people that our government operates. War time decisions must be made upon reliable information and Oklahoma film libraries feel that the most powerful and informative media to this end are the government's official war films.

These libraries are therefore agreed cooperatively to



Household goods essential to the war effort. ("Salvage")

of War Information Films

All accompanying illustrations are from the films released by the Office of War Information, Washington

Farmer Browne, Negro farmer, doing his part to win the war. ("Henry Browne, Farmer")



distribute these films to Oklahomans. They have elected a State War Film Co-ordinator to clear their mutual problems of distribution, and have also authorized him to invite statewide organizations, communities, and colleges to appoint Associate War Film Co-ordinators to carry out a state-wide plan of utilization. Such an invitation has been extended to the following groups: Junior Chamber of Commerce, Kiwanis Club, American

Association of University Women, Lions Club, Business and Professional Women's Club, Rotary Club, Chamber of Commerce, American Legion, Oklahoma Congress of Parents and Teachers, League of Women Voters, and the Oklahoma Education Association. A like invitation has been extended to each college president in the state. Also, the State Department of Education has requested every superintendent in Oklahoma whose school owns a 16mm projector to appoint a Community Co-ordinator. The response has been most gratifying.

It is planned to conduct the business of the Co-ordinators by correspondence. No meeting of Community or College War Film Co-ordinators is contemplated. From time to time it may be advisable for the Associate Co-ordinators to meet, but only in the event of an emergency effecting the entire scheme of distribution and utilization.

The Associate Co-ordinator

The Associate War Film Co-ordinators are designated by the president or governing board of state-wide organizations. They have three major responsibilities: To inform their membership, through their house organs and other bulletins, (1) of the titles and descriptions of the films available, (2) of the best ways to use these motion pictures, and (3) of the correct procedure for obtaining the desired films.

The films may be used in a variety of ways. They may be shown at regular meetings of local groups and in such cases there are several techniques which may be employed. They may be shown for 15 or 20 minutes at the start or close of the meeting; or they may be shown as a part of the program with a speaker to follow



"Keep fit to do your bit" is the theme of "Keeping Fit."

the film and discuss the subject matter shown; or they may be used in a film forum with a panel of discussants to analyze the film and supplement the topic with additional information not shown in the film; or the entire program may be war motion pictures.

Local groups, in order to obtain showings, should know their Community War Film Co-ordinator. Their school superintendent can tell them who it is. If for any reason the Community Co-ordinator can not secure a particular film, the local group may write direct to the nearest film library, or the one of their preference.

The Community Co-ordinator

The Community War Film Co-ordinator is usually appointed by the school superintendent at the request of the State Department of Education. A school which has made such an appointment has a certificate so stating from the State Department. Usually the person named is the school's Director of Audio-Visual Aids, but he may be a person not even connected with the schools but active in the civilian war effort. The responsibilities of the Community Co-ordinators are: (1) To inform local groups of the titles and descriptions of films received in the community; (2) To arrange bookings for shipment of films to serve all groups which wish to use them, so as to obtain a maximum use of the films while they are in the community; (3) To assist local groups in obtaining projector and operator when needed; (4) To suggest ways of using the War Information pictures; and finally (5) To see to it that the required report cards are mailed to Washington for each group that uses the films.

Descriptions of the films are furnished by bulletins released from time to time as new subjects are placed on deposit in Oklahoma. In most communities the Co-ordinator will telephone the program chairman of various groups each time a shipment is received in order to maintain contact. This is the key to the success of a community informational program through motion pictures. The Community Co-ordinator must constantly make known what he has available. No group in the community should receive a shipment of war films (as occasionally obtained direct from an outside source) without notifying the Co-ordinator that the subjects are in town and available for other groups to use. It is much better, of course, for all these motion pictures to be shipped to one person—the Community War Film Co-ordinator—and then for him to arrange the local bookings. Conflicts, of course, must be avoided but the pictures should be shown as many times during the day as possible—for example: in the morning at a High School assembly; at noon at the Chamber of Commerce; in the afternoon at a P.T.A.; in the evening at a Methodist Church dinner; and at night to the American Legion. In spite of the fact that a shipment of film might be thus busy every day while in a community, there will often be one group meeting the following week wishing to use the same pictures. The Co-ordinator must not be tempted. If he cannot obtain permission to keep the films for an additional period, it is absolutely necessary that they be returned on time. Other-

wise the next community will be disappointed.

The majority of groups will need to borrow a 16mm sound projector and have an operator provided for them. If called upon to do so, the Community Co-ordinator will arrange for these. Now, obviously, only one person is needed to handle the equipment and run the show, but if the Co-ordinator is depended upon to make such arrangements rather frequently he may need to designate a permanent "committee in charge of showings." Such a plan has been adopted in the cities of Birmingham and Atlanta.

In addition to set programs, as offered to the Associate Co-ordinators, the Community Co-ordinators may wish to sponsor a general community "Victory" motion picture show. This is a full evening of war pictures for the general public and has been a very popular evening each week in several Oklahoma cities. With regard to the report cards, which must be mailed to Washington after each showing, suffice it to say that the more reports mailed, the more films will be deposited in Oklahoma for use. A quantity of cards is included with every shipment.

The College Co-ordinator

The College War Film Co-ordinators are appointed by the Presidents of Oklahoma colleges. Their responsibilities are: (1) To advise student organizations and clubs of the films which are available; (2) To arrange for general campus showings; (3) To book films desired for the college campus from the nearest or preferred library; and (4) To assure the return of the government report card to Washington.

Student groups use the war films in a number of interesting ways. On one campus a men's dormitory shows films for 20 to 30 minutes at their regular weekly assembly and then has a panel or speaker follow with analysis and comments on the subject; another group opens and closes each meeting with a war film. In general, the suggestions for program use are applicable to the campus.

Professors are quick to adapt the material presented by films related to their courses. In one instance, a complete course for college credit is planned with the war films as the basis. The outline follows the topics of the pictures. A series of class meetings will be held on: (1) the theatres of war; (2) our armed forces; (3) the home front, and (4) the United Nations.

A great deal of information is already available for the use of the Co-ordinators. Most of it is mailed to the Co-ordinator upon receipt of his appointment. Additional material may be obtained from time to time by writing to the State War Film Co-ordinator. The following free materials are available: (1) Mimeographed releases by the Oklahoma film libraries; (2) List of United States War Information Films (periodical), Office of War Information, Bureau of Motion Pictures, Washington, D. C.; (3) The Other Americas Through Films and Records, American Council on Education, Washington, D. C. (1942); (4) Films for Defense, United States Office of Civilian Defense, Washington, D. C. (O.C.D. Publication No. 3620); (5) 28" x 44" lobby posters from the State Co-ordinator, and (6) 8½" x 11" dodgers from the State Co-ordinator.

Audio Visual Aids at Work in Signal Corps Training

A SEVEN thousand five hundred dollar, cellophane-wrapped cutaway motor, parts of Diesel motors worn in actual use, and made-to-order glass slides are among the many audio-visual aids used at the Electronics Power School of the Lexington Signal Depot, huge Signal Corps training center and depot at Lexington, Kentucky.

Part of a training program active in thirty-eight states, this school is only one of the Post Schools under the direction of Colonel Laurence Watts, Depot Commanding Officer. Hundreds of Signal Corps men have been trained in the repair, assembly, and maintenance of internal combustion motors, electric motors, transformers, generators and other equipment used to furnish power to communications devices in the field of action.

In every thousand men inducted into the armed forces, a minimum of fifteen must be radio operators and mechanics. The meager supply of men already trained in this field—service men and “ham” operators—was exhausted long before the Selective Service system began to dip into manpower reserves. This left raw recruits to be turned into efficiently trained communications experts overnight; to accomplish this training, the Signal Corps greatly expanded its peacetime program by enlarging old plants and building new ones.

Major W. Gayle Starnes, former D.V.I. president and University of Kentucky professor in audio-visual education, headed the organization of the training program at the Lexington Signal Depot. The Electronics Power Supply School is but a small part of the whole training program at this Depot, but it presents a representative picture of the wide use of audio-visual aids carried out there.

The use of audio-visual aids was not accidental, but was the result of a long-range, carefully-planned program. Time and thoroughness were the two most important considerations in the training of Signal Corps personnel, and Major Starnes at the outset declared his intention to use audio-visual aids to the fullest to attain these goals. After combing the field for valuable aids, the curriculum was built with these aids integrated with subject-matter.

Visual materials and methods as used at the Lexington Signal Depot, one of the Post Schools of the U. S. Signal Corps.

GORDON C. GODBEY
Training Literature and Aids
Lexington, Kentucky

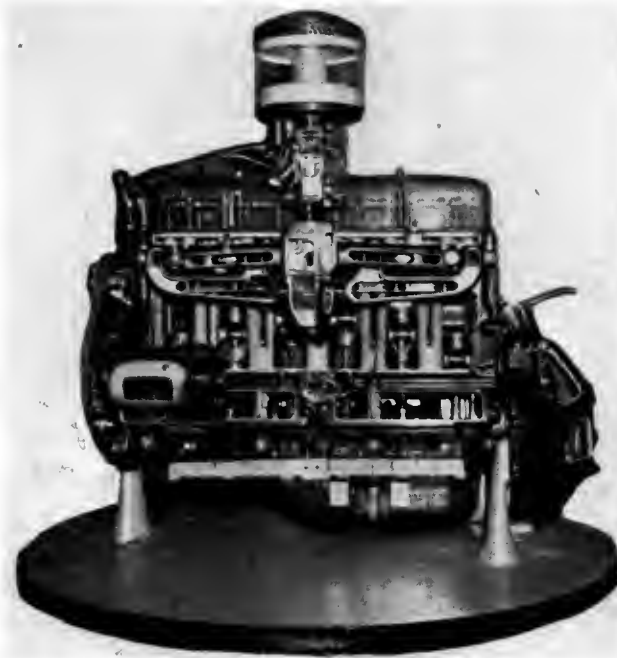
The film service of the University of Kentucky, under the direction of Louis Clifton, was made available to the training program. From this service many motion pictures were obtained for introductory

or back-ground material, including such subjects as: “Molecular Theory of Matter,” “Electrons,” “Magnetic Effects of Electricity,” “Four-stroke Cycle Gas Engine” and others. Motion pictures of a problem-solving nature were selected from the Basic Field Manual issued by the War Department. These motion pictures were procured for the library of the Literature and Aids Section of the Depot and made available to the schools on call. Several film-strip sets dealing with subject matter of the curriculum were also found in the Field Manual.

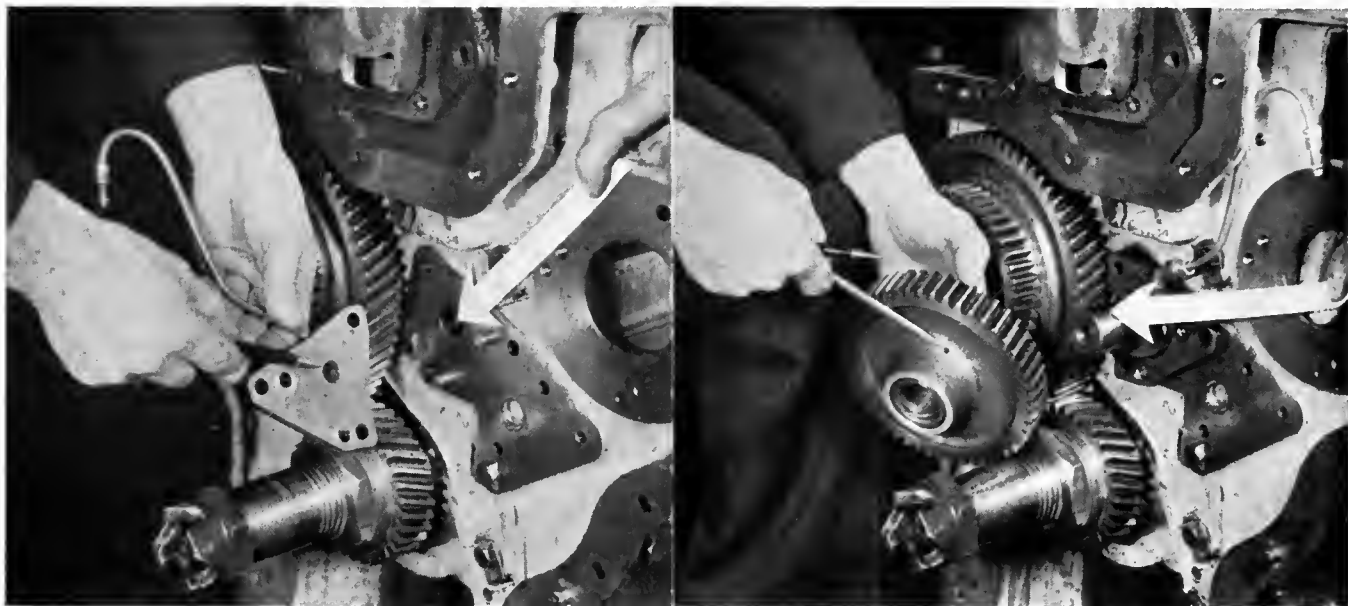
After careful selection of audio-visual aids for the training program, the Training Division took steps to insure proper use of

these aids. Clyde Wilson, civilian director of the Electronics Power Supply School, directed the instructors to preview visual materials and to analyze them for salient points. Students were prepared for the showing of motion pictures and film strips; instructors often lectured briefly during a silent showing and called attention to pertinent facts or stopped the showing to call attention to parallel action in laboratory apparatus; and, almost without exception, examinations followed showings, so that audio-visual materials definitely meant study—not entertainment—to the trainees.

Very few slides available were found to be applicable to the particular training course at the Electronics Power Supply School. On ascertaining this, Mr. Wilson called the instructors and supervisors together, gathered their ideas, and sent an order for sets of glass two-by-two inch slides to the Literature and



Cutaway internal combustion motor used in instruction.



Slide material—left, method of tracing movement of fuel in motor; right, gear lock on the Caterpillar Diesel.

Aids Section. Lieutenant Coleman E. Alford and Nicholas W. Williams, military and civilian heads of the section respectively, set photographers and draftsmen to work on the job and produced the needed slides in less than eight hours of steady work.

Another service provided by the Literature and Aids Section was the production of "blow-ups," forty by sixty inches, on heavy white cardboard. These represented enlargements of intricate parts of apparatus being studied. Frequently several colors were used to distinguish wires, small parts, or action of explosions, electronic movement, etc. Charts of similar size showing application of principles of physics, or mathematical formulae, were also made and used in the school.

Not content with visual aids in two dimensions, Mr. Wilson arranged with General Motors Corporation for the cut-away motor previously mentioned. This motor showed the action of all moving parts of a motor and was much used in class work. A Diesel motor in sections was secured from the Cummings Diesel Company, together with parts subject to excessive wear, all properly labeled to show points of strain. Models to scale of other units were used in teaching, some being constructed so that each separate part could be taken off and discussed.

The aid considered best in teaching was, as might have been expected, the actual equipment with which men would work in service. Laboratory work was centered around motors, generators, transformers, and the units and parts that make them up.

The use of audio-visual aids, important as it was to the training program, did not end in the classroom. In an effort to supply wholesome recreation and entertainment to the trainees, motion pictures from the University of Kentucky film library were shown after working hours or at other leisure moments. These pictures were selected dramatic productions and travelogs. Morale-building pictures on patriotic themes were also shown.

Signal Corps men are scattered over the globe with

the American fighting forces; sprinkled in among them are graduates from the Lexington Signal Depot's Electronics Power Supply School. It is a matter of record that they are advancing in rank and performing well their vital tasks, wherever they may be. Audio-visual aids are doing a large part to GET THE MESSAGE THROUGH.

Weekly United Nations Film Programs in Chicago

The following films on the United Nations are scheduled for showing at the International Relations Center, 84 East Randolph Street, Chicago:

April 20: *Ordinary People* (courage with which Londoners withstood the Blitz); *Brazil, Mexican Moods* (two films from the Office of the Coordinator of Inter-American Affairs); *The Argentine Question*; *Battle of Brains**, (the scientist as a deviser of victory); *Battleships** (a tour of (H.M.S. King George V).

April 27: *Jane Brown Changes Her Job* (a clerical worker gets a job in an aircraft factory); *Women Are Warriors* (women of the United States mobilize for war); *Five and Under* (caring for children whose mothers work in factories); *The Price of Victory** (Vice-President Wallace speaks on freedom); *Tools of War** (the arsenal behind the allies.)

Among the films to be shown on future programs are *Smoke and Steel* (production of munitions); *Strategy of Metals* (how lack of essential war metals has influenced Nazi campaign plans); *Fighting Ships* (emphasizing importance of maximum production); *Negro Colleges in Wartime*.

These film programs are presented every Tuesday at 12:45 noon and again at 7:30 P.M. (* Indicates additional titles included in evening showing.) The subjects are selected from the libraries of the Office of War Information, British Information Services, and National Film Board of Canada.

MOTION PICTURES— NOT FOR THEATRES

Part 46.—Department store auditoriums and shop window displays are among the many outlets for non-theatrical films. History shows that each has its own specialized technique

By ARTHUR EDWIN KROWS

Return of the Store Show

TURNING now to a commercial division, where sentiment is admittedly less potent as a force in obtaining desired results, there may be noticed a few efforts to realize the distribution possibilities of the nation's department stores. The constructive idea of organizing these as a chain of exhibition places primarily for a regular, recurring service of advertising films, first hurst upon some enterprising promoter's brain years ago. In the interval since, many undertakings to realize the dream have stumbled, on the way, into the abyss of failure. Most of the enterprises have not even appeared in the records, chiefly because they have been too insignificant in an attempt which takes, in addition to vision, capital with a long sustained power. The concept of department store exhibition has not even yet been well provided. It still requires tests, and, for that matter, test materials, too.

The most persistent attempts in the beginning were probably made by the garment trades, inspired by seeing the favorable public reaction to fashion sequences in the theatrical newsreels. That show in Harris-Emery's department store in Des Moines, in September, 1916, featured a screening of Pathé's fashion pictures. Those belonged to a new series produced under the direction of Florence Rose, who had been engaged about three months earlier to conduct a style department regularly in "Pathé News." The "Hearst-Selig News Pictorial" had started a fashion department under Lady Duff-Gordon as early as March, 1915, and, in September of that same year, World Film Corporation, headed by the ever-adventurous William A. Brady, had photographed Mrs. Belle Armstrong Whitney's Fashion Show current at the George M. Cohan Theatre in New York. The idea was caught up first by the women's dress goods houses, then by the milliners and next by the furriers. Adolph Zukor had been a furrier. Who knows but that the circumstance was partly responsible for turning men of his old trade to this dangerously alluring outside scheme?

Even in such sporadic and generally unsatisfactory efforts, as were made in this line, there were many lessons to be learned; and some day someone may garner a harvest of useful experience by bringing them together. For example, the store owner found unexpected difficulties in providing a place for the show. There were also the necessary darkening of the room; choosing the advisable day and hour; the problem of panic hazards (even greater than those of fire); ventilation; what constituted comfortable, safe and efficient seating for transient spectators; how the neighboring theatre

owner felt about it all; and the necessary "tie-up" between the buying desire, presumably aroused by the exhibition on the screen, and the convenience of the actual goods, which might be on the upper floor when the show was in the basement. It was a new apparatus which the store owner was endeavoring to use, and, resembling the teacher with unfamiliar instruments of visual instruction, he had to fit it into his previously accustomed scheme of operation.

For the advertisers who tried to utilize the opportunity there was the painful discovery that color was vitally needed for attractive screen presentations of many articles, with corresponding increases in



The Eastman Business Kodalith was a promotion of the early 30's. Projection was against rear of the case that contained it while standing directly on the customer's desk.

production and print costs; that audiences in department stores are preponderantly women and children, with less desire to see a show than to sit briefly during their shopping tours to rest; that many prints were needed to cover the country because styles changed too rapidly for any store to wait for the picture. All store owners wished, indeed, to be ahead of the fashion. But I am trying not to submit a complete list of these many considerations, merely to indicate their kind and special character.

Late in 1921 an important trade paper, the *Dry Goods Economist*, seemed to have succumbed to the fascination of the idea, and was believed to have backed an enterprise separately organized in New York City in the spring of 1922, the *Economist Film Service*. For purposes

of operation this latter concern secured forty-five Pathescopes.

But, despite all difficulties, the department store field has drawn an increasing number of organizations to serve it and, in recent seasons, their determination to become established there has been extraordinary. The National Retail Dry Goods Association—known to the trade most of the time as the N.R.D.G.A.—has discussed film projects for this purpose at virtually every convention in the past dozen years. At its New York City convention in January, 1933, demonstration space was taken by a concern called Mutual Films—not to be confused with the celebrated Mutual Film Corporation of a score of years earlier. It was addressed at 729 Seventh Avenue and was described as specializing in producing department store style films, providing all necessary equipment therefor. On the same occasion the sales promotion division of the Association made a report recommending the more extended use of films of this sort by its members, confirming those encouraging views concerning sales and personnel training pictures, which had been expressed at the convention in February, 1930.

In the early summer of 1935, Fashion Magazine of the Screen Corporation, of New York, presented at Macy's in that city, the first of an announced series of twelve two-reel, 16mm talking pictures for department stores, production directed by Lem F. Kennedy. They were to be released monthly to one store in each city, and it was stated that nearly one hundred emporiums had signed to present them. The opening number "dramatized" various nationally advertised products, including Underwood Typewriters, Oshkosh Luggage, Simmons Mattresses, Viscose Yarn, Kathleen Mary Quinlan Cosmetics, Ivory Flakes, H. & W. Corsets and a number of dress lines. President of the company was Louis Urpang. So far as I am able to determine, the announced series was not completed.

The idea had considerable merit, however. It closely resembled, and may even have been inspired by, a plan originated and proposed about 1930 to several non-theatrical producers in New York City by a Miss Stuart, a specialist in interior decoration. Her engaging thought was to teach the principles of home furnishings, using as illustrations standard products supplied in combination by advertisers, who, of course, would contribute their respective shares in defraying the costs of production and distribution. What blocked realization of that scheme was that the advertisers would not participate without assurance of circulation, and circulation could not be assured without proofs of advertising support. Just another instance of a very familiar vicious circle in the non-theatrical field. The dream of

a department store circuit will probably be realized some day, because it persists. In January, 1938, the magazine *House Beautiful* was reported to be producing a film on housewares for department store exhibition, and I have no doubt that other projects of the sort are in embryo at this very moment.

Store circuits which have developed more noticeably have been in show rooms of the automobile dealers chains. In the first place, the automotive field is richly supplied with reels explaining the parts and advantages of the various leading makes; in the second, they depend for promotional ideas and exploitation devices on the trained advertising men who work up the interrelated forms and send them forth from the manufacturers' own headquarters. The Ford, General Motors and Chrysler organizations all are heavy providers of such films. In the lesser communities the preferred auto sales apparatus is slide-film; but there is no lack of appreciation of the more elaborate setup. The local manager works earnestly, and usually with success, to have the available motion picture reels projected as educational items in the neighborhood theatres.

Birth of the Ampro

THE shop window circuit once bade fair to flourish especially in the years beginning about 1925. The credit for that must go primarily to the Capitol Continuous Projector, originated by William C. Raedeker and associates, which, by an ingenious and efficient operating principle, ran its film endlessly with a minimum of wear and tear and a high assurance of safety. The film, fed back into the middle of the reel, was 16mm, all housed in a cabinet or case, a small screen being attached and set in a shadow box for visibility in sunlight. Full capacity (rarely approached) provided sufficient of the narrow film to meet concentrated spectator attention for nearly an hour. But the sponsors here also had to learn special techniques. Crowds stopping to view one of these window shows impeded traffic, blocked the window, and frequently obstructed the entrance to the shop. Spectators in such situations, therefore, should not be held too long; certain experimenters hold that one minute is the advisable limit. But many of the advertisers who booked in on the Capitol circuit owned industrial reels which had been circulated successfully for them by the Y.M.C.A. Motion Picture Bureau, perhaps, and they could not see why these same subjects should not be just as effective here without compression.

Reference to the Capitol calls for some intercalary text because out of the experience earned in producing and developing that projector arose the Ampro, one of the most highly esteemed machines in non-theatrical use today. Walter E. Greene, an early associate of Hiram Abrams at Paramount and founder of American Releasing Corporation, had become interested



In 1925 the U.S. Government purchased a number of Capitol Projectors. Here is the then Secretary of the Navy, Lyman H. Wilbur, examining a specimen machine just acquired by the Department of Agriculture.

in the Capitol to the extent of investing upwards of \$100,000 in its promotion. As the market response proved unsatisfactory to him, he decided to withdraw, and James Gausman, the Treasurer, arranged for additional finances for the corporation from new people. L. R. Wasey of the Erwin Wasey Advertising Agency, who saw the possibilities of this method in promoting advertising, was one of the new investors, and he placed a sizeable order for the machines to develop the proposed field. Thus is said to have been returned to Greene a large part of his investment. However, this method of advertising was new and the advertising agencies were cautious in recommending to their clientele the benefits and advantages, and finally the Capitol company liquidated and abandoned the enterprise in 1927.

From 1924 to 1927 the Capitol was manufactured by the Universal Stamping and Manufacturing Company, a large factory in Chicago operated by Axel A. Monson. He had his own ideas about non-theatrical opportunities and with this latest setback to the Capitol, he decided not to lose the benefits of experience already gained. So in 1927 he, together with his chief engineer, A. Shapiro, began working on a machine which was to become known as the Ampro. Between them they ironed out the problems in the design for practical production and after costly and extensive tests, it was reported ready late in 1929.

From 1930 to 1934 experiments were conducted to provide a sound reproducing model and this presently appeared under the name "Amprosound."

The Ampro Corporation remained organized as a subsidiary selling company until 1940 in which year the Universal Stamping and Manufacturing Company itself assumed the name.

The Ampro projector was introduced to the public through its own sales department under the guidance and supervision of Harry Monson, son of the founder. Since that time distributors and dealers have been established all over the United States and in some forty foreign countries. In charge of the New York territory is Frank Rogers, especially well known to the theatrical field for his admirable service as an Erpi manager when Western Electric sound pictures arrived.

A commercial film distribution plan which seems to have had constructive possibilities was announced from the New York headquarters of the National Association of Manufacturers June 24, 1923. With reasonable cooperation on the part of member industrialists it might have succeeded. The only serious drawback discernible to me was that it aimed in large measure to duplicate service already rendered by the Y.M.C.A., the Bureau of Commercial Economics, and smaller, regional distributors of "free" films. It is more than likely that many owners of industrial pictures preferred not to disturb their arrangements currently and satisfactorily in force with these agencies. Something to do with their reluctance may have been a fear of stirring discontent among workers in one line by having them see pictures of more attractive labor conditions in another.

Trade associations commonly have little power in themselves, save in periods of defense, when the full strength of membership is thrown behind them. In peaceful intervals the executive officers are frequently hard put to keep going. But the situation is different when the association holds property of some sort in which all members have a community interest. It may take the form of a trade school, possibly, or an industrial foundation, or revenue-bearing investments. It does not seem to matter especially what

it is as long as the members are made anxious for its continuance and for that reason actively support the association even in peaceful times. A system of distributing motion picture programs is an obvious, if not tremendously important, opportunity to create a community interest of the required type, especially when—as in the case of the National Association of Manufacturers—nearly all of the leading members individually own industrial reels of definite value.

The N.A.M. plan here was not just to supply films to the member groups, the Association headquarters acting as clearing-house for the reels owned by different companies, but it was to find public outlets in those local places "such as churches, schools and clubs" where such exhibitions were desired. Hence the plan was broadly described as "a national, non-commercial motion picture service to supply public and private exhibitors with educational and Americanization films, . . . to be free, and in the general interest of industrial education and industrial betterment." It was "to be made possible by the cooperation of all State manufacturing associations in pivotal sections, with the National Association, whose headquarters are in New York." Pictures were to be rotated through the regional centers each month, thus changing the programs available in each locality twelve times a year.

If mutual benefit associations could be continuously alive, and were not obliged by the natural indolence of mankind to go into long seasons of hibernation, they could do a great deal to develop the non-theatrical field merely by arranging efficient distribution of their own propaganda through their own members, not to speak of advantages of cooperative buying of material. And this does not apply only to trade circuits. The Audubon Societies, Societies for the Prevention of Cruelty to Animals, and Humane Societies, could make a century of progress in public education if they would properly avail themselves of that rich library of nature films which, in February, 1936, was exhibited in 240 successive reels, or twenty-two miles of celluloid, at the American Wild Life Conference in Washington.

Many societies have tried to overcome their own promotional film inertia with various ingenious arrangements; but the idea of developing a membership motion picture circuit just does not seem to work for any considerable time. The Society of Mechanical Engineers has its films. So have the Izaak Walton League of American and the Wild Flower Preservation Society. But their distribution, such as it is, comes mainly through the general distribution libraries, rarely through their own centers.

The magazine *Field & Stream*, when William Beecroft (who had two brothers active in the theatrical motion picture industry) was on the editorial staff, lent its influence to the distribution of films on hunting big game, subjects generally otherwise impossible then for recreational clubs to obtain; but even that proved insufficient to bring about a proper support among those who should have been

expected to extend it first. Nevertheless, that celebrated sports magazine has continued producing new subjects; and it is stated that, after about twenty years, they now represent an investment of approximately \$75,000. Several of the outstanding items in the collection were photographed by Harold McCracken in his honor status as associate editor of the publication. More are Pathé subjects, produced with technical supervision by *Field & Stream's* regular editors; and still others are the work of wealthy sportsmen, made on their private expeditions. The item entitled "Hunting the Wary Black Mallard on Long Island" presents Eltinge F. Warner, himself, editor and publisher of *Field & Stream*, in action with his gun. An interesting rental arrangement, permitting use of these reels to those who may not be attracted by the regulation fees, provides one 16mm reel for a given number of new subscriptions to the magazine.

The Extreme Position

IT IS proof of the perspicacity of Willard Cook, one of the canniest men ever to step into this fantastic business, that over the years prior to his retirement from Pathescope, he contented himself with selling exclusively the materials for distribution—the films and the projection equipment—scrupulously avoiding the popular temptation to sell distribution, itself. A client could have a film produced through the Pathescope industrial division, and Cook's profits were all in the price he was paid for that. Circulation was the customer's problem. Cook washed his hands of that phase, doubtless because he knew that non-theatrical distribution, in any sound commercial sense, did not exist. At any rate, it was insufficiently organized to be dependable.

Yet, after all, the customer was not so much interested in merely having a picture. He wanted it shown; and the more places in which he might be assured of its exhibition, the more he would be willing to pay for it. It resembled advertising in a magazine. The form of the ad was important, of course; but what the advertiser was really buying from the publisher was circulation. Cook might shrug his shoulders and turn away from this obvious opportunity for profit, but others were not so analytical. Besides, if clients were willing to pay for circulation, there must be a way to assure circulation—and the only way to find it was to try it. A reasonable approach was through a process of elimination. The non-theatrical field had generally declined to rent reels at a reasonable figure. That difficulty had been overcome by giving customers reels for nothing; but even on that basis there had been no fair guarantees which would make production worth while. Why not, therefore, take the next step and *pay the exhibitor* to run the picture? A crazy idea, if you like, but it could be done.

That put the shoe on the other foot, in a manner of speaking. The exhibitor was no longer buying something from the distributor; the distributor was on the purchasing end, and not now to be dismissed as a mere peddler. He now could

choose and demand in turn. And he did it by picking as his customers the men who serve the most dependable audiences of all, the managers of the neighborhood theatres. When suitable arrangements had been made with neighborhood theatrical men to this end, the distributor of propaganda and advertising films was able to sell circulation to his client at so-much per showing, and, if the contract called for a large number of screenings, it was worth while to make the original production at virtual cost, or even less. The profits were not now in that phase. This was not to say, however, that the production was unimportant. The more professional the quality, the easier it was for the exhibitor to include it in his program, for, of course, it had to "get by" the audience. Many advertising productions made for this sort of distribution have used in their casts current favorites among the Hollywood stars, and celebrated directors and cameramen.

The scheme was nothing new to the theatrical exhibitor. In the very early days of motion pictures, the major producers regularly made "commercials" and rented them to the theatres. Exhibitors soon protested that arrangement, and the reader will remember that the old Patents group gave notice in 1910 that advertising pictures should not be screened during regular performances. But, when the pay for running the advertising subject came to the average exhibitor, it became a different story. He wasn't so sure, then, that the practice was as unfair to the audience as he had said when distributor and producer made all the profit. And even those exhibitors who honestly believed that the inclusion of an advertising reel was taking undue advantage of their patrons, were commonly willing to waive the point if some personage in the neighborhood would ask the favor. In that case, if complaints developed, somebody else also known to the community was taking the responsibility.

It was frequent then, as it is now, for some influential resident to bring a few propaganda reels to the exhibitor and ask him to show them. Local managers of the large utility company branches were visitors with requests of that sort; the automobile salesmen, the chairman of the local Red Cross, the precinct police captain, the fire chief (and what theatre manager in America would refuse the fire chief!), all these and many more brought non-theatrical subjects which they felt should find place on the local screen beside the regular entertainment features. The exhibitor could not always refuse, even if he wished to, and, when he consented against his better judgment, he sometimes made the best of the matter by projecting the subject with the first show in the morning or the last one at night. Or if he was hard pressed, he sandwiched it into the "supper show," from six to seven P. M., when business was light. Thus audiences in neighborhood houses had learned that they would occasionally find advertising matter on the screen, and had become somewhat accustomed to it.

(To be continued)

The Film and International Understanding

Yale Pioneers in Visual Education for Foreign Areas

C. L. V. MEEKS

Asst. Professor of History of Art
School of Fine Arts, Yale University

FILM programs on a large scale are new at Yale, although visual material has been important here for years in literary and historical as well as art studies. Slides, photographs, and clipping files have long played a major educational role in these fields, supplemented by the original material in the Yale museums. Through these means, the student establishes direct visual and tactile contact with cultures remote in time or place.

With this tradition so deeply rooted in Yale, it was natural that visual education should be an important feature of the Foreign Area Studies Program. It was readily agreed that language, history, and literature would not be a complete enough curriculum even though there was so little time available. There were several reasons why visual education was especially important to this program. These students had to have an understanding of the area they were studying as a whole; furthermore, they were not preparing to write a thesis



Entrance to the library on Yale University campus.

Edited by DR. JOHN E. DUGAN

Haddon Heights, New Jersey, Schools

EDITOR'S NOTE: Professor Meeks' article, although it describes the conception and implementation of the Visual Interpretation Courses in Yale University's recently established program in Foreign Area Studies, has implications which are much more far-reaching. It touches upon problems which are fundamental to the consideration of any practical program for the use of the film in the field of international understanding, either in the war situation or in postwar planning. The article approaches these problems without preconceived prejudices, and handles them in a frankly pragmatic manner. As a result, a number of the observations and conclusions have a quality of freshness which is challenging and stimulating.

in a library, they were going out to the area in question in a few months. The men should know what they were going to find; they should be made as familiar as possible in advance with what they would see as soon as they walked off the plane. There were other reasons too. Ordinary courses only make use of some of the possibilities of human perception. If vision is added to these, another funnel to the brain is opened up. The brain may then be working at 60 per cent efficiency instead of 40 per cent. This is vitally important in an accelerated program. The chances are multiplied, furthermore, of the student retaining what he is taught; a fact presented three times in three different ways—by lecture, in print, and in pictures—is more likely to stick than if it is presented once.

Once the visual program was approved, it soon appeared that the program had three aspects: (1) lectures illustrated by slides, (2) exhibitions of photographs, posters, objects and (3) moving pictures. The first and second parts presented few difficulties; the materials and techniques were familiar. The film program was more challenging; it had to be started from scratch. No such comprehensive film program had been attempted at Yale. Both pedagogical and mechanical questions had to be answered. Some of the pedagogical questions were: Should the film be given by itself? Should there be a commentary before or after? Should we stick to documentary films alone or use narrative films in some proportion? How long should these programs be and how often should they come? Mechanical problems arose too: How would we locate and identify the best films available? What could be done about the propaganda element of most films? How might we secure a projector in the face of priorities? How get screening accomplished without too much expense and delay? How coordinate the visual course with the other courses in each of the five areas? These are familiar headaches to every school official, but they are raised to a higher power of complexity through the added factor of the intricate booking schedules at the film exchanges.

In endeavoring to solve these problems, we tried most of the possible variants and now, at the end of the first six weeks, have a working plan. We schedule one

lecture a week for each area, of about fifty minutes in length, but held in the evening so that a run-over will not be awkward. Of these, about one in five is fictional or narrative, and these are deliberately allowed to run for about double the usual time. This is possible because narrative holds the attention unobtrusively over a longer period. About a third of each period is devoted to analysis and discussion. With the longer narrative film, the time for such discussion is reduced. The lecturer begins with an introduction to the subject illustrated by the film, stressing things to be observed. This may be pointed up with slides. The film is shown, followed by discussion which is usually stimulating and proves the value of the method. It was found that students do not know how to interpret a film without some preliminary hints to make them more alert and watchful. Showing the film, discussing it, and showing it again for more careful analysis is time-consuming, and very often the quality of the film does not justify running it twice. The exhibition of photographs arranged in an adjoining gallery, presenting the same material, in different shots and with a different cast, and usually more objectively, gets better results. Furthermore, the exhibition is there for further study or for check up in the week or so afterward.

One lecture of this kind a week per area has seemed to be adequate in view of the difficulties of scheduling.

Selecting films probably is never easy. Although the available guides are helpful, pre-screening is the only safe basis for selection. The films on the market, numerous as they are, all seem to attempt to cover the whole story in one or two reels, and the amount of duplication is inordinate. The titles or sound track present real difficulties too. A biased point of view may not appear in the description of the film but is rarely absent in the editing, which is marred further by being directed toward the young or immature. Very seldom is one found that is directed toward a highly educated audience. It is possible, however, to select a small number for pre-screening, and it has been found that the majority of these are useful. In general the Latin American films from the Office of the Coordinator of American Affairs are good and we are using all of them. None have been found yet which are directed specifically to the use to which we wish to put them or which are edited objectively for the intellectual level normal to the other area courses taught by such men as W. H. Chamberlain and Hugh Byas.

The respective merits of sound and silent films are not yet clearly established. The silent films are often better since they make greater demands of the student. He is not distracted by canned comments. He may draw his own conclusions, and he must make more effort himself to understand and observe. The silent films permit comment by the teacher during the screening. They also permit the lecturer to arrange appropriate recorded music. If such music is related to the area shown in the film, still another funnel to the brain is opened up. This flexibility makes some silent films superior educationally to sound films.

The accessibility of films is another stumbling block. Although this is global war and one of its consequences is to develop further international cooperation, nevertheless much footage that would be highly useful is so



Courtesy of Coordinator of Inter-American Affairs.

The National Museum of Guatemala.

restricted as to be virtually unobtainable. The documentary films of some of our allies, even, are not readily available.

Unquestionably the reels on deposit in this country contain suitable footage. What remains to be done—and it may have to be done cooperatively, for it is a colossal job—is a comprehensive assembling and editing program. Films from two to three reels in length should be prepared to deal with the following aspects of each area: physical geography, racial types, agriculture, industry, political system, transportation, education, religion, art, architecture, recreation, daily life, army and navy, etc. These films should be edited as objectively as possible, without racial or religious prejudice, without propaganda, and with a liberal use of visual contrasts, animated maps and charts.

We are delighted with the results achieved so far with the extension of visual education to the field of Foreign Area Studies and with the part films are playing in it. As our experience is enlarged, we may have occasion to revise some of the conclusions reached in these first weeks. We are convinced, however, that the men who have undergone this intensive three-phase visual education, because of it, will be able to contribute more effectively to world understanding. When they arrive on the scene of their future duties, they already will be familiar with it. For them, the first shock and bewilderment, and the consequent delay while they are adjusting to something wholly unexpected, will have been reduced if not eliminated. That others confirm the conclusions reached in the Yale experiment is indicated by the fact that this program is being widely adopted elsewhere.

Summer Courses in Visual and Audio-Visual Instruction, 1943

The following courses have been reported to date. Figures in parenthesis show semester or course credits. An additional list will appear in May.

Arizona

University of Arizona, Tucson July 7-10
Visual and Auditory Aids in Teaching (2) E. L. Larson

Colorado

University of Colorado, Boulder July 1-Aug. 25
Visual Aids (3) Lelia Trolinger
University of Denver, Denver June 21-July-23
Audio-Visual Aids in Classroom Instruction (2½qr.)
C. E. Armstrong

Georgia

University of Georgia, Athens June 7-July 14
Visual Aids in Education (5 qr.) H. B. Ritchie

Illinois

Northwestern University, Evanston June 21-July 13
Visual Aids and Radio in Education (3 qr.) Not assigned
Wheaton College, Wheaton June 26-July 23
Visual Aids (2) Robert L. Cooke

Indiana

Indiana University, Bloomington May 4-Aug. 21
Utilization of Audio-Visual Aids (2½—Undergrad.)
May 4-June 23
Utilization of Audio-Visual Aids (2½); Administration
of Visual-Aids (2½) June 24-Aug. 21
All courses conducted by L. C. Larson

Iowa

Iowa State College, Ames July 14-Aug. 21
Visual Education (3 qr.) A. P. Twogood

Kansas

State Teachers College, Emporia June 2- July 30
Visual Education (2) S. W. Cram
University of Kansas, Lawrence June 11-Aug. 6
Visual Education in Elementary and Secondary
Schools (2) Fred Montgomery

Kentucky

University of Kentucky, Lexington July 22-Aug. 28
Visual Teaching (4 qr.) Louis Clifton

Louisiana

Louisiana State University, Baton Rouge July 19-Aug. 27
Audio-Visual Aids (2) Mary Clint Irion

Maine

University of Maine, Orono July 6-Aug. 13
Visual Education (2) Paul S. Miller

Maryland

State Teachers College, Frostburg June 21-Aug. 27
Teaching the Social Studies (correlates with Visual
Education (3) Ivan C. Diehl

Massachusetts

Boston University, Boston July 6-Aug. 14
Use and Management of Visual Aids in Education (2)
John G. Read

Michigan

Central Michigan College of Education, Mount Pleasant
Visual Education (2) June 21-July 30 Verne Stockman
Western Michigan College of Education, Kalamazoo
Audio-Visual Education (2) June 21-July 30 Ray C. Pellett

Minnesota

State Teachers College, Moorhead June 7-Aug. 15
Visual Education (4 qr.) A. M. Christensen
State Teachers College, Winona June 7-July 16
Audio-Visual Aids (4 qr.) Ella C. Clark
University of Minnesota, Minneapolis June 16-July 23
Visual Aids (3 qr.) Paul Wendt

Mississippi

Mississippi College, Clinton May 25-July 3
Audio-Visual Aids in Instruction (3) I. F. Simmons

New Jersey

State Teachers College, Trenton July 6-Aug. 20
Visual Education (2) Lycia Martin

New York

Chautauqua Summer Schools, Chautauqua July 5-Aug. 13
Laboratory Course in Visual Aids (2) Mary Molyneaux
Columbia University, New York City July 6-Aug. 13
Audio-Visual Aids to Instruction (2) M. R. Brunstetter
Laboratory Course in Audio-Visual Instruction (2)
Etta Schneider Röss
Production of Educational Films (2) Irving Hartley
Hofstra College, Hempstead July 6-23
Workshop in Audio-Education (4) Max Bildersee
St. Lawrence University, Canton June 28-Aug. 6
Workshop Group in Visual Educ. (4) Not assigned
State College for Teachers, Albany July 5-Aug 14
Audio-Visual Aids to Instruction (2); Laboratory in Audio-
Visual Education (2) Floyd Henrickson
Syracuse University, Syracuse July 5-Aug. 14
Visual Education (3) Margaret Cairncross

North Carolina

East Carolina Teachers College, Greenville June 3-July 14
Visual Aids in Education (3 qr.) Annie C. Newell
Western Carolina Teachers College, Cullowhee June 1-July 10
Audio-Visual Education (3 qr.) (tentative) C. D. Killian

Ohio

Miami University, Oxford June 7-July 16
Audio-Visual Instruction (3) J. R. Richardson
Ohio University, Athens June 8-July 31; Aug. 2-Sept. 25
Audio-Visual Education (2 each term)
Margaret Hampel; Dorothy Hoyle
State University, Bowling Green June 7-July 10
Audio-Visual Aids in Education (3) Herschel Litherland
University of Cincinnati, Cincinnati June 19-July 27
Audio-Visual Aids in the Classroom (2) Victor Coles

Oregon

Eastern Oregon College of Educ., LaGrande June 7-July 14
Visual-Audio Aids (3 qr.) Ralph Badgley

Pennsylvania

Albright College, Reading (2 terms) June 1-Aug. 20
Visual and Other Sensory Aids in Teaching
(3 each term) V. C. Zener
College Misericordia, Dallas June 22-Aug. 4
Visual Aids and Sensory Techniques (2) Sr. M. Immaculata
Duquesne University, Pittsburgh June 28-Aug. 6
Sensory Aids (2) Michael Ference
Geneva College, Beaver Falls June 14-July 15
Visual Education (3) John S. McIsaac
Grove City College, Grove City June 1-Sept. 18
Visual-Sensory Education (3) R. G. Walters
Juniata College, Huntingdon July 19-Aug. 21
Visual Education (3) Paul R. Yoder
Lebanon Valley College, Annville June 7-Aug. 15
Visual and Sensory Aids (3) Clyde S. Stine
Lehigh University, Bethlehem Aug. 5-21
Visual Instruction (3) W. G. Hayward
Muhlenberg College, Allentown June 26-Aug. 8
Visual Education (3) John E. Trainer
Seton Hill College, Greensburg July 26-Aug. 13
Visual Education (2) Sr. Marie Martha Randall
State Teachers College, Bloomsburg (3 sessions) June 7-Aug. 27
Visual Education (1 each session) H. H. Russell
State Teachers College, California June 28-Aug. 6
Visual Education (1) Newton Kerstetter

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| <i>State Teachers College, Clarion</i> Visual Education (1) | June 28-Aug. 9 H. S. Manson |
| <i>State Teachers College, East Stroudsburg</i> Visual Education (1) | June 7-Aug. 27 F. B. McGarry |
| <i>State Teachers College, Edinboro</i> Visual Education (1 or 2) | June 27-July 28 F. S. Heineman |
| <i>State Teachers College, Indiana</i> Visual Education (2 each term) | June 7-25; June 28-Aug. 6 Wilber Emmert |
| <i>State Teachers College, Mansfield</i> Visual Education (1) | June 28-Aug. 6 Isaac Doughton |
| <i>State Teachers College, Shippensburg</i> Visual Education (1) | June 28-Aug. 7 Leslie C. Krebs |
| <i>State Teachers College, West Chester</i> Visual Education (1 or 2) | June 28-Aug. 6 Thomas S. Heim |
| <i>Susquehanna University, Selinsgrove</i> Visual Education (3) | June 7-July 10 George E. Fisher |
| <i>University of Pennsylvania, Philadelphia</i> Visual and Sensory Techniques (2) | June 21-July 31 John H. Minnick |
| <i>University of Pittsburgh, Pittsburgh</i> Visual Education (2) | June 28-Aug. 6 Herbert T. Olander |
| <i>University of Scranton, Scranton</i> Visual Education (3) | June 14-Aug. 31 L. Paul Miller |
| <i>Westminster College, New Wilmington</i> Visual Education (3) | June 7-July 16 Carroll H. Leeds |

Tennessee

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| <i>University of Tennessee, Knoxville</i> Audio-Visual Aids to Education (3 qr.) | June 7-July 14 Oscar E. Sams |
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Texas

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| <i>Sam Houston Teachers College, Huntsville</i> Administration in Audio-Visual Aids (3) | May 25-July 24 S. E. Smith |
| <i>Southwest Texas Teachers College, San Marcos</i> Audio-Visual Education (3) | July 15-Aug. 25 E. O. Wiley |
| <i>Sul Ross College, Alpine</i> Audio-Visual Education (3) | June 1-July 15 J. B. Roberts |

Virginia

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| <i>Roanoke College, Salem</i> Audio-Visual Education (2) | June 14-July 23 M. S. Masters |
| <i>State Teachers College, Farmville</i> Audio-Visual Education (3 qr. each term) | June 14-July 17; July 19-Aug. 21 E. M. Johnson |

Wisconsin

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| <i>State Teachers College, River Falls</i> Visual Aids in Education (2 to 3 qr.) | June 1-July 9; July 12-Aug. 14 James Malott |
| <i>State Teachers College, Stevens Point</i> Audio-Visual Education (3) | June 7-Aug. 20 Clarence D. Jayne |
| <i>Stout Institute, Menomonie</i> Visual Education I and II (2 each) | June 21-July 30 Paul C. Nelson |

Wyoming

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| <i>University of Wyoming, Laramie</i> The Visualized Curriculum (3) | June 12-July 16 W. A. Bonwell |
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An additional list of courses will appear in May. Readers who know of visual courses to be given this summer are earnestly asked to send us names of the institutions offering them, with as complete data as possible.

Jubilee Conference of New York Educators

The Silver Jubilee Conference and Luncheon of the New York Society for the Experimental Study of Education, held in New York City Saturday, March 20th, attracted a record attendance of more than a thousand educators from the area, according to Mrs. Esther Berg, chairman of the Visual Instruction Exhibits. All the leading firms in the visual field were represented with exhibit space, and many conducted film showings of timely subjects.

Department of Visual Instruction Notes**Visual Education Meeting in Boston**

The New England Section (Zone I) of the Department of Visual Instruction of the N. E. A. held its thirteenth annual Visual Education Conference March 27th at Boston University School of Education, Boston, Mass. The program consisted of the following addresses and demonstrations: "How the Use of Educational Films Helps to Stimulate Interest in the Reading of Library Books"; "The Story of the Boston Scientific Film Society" (An experiment in Adult Education); "Illustrating the Teaching of English Literature with Color"; "Living Wonders in the Microscopic World"; "The Use of Motion Pictures for Victory."

Showings of government films and a round-table discussion of problems and questions related to the use of motion pictures in education, concluded the well-attended session.

The following resolution was adopted unanimously after an extended discussion on the values to be derived from the O. W. I. motion picture program:

"Whereas, the Office of War Information has launched a program of production and distribution of films dealing with the war effort, and whereas there has now been an opportunity to make adequate tests of the usefulness of Office of War Information films in schools, in civilian defense organizations, in industrial plants and in a wide variety of community groups,

Be it resolved; That Zone I (encompassing the New England States) of the Department of Visual Instruction of the National Education Association at its annual meeting held March 27, 1943, at Boston, Massachusetts, express its appreciation of the high quality of films already released and acknowledge their very great value in helping to meet the needs which have been expressed by both children and adults,

And be it further resolved that we urge the continuation and expansion of this program to help wartime America to understand its part in this war,

And be it further resolved that copies of this resolution be sent to: Congressmen of the six New England states, chief of the Office of War Information, Zone Presidents of the Department of Visual Instruction, EDUCATIONAL SCREEN and BUSINESS SCREEN.

Members with the Armed Forces

Major W. Gayle Starnes has been named chief of the Training Division of the Signal Corps Depot at Lexington, Kentucky, succeeding Lieut. Col. Paul D. Meek. Major Starnes had been serving as executive officer of the Training Division since his return from the Command and General Staff School at Fort Leavenworth, Kansas, in February. He began work at the Signal Depot in December 1941, as Civilian Training Administrator.

Gardner Hart, director of Visual Instruction in the Oakland, California, Public Schools for many years, has been commissioned lieutenant senior grade in the Navy and has reported to Washington for work on the government's film program.

Lt. Don White, formerly of the University System of Georgia, has been assigned to the Training Aids Directorate of the AAF School of Applied Tactics at Orlando, Florida, training film production headquarters for the AAF. Also stationed there are Lt. Godfrey Elliott and Captain H. A. Gray.

SCHOOL MADE MOTION PICTURES

By **HARDY R. FINCH**

Head of the English Department
Greenwich High School, Greenwich, Conn.

A Hobby Makes a Classroom Picture

Student interest in producing motion pictures may be combined with a classroom study unit. So writes Earl W. Dible in his account of *A Problem Facing Today's Youth*, the 100-foot 16mm. film produced at the Menlo School and Junior College, Menlo Park California.

The story of the Menlo film follows:

IT all started in a twelfth grade contemporary problems class at the Menlo School which at the time was studying the general problem of "How can we better use our leisure time." A small class committee interested in amateur movie production proposed as a project the production of a short motion picture on some of the leisure time activities of the school. This proposal was made on the basis that it would be interesting to the class to learn more about the leisure time interests carried on in their own school and that it would not be too difficult to get material or pictures of such activities.

With the assistance of the instructor the committee began gathering facts on the pastime activities in which students participated at school.

Next, the committee listed all the activities which were known to it and then proceeded to question students, visit counselors, look through office activity records and consult with the physical education department of the school. There were two primary purposes in making this list: first, to get as complete as possible a list of all activities in order to have something from which to draw up a shooting script; and second, to secure an estimate of the relative importance of these activities in order to give the proper film footage and emphasis to the most popular ones.

In the survey the committee found that over 90% of the students spent their leisure time with some sport. The sport which played the biggest part was swimming. Swimming accounted for more than 50% of the sport activity. (The fact that this picture was made in the spring and the pool was open no doubt accounts for this rather high figure.) Track came second with some 28%, while tennis, golf, etc. accounted for less than 12%. The remaining 10% of leisure time was taken up with special hobbies and included such things as reading books, drawing, photography, music, archery and model building.

With the analysis completed, the committee was ready to draw up its shooting script of proposed scenes and titles. Upon completing the script the group appointed one of its members head cameraman. The member, who owned a 16mm camera, secured the appointment as this was his regular leisure time activity and it was felt by the committee that he could contribute the most in this field. In taking the scenes the script was followed closely in order to cut down on later splicing. It took less than a week to shoot all the

With a question box on the making of school film productions, conducted by

DONALD A. ELDRIDGE,
Wesleyan University, Middletown, Conn.

scenes and titles. It should be noted that the titles were made on the grass in front of the school with the help of large white library letters. Shooting the titles from an angle above, with the white against a green background, gave a very pleasing effect. The committee livened up the titles by keeping them short and using objects to depict the sport or hobby in the title. For example, a tennis racket and ball was used in the tennis title.

When the film was returned from the processing station the committee previewed its work with a most critical eye. The group felt that the beginning should be more interesting and that introductory titles must be held to a minimum. Several of the members attended the local theatre to analyze a sport picture which was being shown along with a March of Time film. After attending the show the group revised the introduction. Several of the athletic scenes which had either been too long or too short were cut out of the reel and were placed in quick sequence at the beginning of the picture. This was then followed by the introductory titles and the story of Menlo leisure life.

When the finished production was presented to the class it was most enthusiastically received. Preceding the picture a report was made by one of the committeemen which outlined the investigative work necessary prior to the making of this picture. The cameraman then explained how motion picture cameras were operated and some of the tricks which a good amateur cameraman must keep in mind in taking a picture. The use of interesting angles was particularly emphasized.

Thus, an experiment in combining student interest in amateur motion picture production and a class unit on leisure time was successfully completed."

QUESTION BOX ON SCHOOL FILM PRODUCTION

Question: Can you give us some advice on how to splice film? We have been having some trouble with splices coming apart during projection, and would like to know how to prevent this.

Answer: In splicing film, the following basic principles should be observed:

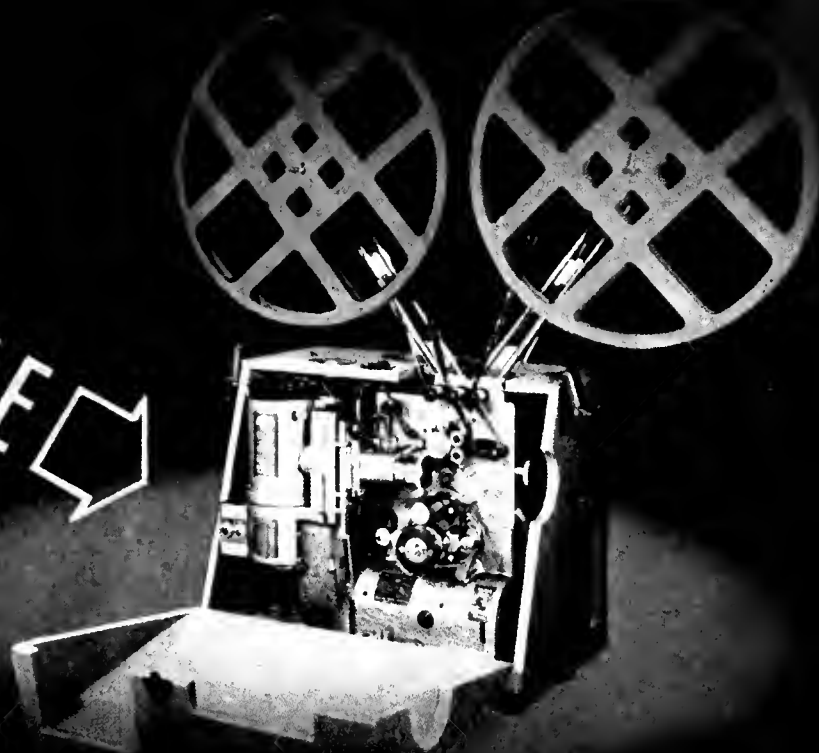
1—Make a clean scrape, getting off all of the emulsion. At the same time, care should be used to avoid breaking the film around the sprocket holes. If the film is torn, a new splice should be made.

2—If you moisten the film before scraping, be sure to dry it thoroughly with a clean, lint-less cloth before applying the film cement. If you use a dry scraper, wipe off the scraped surface thoroughly.

3—Use good quality cement. There is a difference in various brands, and if the kind you have been using doesn't satisfy you, try another kind. Sometimes if cement fails to "stick" properly, a small piece of film (an eighth of an inch or so in width) dropped into the fluid will improve its adhesive quality.

(Concluded on page 142)

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4—Spread the cement thinly and evenly over the scraped area. Too much will produce a bumpy splice, and in certain types of projectors a thick splice is likely to pull apart, or, in one type, it may trip an automatic emergency trigger which will stop the machine. Be sure, though, to use sufficient cement to cover the entire scraped surface. Avoid the tendency to miss the area around the sprocket holes.

5—Clamp the two sections of film together immediately after applying the cement. Almost any splicing equipment does this satisfactorily. It is important that the surfaces of the equipment be kept clean so that the film rests on a truly smooth surface. Particles of dirt or hardened film cement will form an uneven surface and consequently inferior splices.

6—Allow the cement to dry for at least fifteen seconds, then release the clamp.

7—Wipe off any excess cement (there should be none if the right amount has been used) with a clean, soft lintless cloth.

8—Instead of pulling the film off from the splicer, it is helpful to slide a pencil or some thinner object under the film, thereby raising it gently instead of abruptly from the splicer.

If these simple precepts are followed, you should have no difficulty with your splices. Before projection, you can, and should check splices quickly by rewinding the film through a soft cotton glove. Any loose splices will catch in the glove, and can then be repaired. Never try to re-cement the same surfaces. The film should be re-cut, and an entirely new splice made.

Question: How important is it to use a haze filter with outdoor Kodachrome? What is its function?

Answer: A haze filter is definitely essential for good results with regular Kodachrome used for photographing mountain scenery, or for work at high altitudes, or under almost any conditions where a telephoto lens is used to photograph distant objects. It is of primary importance in the mountains because, even on the clearest day, there is a haze which, although perhaps not noticeable to the human eye will give a blue tinge to Kodachrome exposures. A telephoto lens will further exaggerate this effect.

This sort of haze is eliminated or filtered out by the haze filter. However, it will not "cut through" a heavy mist, nor will it make a clear bright scene of a naturally dull one. If in doubt, use the filter. Actually, there is nothing to lose by always using a haze filter with outdoor Kodachrome, for it requires no exposure correction, and it does insure the best obtainable color quality under any conditions.

Experimental Research in Audio-Visual Education

By DAVID GOODMAN, Ph.D.

Title: A SURVEY OF VISUAL AIDS IN THE CINCINNATI SCHOOL SYSTEM

For the degree of Master of Arts, completed 1941—University of Cincinnati

Purpose

The purpose of this survey was to determine:

- 1) The grades in which visual aids were most frequently used in the Cincinnati grade schools.
- 2) The subjects in which visual aids were most frequently used in the Cincinnati high schools.
- 3) The proportion of the educational staff that makes use of the visual aids offered by the exchange.
- 4) The reaction of the teachers using the visual aids to the value of the content of those aids.
- 5) The trends in the use of visual aids in the Cincinnati public schools.

Procedure

This study was a normative survey of the basic data, concerning the use of visual aids during the first five months of the school year, 1939-40, that were available through the office of the Cincinnati Visual Aids Exchange. This included only those aids that require mechanical apparatus for projection, namely, sound film, silent film, lantern slides, and film strips.

A selection of ten other studies of a similar nature, the development of the Visual Aids Exchange, and a brief account of the types of aids considered were included as a background for this survey.

Result

As a result of this survey, another form of projection report slip was devised which may be of value in the future to ones interested in this phase of visual education.

The following suggestions were made for further investigation in the field of visual education.

- 1) A survey of the use of the visual aids, other than the ones included in this study, in the Cincinnati school system.
- 2) An investigation into the problem of selection of new aids, and the duplication of the most frequently used, for the Cincinnati Visual Aids Exchange.
- 3) The preparation of a printed manual on the use of visual aids in the classroom.
- 4) A survey of practices in the use of visual aids in several of the larger school systems, and comparison of the results with the use of visual aids in the Cincinnati school system.
- 5) A summary of the literature in the field of visual education from 1937 to 1940.
- 6) A repetition of this survey a year hence to determine the change of practices, if any.
- 7) Experiments with the use of visual aids in the various subject matter fields, to determine methods that are best fitted for the use of visual aids in specific subjects.

Conclusions

This survey points out where visual aids were most frequently used in the Cincinnati school system. It is an inventory for the local exchange to show where the most progress has been made since its establishment. A comparison of the results of this survey with one of a similar nature in another school system might yield some pertinent information for both school systems. The conclusions were as follows:—

- 1) Silent films were used more extensively than were sound films and lantern slides combined in both the grade schools and the high schools.
- 2) Lantern slides and film strips were used more extensively in the intermediate grades than on other levels.
- 3) Industrial Arts and Commercial classes used more visual aids than did the other classes of the high schools.

(Concluded on page 151)

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NAVED Reports on Current Developments

The National Association of Visual Education Dealers had planned to hold its annual meeting in St. Louis in connection with the convention of the American Association of School Administrators but upon the cancellation of that convention by the Office of Defense Transportation, called a meeting of its Board of Directors in Washington February 14 and 15. A meaty 20-page bulletin, issued to the members of the Association by Mr. D. T. Davis, Secretary-Treasurer, reports on the business transacted at that meeting, and the activities of the Washington committee in bringing to the attention of different government agencies problems of the visual education industry, and ways and means for further cooperation in the war effort. The NAVED has become an influential factor in the visual field and has made a valuable contribution to the Home Front offensive in its service to the Government and users of visual aids. The Association has a membership of 115 selected distributors from 39 states.

Mr. Floyd Brooker, U. S. Department of Education, has solicited information from many sources concerning the projector needs of all schools for the next year or two. His department has compiled this information and it is now in the hands of W.P.B. With this information they have made an appeal to W.P.B. for an allocation of materials for the manufacture of 1900 16mm sound projectors, and 1600 slidefilm projectors. The NAVED is urgently endorsing this appeal, as shown by the exchange of correspondence reproduced in the bulletin.

One of the problems with which this Association is vitally concerned is the maintenance of 16mm projectors so that every machine in the country can be kept in efficient operation for the maximum utilization of films for war training and war information. It is consequently urging the granting of priorities not only on motion picture projectors but on projector parts as well.

A report has been furnished the Photographic Division of W.P.B. by Association member Richard F. O'Neil of Visual Education Service, Boston, submitting an estimate on the number and type of amplifier tubes that would be required to keep 16mm sound projectors operating in the war training program. Advice from government headquarters has been to the effect that no difficulty will be experienced in having the glass tubes in production, but the metal tubes will probably be taken by the Armed Forces.

The matter of projection lamps has also been taken up to ascertain their availability. No priority is required but due to the limitations on lamp manufacturers as to the types of lamps they may produce, a shortage exists.

The NAVED announces that it will make an annual award to the individual in the United States making the greatest contribution to the cause of Visual Education for the year. This award will be made next year at the annual meeting of the A. A. S. A. An outstanding committee of national educational leaders will be appointed to determine the winner.

Following are the new officers of the NAVED: Mr.

Notes

J. M. Stackhouse, 32 West Lock Lane, Richmond, Virginia, succeeds C. R. Reagan as President. Mr. Reagan offered his resignation in view of his full time activities as Field Advisor of the Educational Motion Picture Division of O. W. I. Mr. Harry L. Barr, 441 Ash St., Morgantown, West Virginia succeeds Mr. Olson Anderson as Vice-President. Mr. Anderson is now serving with the Navy. D. T. Davis, 231 West Short St., Lexington, Ky., was reappointed Secretary-Treasurer. The names of the new members of the board of directors are as follows: Milton Hill, 922 Shipley St., Wilmington, Del.; Bernard Cousino, 1221 Madison Ave., Toledo, Ohio; Earl P. Carpenter, 7315 Carnegie Ave., Cleveland, Ohio; H. E. Reiss, 10 Hill St., Newark, N.J. The following were reappointed: Richard F. O'Neil, 131 Clarendon St., Boston, Mass.; Louis H. Hill, 927 W. Burnside, Portland, Oregon.

The Board of Directors has appointed the following members to act as NAVED's permanent Washington committee: J. M. Stackhouse, Richard F. O'Neil, Harry J. Barr, Paul Brand, and D. T. Davis.

Notable British Film on African Campaign Released

Desert Victory, the British film record of the Eighth Army's smashing victory at El Alamein and triumphant advance across the desert (first noted in the EDUCATIONAL SCREEN for January, 1943) is to be released as a feature length picture throughout the United States and Canada by 20th Century Fox.

An actuality film made under fire and capturing the full impact of modern warfare, it is described as the war's best film by American soldiers in London, and American critics who have previewed it in New York and Chicago.

The scenes dealing with the fighting at El Alamein are considered the most dramatic account of a battle ever screened. The film opens at the grim moment when Rommel's Afrika Korps had driven to within 60 miles of Alexandria, and shows Prime Minister Churchill visiting the troops, bringing two new generals—Alexander and Montgomery.

Produced by 26 battle photographers and six officers of the British Army Film and Photographic Unit with the cooperation of a Royal Air Force Film Production Unit, *Desert Victory* has for its "actors" the men of the Eighth Army, the Royal Navy and the R.A.F. Its principal sets are the desert battlefields, from 60 miles west of Alexandria, through 1,300 miles of chase and fighting, to the streets of Tripoli. Its cameramen—former film experts, photographers and technicians, and all re-taught for their perilous job—were fully-trained soldiers, carrying arms as well as picture-taking equipment.

Commanded by Lt. Col. David Macdonald, a peacetime film director in Hollywood and England, the Army photographic unit advanced with, and sometimes ahead of, the troops. There were casualties. During the shooting of the picture, the film



Introduction to Oxyacetylene Welding

THE PICTURE: A series of pictures designed to show the importance of a welder's job begins this picture. Then the film introduces the welder's tools and equipment. The correct method to get a flame is shown and explained, as are the three types of flames which can be obtained. A bead is welded, illustrating the way the welding rod should be handled. The picture closes with instructions on how to finish the job and put away the welding equipment.

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unit lost more than a dozen of its number. Four were killed, seven were wounded and others were captured by the German Afrika Korps.

Lt. Col. Macdonald, who has just arrived in the United States by plane to present a first print of the picture to President Roosevelt, returned to England from Africa with nearly 200,000 feet of film. He and J. L. Hodson, author and war correspondent, then wrote a script, afterwards carefully cutting the footage to feature length.

School Use of Inter-American Films

The success of the Inter-American film program in the Texas schools has led to its adoption in various other areas—in Iowa, New York City, St. Louis, Newark and Jersey City—and plans are under way to extend the program to other school systems. It is believed that eventually at least half a million school children will see films on Latin America each month through this program.

The New York City schools report that during the month of January attendance at film showings totaled 37,160. A booking plan has been worked out whereby 11 prints of a single subject are provided to the schools each week and are routed by the institutions themselves through the 57 high schools which have projection equipment. Four weeks are required to play out a picture. The St. Louis, Iowa, Newark and Jersey City school systems follow a similar procedure, the time required for a picture to play the circuit varying with the number of schools and the number of pupils.

School-Made Kodachrome Slide Units

(Concluded from page 127)

The equipment is completed by the addition of two or more photoflood lights on tripod stands, to be used in photographing children and other three-dimensional subjects. Color photography with Kodachrome is no more difficult than black-and-white, if two simple precautions are observed. The first is that only "Type A" Kodachrome be used for work with artificial light, and the second, that the exposure times recommended by the manufacturer be strictly followed. The latter is essential, as this film does not have the latitude possessed by monochrome films.

For convenience and economy of time, the writer shot all three-dimensional pictures in succession, and made a second group of the "easel" subjects, such as paintings and sub-titles. This avoided constant shifting of the camera from tripod to easel, with attendant changes of lens, etc.

Sub-titles were done on monochrome film, partly for economy and partly because they were merely typewritten in any case. If the original negative is used instead of printing a positive, the titles will project as white letters on a black field, which is of course desirable. The best way to typewrite the titles is to set the machine as for cutting stencils, or to remove the ribbon, and use fresh carbon paper instead. If the type is clean, this produces sharp letters of good blackness, free from the fuzziness and cloth texture introduced by a ribbon. After development, titles are cut from the strip and mounted in cardboard "ready-mounts" to match those in which Kodachromes are returned after processing. With reasonable care in handling, glass plates are not needed, but these may of course be used for both Kodachromes and titles if necessary.

As the writer's first attempts were in the production of monochrome film strips, a comparison with Kodachrome slides may be in order at this point. The advantages of natural color are of course obvious, but other differences were learned only after experience. For example, in the case of slides one may take the pictures and sub-titles in any order, but because a film strip is continuous it is necessary to photograph each sub-title in its proper sequence, which necessitates endless switching of camera, lenses, lights, etc. while pupils wait between shots. Titles on film-strip positives can not be projected as white letters unless the original is lettered in white, which eliminates the convenience of the typewriter. Film-strip framing must be uniformly vertical or horizontal, unless one undergoes the nuisance of rotating the projector head, whereas slides may be arranged as required. Finally, if one or two shots result poorly, the entire strip is spoiled to a degree, whereas slides may be replaced individually.

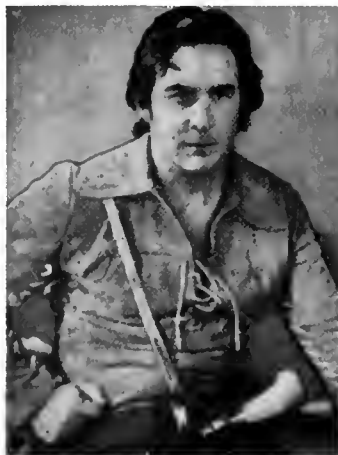
Limitations of space have necessarily restricted this article to the minimum essentials of the project, but the writer cannot close without commenting on the unparalleled motivating force that it has had on the work of his school. There is something about seeing oneself and one's work projected before an audience that stimulates the "certain something" that is hidden in teachers and children alike, and nourishes the fruitful seed of personality.

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CAPTAIN CAUTION—9 reels—starring Victor Mature, based on story by Kenneth Roberts. A swashbuckling, romantic—adventure tale.

CATHERINE THE GREAT—10 reels—starring Elizabeth Bergner and Douglas Fairbanks, Jr. A notable production on the life of the great Russian ruler.

COUNT OF MONTE CRISTO—12 reels—Robert Donat and Elissa Landi starred in the famous and highly entertaining film version of Dumas' great classic.

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The Literature in Visual Instruction

A Monthly Digest

Conducted by **ETTA SCHNEIDER**

MUSEUMS

Children See and Do in This Museum-School—Grace Fisher Ramsey, Curator of School Relations, American Museum of Natural History—*School Executive*, 31: 46 January, 1943

A new platoon program offers a full day's activities in a single visit. Teachers may select any of a choice of themes around which the activities are organized. Exhibits on the subject being studied (primitive peoples, natural resources, etc.) may be examined in the museum halls. Then pupils are given time for manipulative materials. Films are shown on the topic of the day. After lunch a special visit is made to the Hayden Planetarium, followed by other trips to pertinent exhibits.

Classes studying topics not included in the museum prospectus may have specially planned programs. Traveling exhibits are provided by a few of the municipal museums when visits to the museum are impracticable.

Other museum activities include a 16mm educational film library for national distribution; guided tours for service men; courses on geography of the war, special exhibits relating to the war; etc. "Museumettes" are being built to teach men in the army natural science, such as poisonous plants and insects, camouflage and story of flight.

FLAT PICTURES

Picture Collection in Hill School Library—James V. Mofatt, assistant librarian, Hill School, Pottstown, Pa.—*Library Journal*, 68:65 January 15, 1943.

A description of the techniques and procedures in building a picture collection. Equipment includes steel files, wooden processing cabinet, a card catalog case, a letter press, typewriter, trimming board with an 18" blade. Supplies include cardboard, Fotoflat, labels, etc. The processing cabinet is 4' high, with 24 drawers that serve as a repository for over-size pictures, as well as storage place for pictures in the process of being mounted. Sheets of 22"x28" boards are cut in two to provide a standard mount, 11"x14". Neutral gray and brown is also mixed with dark green and other colors depending on the picture.

Adhesive for the pictures presented quite a problem. Fotoflat applied with a special tool, has been found to stand up best over a period of time. The labels are printed on forms which give the school's name and indicate various types of pictures. They are pasted at the lower left-hand corner below the illustration.

The article describes methods of displaying pictures on grooved molding, subject headings used, the criteria and methods of selection, and other practical suggestions based on experience.

MAPS

New U. S.-Centered World Map for Air-Minded Americans—N. L. Engelhardt, Jr.—*Visual News*, published by the N.J. Visual Education Assn.—January, 1943.

The Centrifugal World Map for Air-Minded Americans has two characteristics which help to allay the confusion and bewilderment with which many people are faced in following the course of this global war. First, the U.S. is located at the center of the map. Second, straight lines drawn from the U. S. to all places in the world represent the shortest routes to those points. Important places are indicated by a dot, and no outlines are indicated, other than the small one for the U.S. at the center.

The map has been divided into six parts or sextants: the Asiatic Sextant, the European-African Sextant; the Pan-American Sextant, the Pacific Ocean Sextant, the Pacific Islands Sextant and the East Indies Sextant. By three arcs, we note that the U.S. is 30 hours or less away from any point in the world by air.

An illustration of the map is printed in the article. Copies are available for class use at a nominal charge from Marguerite Kirk, Newark Department of Library and Visual Aids.

Maps in War Time—Walter W. Ristow, Chief of the Map Division, New York Public Library—*Education*, 63: 273 January, 1943

A statement on the great need for geographical information that can only be found in maps during the war crisis. The New York Public Library has ample evidence of the public interest in maps and has collected a wide variety of timely maps to meet this interest.

PHOTOPLAY APPRECIATION

Improving Pupils' Experiences in Moving Pictures—

A. L. Morgan, principal, Dowling Junior High School, Beaumont, Texas—*Clearing House*, 17:231 December, 1942

This is an abstract of a field study carried on for the Ed. D. degree at Colorado State College of Education, Greeley, Colorado. An examination of the motion picture experiences of the Dowling Junior High School pupils showed:

- 1) That children attended about 1.5 times per week, an average of 234 hours per year, or 39 six-hour school days;
- 2) that 90% of these students get their parents' consent;
- 3) that they seldom disregard their parents' wishes;
- 4) that 73% of the parents say that murder, gangster and sex pictures are bad for boys and girls;
- 5) that they usually attend alone or with friends of their own age;
- 6) that they seldom go with their parents;
- 7) that there is no appreciable effect on their health and growth;
- 8) that day-dreaming is negligible in frequency;
- 9) that the films they like most are airplane, cowboy, comedy, spooky and love stories;
- 10) after seeing a film they usually want to talk about it or read a story similar to it, or do something brave and daring, or go out and have a good time;
- 11) that after seeing gangster films they think that such persons ought to be punished, or they feel sorry for such persons, or they want to be policemen; or they think nothing at all;
- 12) only 50% of them think that movies cause them to do good; and
- 13) most pupils rated a list of 15 personalities in a manner similar to that of most other persons.

The author concludes that: the attitudes of Dowling boys and girls are definitely affected by what they see at the movies; they get little guidance in their movie going; parents are not actively concerned with the kinds of movies their children see, and the practice of allowing boys and girls to go to the movies alone or with friends of their own age is a doubtful one.

In the light of these findings, he recommends that some study be made as to what teachers and parents can do. The school program should teach discrimination in movie-going. Pupils should be encouraged to go out and speak on movies at community meetings. Cooperation with local theatre managers in showing good films should be sought. Each P.T.A. should make a study and act on movie-going in the community, and parents are also committed to providing good substitutes for movies.

High School Students are Picture Conscious—W. C. Cherrington, Idaho Falls—*Idaho Journal of Education*, 14:81 December, 1942

A survey of the tastes of high school students, numbering 800 in a town of 16,000, revealed that they prefer picture magazines, comics, summary magazines, radio and movie and sports magazines to books and other forms of recreational reading. Their interest in motion pictures was consistently higher than in newspapers, magazines or libraries.

The writer concludes that the educational program should make use of the picture-mindedness of students, using this interest to work toward a greater interest in reading.

(Concluded on page 150)



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of the **TEETH**
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Good teeth are essential
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HERE is a new film on a subject which, in its relation to human health, has never been more important than it is today. Pictured are various adaptations of animal teeth, such as the tearing teeth of the shark—the poison fangs of snakes—the incisors of the beaver—the highly specialized tusks of the elephant, wart hog, and walrus. The adaptation of teeth to herbivorous and carnivorous diets. Human teeth—their types, their uses, their importance to health. Corrective dentistry. 1 reel, 16-millimeter, silent—\$24.



The sharp canines of the dog are adapted for tearing meat



Sharks' teeth, arranged in rows, are used for catching and tearing prey



The tusks of the walrus are used for purposes of defense and locomotion

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35 mm. Principles of Physics..... 7 rolls
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VISUAL SCIENCES, Box 264E Suffern, New York

PHOTOGRAPHY

Photographic Aids to Teaching: Transparencies to Motivate Biological Studies—Charles Tanzer, Bronx High School of Science, N.Y.C.—*School Science and Mathematics*, 42:758 December, 1942

A science laboratory was decorated by having portraits of great scientists copied from the halftones in books and enlarged on transparent stock (Adlux Defender), mounted on translucent paper and inserted in the window panes. Plate glass covered each print for protection. This is a simple technique and need cost little, for example, 3 dozen portraits cost about \$4.00.

RADIO

How Radio Can Contribute to Creative Living—Dorothy Gordon—*Childhood Education*, 19:212 January, 1943

The author has had considerable experience in planning and performing radio programs for children. She has found children to be keenly interested in programs that give them a chance to participate. Some of the creative abilities that may be stimulated by radio are: giving children a chance to sing and dance the folk songs they hear over the air, imitating animal sounds, and carrying on manipulative activities as the ones described in a script on how to make simple instruments (reprinted in the article.)

PERIODICALS

Sight and Sound, 11: No. 43 Winter, 1942. British Film Institute, 4 Great Russell St., London, W. C. 1

"A Course in Cinema," described by a youth organizer, describes a course given by the education department of one of the largest county councils. It is a course in film appreciation in a remote village. A film group meets at the village school-room where a 16mm. sound projector is available. The cost to those attending is no more than the fees usual under the county scheme for further education. The course is divided into two sections: one dealing with the social influence of the film, the other with the artistic characteristics.

"The Film in Education," by H. S. Magnay, is a summary of three reports published by the British Film Institute. Briefly it recommended: the production of more films appropriate for school use following upon wider collaboration between teachers and producers; the provision of funds for rentals by the local education authorities; extending courses for teachers; encouraging of local and regional film libraries; and the support of a central national co-ordinating institute.

"Revolt in the Classroom," by G. Patriek Meredith, lecturer in visual education, deplors the fact that schools and teachers do not keep up with the times in using mechanical devices in a creative fashion. The generalizations made by the author are interesting: a) mechanism is a creative force for freedom; b) education is still basically pretechnic in spite of its frills; c) teachers must be granted the freedom of the Neo-technic Age; d) the co-operation of teachers must be won by showing that the Neo-technic Age has a new life of fulfillment to offer to them; e) all educators, including scientists, sociologists, administrators, architects, etc. must collaborate in constructing the Neo-technic curriculum; and f) Neo-technic schools must have functional architecture.

SOURCES OF INFORMATION

Films for America at War—Committee on Motion Pictures in Education, American Council on Education, Washington, D.C.—Supplement No. 1 to Selected Educational Motion Pictures. 1942. \$1.00

A compilation of about 114 titles on machine shop training, first aid, health, aviation, occupations and war production. This bulletin has brought together information on each film, with respect to local depositories and content description. The appraisals have obviously not been prepared with the thoroughness of the preceding compilation. In most cases, they consist of suggested subject matter applicability.

Selected List of Films for Pre-Flight Aeronautics (In Teachers Manual for Science of Pre-Flight Aeronautics for High Schools, by the Aviation Education Research Group, Teachers College, Columbia University, prepared with the cooperation of the Civil Aeronautics Administration, sponsored by Institute of Aeronautical Sciences. Macmillan. 1942 p. 240-245)

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Experimental Research

(Concluded from page 142)

- 4) Visual aids were not used in all subject matter fields in the high schools during the time covered by this survey.
- 5) 476 different teachers, or twenty-four percent, in seventy-six of Cincinnati's eighty-nine schools, used at least one of the four types of visual aids during the first five months of the school year, 1939-40.
- 6) Teachers rated the available aids uniformly good, with the exception of eight percent which were rated medium or poor, chiefly due to the fact that they were considered too advanced for the pupils on the level on which they were used.
- 7) Due to the fact mentioned in the previous item and to the difficulty in getting the desired information, a suggested projection report form was offered for consideration by the exchange.
- 8) It was found that the average daily attendance in January 1940, was approximately two and one-half times that in September 1939.
- 9) The average attendance at showings was larger than the average class size, indicating that classes were frequently combined by teachers when using visual aids.
- 10) The number of teachers using visual aids doubled during the time covered by this survey.
- 11) There was a continuous month by month increase in the use of visual aids during the time covered by this survey.
- 12) All types of visual aids included in this study were used as instructional tools in special classes for the mentally deficient, the deaf, and the physically handicapped.

Title: AN EVALUATION OF EDUCATIONAL FILMS AVAILABLE IN THE FORT WORTH SCHOOL FILM LIBRARY FOR ELEMENTARY GRADES

Investigator: SETH VINSON STRAIN

For the degree of Master of Science (Education), completed 1942—North Texas State Teachers College, Denton, Texas

The data for this study were collected by evaluating educational motion picture films based upon a given set of criteria from qualified educators.

The study divides the evaluation of educational motion picture films into three sections:

- (1) teaching effectiveness, (2) mechanics of the film, and (3) administrative factors.

The first part of the study deals with recency of films, accuracy, length, and probable age-grade levels. The second division reveals the clarity of objects and scenes, adequacy of close-ups, sound quality, types of photography, vocabulary, and organization.

The last section reviews the price of films, nature of advertising films, conditions under which films are obtainable for schools, and the reviewing committee.

The author concludes that materials in the majority of the films lend themselves readily to coordination with the natural activities of the child.

Comparative Effectiveness of Pictorial Teaching Materials—

David J. Goodman—Research Contributions to Safety Education, Center for Safety Education, Division of Central Education, 8 Fifth Ave., New York, N. Y. Vol. 4, No.1 1943. 30p. 35c.

This study was summarized by the author in the November, 1942 issue of EDUCATIONAL SCREEN. It is a great help to have the data readily accessible in pamphlet form at a very small cost.

FACT or FICTION!

Whether you seek
EDUCATION or ENTERTAINMENT
you will find that
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INCREASE your knowledge of world affairs and home affairs; enjoy the thrills of your favorite sport in season and out of season; "See America" and travel to the four corners of the world; . . . or see Hollywood's greatest stars in their greatest pictures, just as they are shown on the screens of America's theatres!

Here are some of the outstanding dramatic, musical, and comedy successes of the year, pronounced by the leading motion picture critics as

"Pictures You Must Not Miss!"

ABBOTT & COSTELLO

—the comedy team voted by the nation's picture fans as the Number 1 Attraction . . . in two of their funniest pictures—

"KEEP 'EM FLYING"

—a story of the two nit-wits who get tangled up with the air corps, bringing to the screen some of the most thrilling and spectacular air shots ever filmed end—

"RIDE 'EM COWBOY"

—a picture which puts these ace comedians on horses, but can't keep 'em there. A hilarious comedy featuring an all star cast of Hollywood beauties.

"WHAT'S COOKIN' "

Here is one of the liveliest musical comedies of the year, with an all star cast, featuring the delightful little song-brd GLORIA JEAN. It's one for the hep-cats —young and old.

Deanna Durbin Charles Laughton in "IT STARTED WITH EVE"

Two great stars in one of the finest comedies of the year.

"BROADWAY"

George Raft at his best . . . in the role of a Broadway hooper during the prohibition days. Action, pathos and romance.

"BUTCH MINDS THE BABY"

The delightful Damon Runyon story put on the screen with Brod Crawford as Butch. The critics call this a "must" picture.

"THE SPOILERS"

Here is the picture that made motion picture history with the dramatic fight between John Wayne and Randolph Scott. Marlene Dietrich is also starred.

"SABOTEUR"

Here is Alfred Hitchcock, master of suspense, at his best. It is a story of what could be happening in your town today.

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Three action-adventure pictures with top flight stars, each of which is guaranteed to provide you and your friends with a glorious evening of entertainment.

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These two featurettes were actually billed as features in the finest theatres of America. They are timely, thrilling, spectacular and authentic.

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Current Film News

■ **CASTLE FILMS, INC.**, 30 Rockefeller Plaza, New York City, presents the first fighting action pictures of U. S. troops in North Africa in their latest war release, entitled:

Battle for Tunisia—1 reel 16mm sound and silent. The air fighting that has featured the struggle for Tunisia is shown in all its fury. On the ground armoured forces clash in battle for the passes that lead through the mountains. A daring Army cameraman films one



On the Tunisian front

of these clashes from a nearby hilltop, with both armies in range of his lens! As the battle rages, hidden Nazi gun emplacements are blown up, low-flying Yank fighter planes strafe enemy tanks and motorized columns as they retreat across the desert. A particularly amazing sequence is that of a diving plane as it attacks an Axis ship off the coast with pounding cannon fire.

■ **BRANDON FILMS INC.**, 1600 Broadway, New York City, announce the release in 16mm sound of several new motion picture productions to aid the United Nations campaigns on the home and war fronts dealing with Yugoslavia, Czechoslovakia, The Netherlands, Soviet Russia, and China. The new releases are being made available individually for rental and sale, as part of the United Nations Film Festival program arranged by this firm. Included are:

The Moldau—1 reel—a film interpretation of a symphonic poem by B. Smetana played by the Prague Philharmonic Orchestra and based pictorially on the cultural, social, industrial, and military life of the Czechoslovak Republic during the period of the Presidency of Thomas G. Masaryk; the first of a series of six shorts, all based on Smetana's world famous symphonic cycle, "My Country."

The Falcons—1 reel—a lively and historic record of the role of the "Sokols" (sport and folk organizations) in the peacetime and wartime life of the Czechoslovak Republic.

One Hundred For One—2 reels—inspiring story of the heroic people of "occupied" Yugoslavia and their glorious alliance with their uncon-

querable guerilla partisan bands to free their native soil from the German and Italian Fascist hordes.

Netherlands America—1 reel—(black and white, and kodachrome versions)—pictorial evidence of the great value to the United Nations war effort of the Islands of the The Netherlands in the West Indies—Curacao, St. Martin, Saba, St. Eustatius; and Dutch Guiana, revealing these windswept sources of bauxite and oil.

Among the features released are *The Siege of Leningrad*; *The Diary of a Nazi*; *Mashenka*, *The Woman Sniper*; *Fortress On The Volga (Stalingrad)*; and *This Is The Enemy*. These new full length dramatic war features run 75 minutes and are 16mm reduction prints of the 35mm versions now playing in theatres over the nation. All of the new film releases are described in **WARTIME FILM BULLETIN No. 1**, available free of charge upon request to Brandon Films

■ **BELL & HOWELL Co.**, 1801 Larchmont Ave., Chicago, has added the following sound reel to its Library:

American Handicrafts—produced by Lucia Mysch, of Ball State Teachers College, Muncie, Indiana. The film is an interesting and instructive teacher-made record of textile, pottery, wood-carving, and glass-blowing cottage



Mountain handicraft workers

industries in the North Carolina mountains. It is available in black-and-white, or part-color, for rental or sale.

■ **COMMONWEALTH PICTURES CORP.**, 729 Seventh Ave., New York City, have acquired the 16mm distribution of the 8-reel *Charlie Chaplin Festival*, presenting four of Charlie's greatest early hits in a modern streamlined version, namely:

Easy Street, **The Adventurer**, **The Cure**, **The Immigrant**—each 2 reels. Hilarious highlights are Charlie "gassing" a 285-pound thug with the aid of a street lamp, trying to retrieve a lost lump of ice cream from a dowager's back, doing an impromptu series of living statues, and fumbling over a restaurant check. These revivals afford the youth of America, who have never seen Chaplin in his original comedy character, an opportunity to see why he has been called "the funniest clown in all history."

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WAY THE
U. S. GOV.
VERNMENT
AND THE
HOLLY-
WOOD PRO-
DUCERS DO

■ **WALTER O. GUTLOHN, INC.**, 25 W. 45th St., New York City, have just printed their latest catalog listing close to 3000 16mm sound and silent films available for rental, lease or sale.

This catalog, consisting of 152 pages, profusely illustrated and indexed for ready reference, is the largest ever issued by Walter O. Gutlohn, Inc., Among the many entertainment and educational subjects represented are: RKO and Universal Major Features, Independent Features, Foreign Language Features, Westerns, Serials and Diversified Shorts including musical films, physical fitness, Pre-Flight Training films, O.W.I., Inter-American and other related war effort films as well as a large group of educational shorts.

A copy of the new Gutlohn Catalog may be had by writing to Walter O. Gutlohn, Inc.

■ **ERPI CLASSROOM FILMS, INC.**, 1841 Broadway, New York City, have prepared a series of films on contemporary life in the six major regions of the United States, pointing out the aspects and contribution of each region and the interdependence existing between them.

The Far Western States describes the economy of the region, industrial activities, and sectional contrasts with respect to climate, topography, people and population densities.

The Middle States presents an overview of agricultural and industrial projects in this region. Domestic and European migration and population trends are indicated.

The Northeastern States interprets the historical progress in the development of resources in this area. Consideration is given to features of the land, textile, clothing and heavy industries, transportation and recreational facilities.

The Northwestern States treats the topography, rainfall, drainage, fauna and flora, people, metropolitan centers, scenic and recreational features, transportation and commercial activities, natural resources, and agricultural situations.

The Southeastern States delineates the variety of living patterns—stately plantation homes, mountain cabins, modern homes in cities, blue grass country, farms and factories.

The Southwestern States portrays characteristic features including the imprint of Spanish and Indian cultures. Irrigation, stock raising, mining, agriculture, and oil extracting and drilling, are among the occupational activities covered.

(Concluded on page 154)

Among the Producers

E. C. Dent Appointed SVE General Manager

Ellsworth C. Dent, formerly RCA Educational Director, has been appointed General Manager of the Society for Visual Education, Inc., Chicago, it was announced by Miss Marie Witham, President of S. V. E. He began his new duties April 1.

"The addition of Mr. Dent to our organization," said Miss Witham, "will place us in a better position to serve the training units of the armed forces until the war is won. At the same time, his broad experience will aid us in making appropriate plans for the expected post-war increase in the use of visual aids and equipment among schools, churches, homes and in industry."

Mr. Dent received his early training in education at the Kansas State Teachers College of Emporia. This was followed by graduate work in Education while in charge of the Bureau of Visual Instruction, University of Kansas, a service organization for the schools of Kansas.



E. C. Dent

During his ten years at the University of Kansas, he expanded the visual instruction services to meet the growing needs of schools, including one of the first loan libraries of educational slidefilms. The Bureau also maintained an equipment recommendation service, to aid schools in the selection of projectors, screens, cameras and materials.

His next assignment was the organization of visual instruction service for the Inter-Mountain Area, at Brigham Young University, Provo, Utah. This was followed by nearly three years with the United States Department of Interior, where he became Director of the Division of Motion Pictures and supervised the production and distribution of pictures, films and slidefilms for educational use.

For the seven years prior to his appointment as General Manager to S.V.E., Mr. Dent has been Educational Director of the RCA Victor Division, Radio Corporation of America. In this work, his responsibilities involved the planning

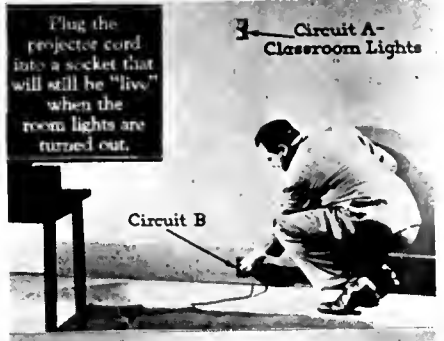
of audio-visual products for use in schools, and the direction of sales, promotion and advertising activities in the school market.

He has made frequent appearances before state and national educational conventions and organizations. He has also lectured during summer sessions and other college and university audio-visual training courses. He is author of *The Audio-Visual Handbook*, widely used as a text and for reference by the field.

Visual Unit on Slidefilm Utilization

The effectiveness of the visual teaching session depends upon numerous factors. One of these, frequently overlooked, is efficiency in the "mechanics" of conducting such classes, such as room preparation, lighting, projection arrangements and student placement. The objective of the visual lesson frequently falls short through lack of consideration of certain small but important details which can easily be prevented by careful planning in advance. At a time when effective visual teaching is more necessary than ever, it is important to observe certain fundamental principles of good teaching technique and give careful attention to the mechanics of projection. Concrete suggestions are offered in the form of discussonal or reading type of slidefilm, consisting of 80 frames, produced by the Jam Handy Organization, 2900 E. Grand Blvd., Detroit. The title of the unit is "Tips on Slidefilms" and it is available to any teacher or school for only 65c. The material presented is condensed from the experience gained in hundreds of visual teaching classes and visualized meetings in schools and colleges, and particularly, industry. The subject is presented in five topics as follows:

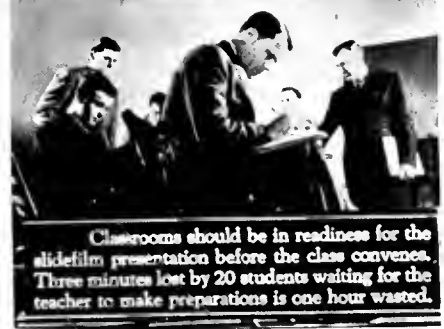
- I. Preparing the Classroom—illustrating in detail correct projector and screen placement, handling of projector cord, etc.
- II. The Projector and its Use—giving details on proper loading and handling of projector to ensure smooth performance.
- III. The Projector in the Meeting—presenting the instructor's role in introduction of subject, presentation, class discussion and final summary.
- IV. Individual Use of Slidefilm—demonstrating how the slidefilm may be used in the workshop, by projecting it on the floor or ceiling, to the benefit of the worker engaged in a mechanical operation visualized in the film.
- V. Use of Slidefilm as a Reference—showing how film-slide subjects can be filed and indexed for ready reference, and how the slidefilm can be projected on a blackboard and traced for continuous reference or study.



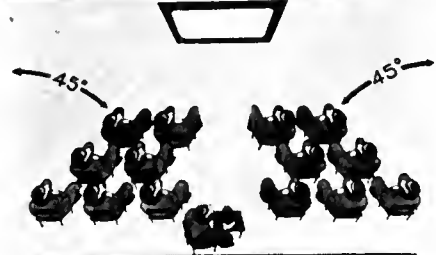
Plug the projector cord into a socket that will still be "live" when the room lights are turned out.

Circuit A—Classroom Lights

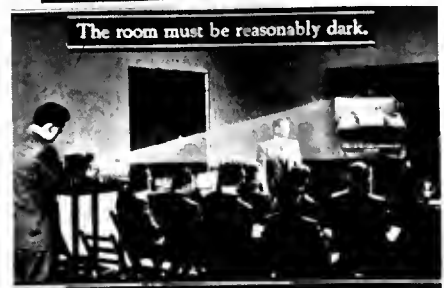
Circuit B



Classrooms should be in readiness for the slidefilm presentation before the class convenes. Three minutes lost by 20 students waiting for the teacher to make preparations is one hour wasted.

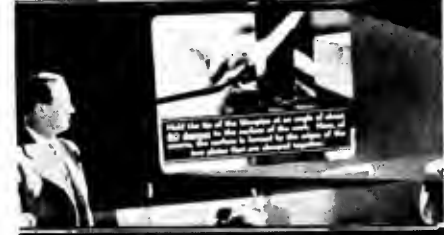


Students should view the screen at not more than a 45-degree angle, or —



The room must be reasonably dark.

Ordinary window shades, paper, cloth, or whitewash will darken the windows sufficiently.



The instructor reads all the copy in a clear voice to make sure that all students keep up with the presentation. Thus, the class gets an over-all conception of the subject.



The slidefilm library contains many pictures that could be traced on the blackboard or on a chart for continuous reference or study.

Frames from "Tips on Slidefilms"

Keystone Aircraft Slides

A series of 100 lantern slides is offered by the Keystone View Company for high-school courses in aeronautics for preliminary instruction in the recognition of friendly and enemy planes of all types. The author of the series is George F. McCahey of Rhode Island State College.

There are five units in the series; Unit I—Single-engined Monoplanes; Unit II—Twin engined Monoplanes; Unit III—Multi-engined Monoplanes, Unit IV—Water Planes; Unit V—Miscellaneous Planes.

The author has had a great deal of experience in this field and has given in the case of each plane, the silhouette that will contribute most to the development of permanent recognition information as referring to that model.

A title list of this series of units will be furnished upon request to the Keystone View Co. As new types of planes are developed, supplements will be issued. The price of the series, with teachers' manual and slide case, is \$40.00. The set in 2-inch slides costs \$20.00.

Scenic West in Kodachromes

A selection of 2 x 2 Kodachrome slides on the scenery and natural history of the western mountains and deserts, and the activities of mountaineering clubs is now being offered for rental by C. Edward Graves, well-known scenic photographer of the West. They are designed for use by schools and colleges and also for entertainment purposes for church groups, women's clubs, or garden clubs. Accompanying each slide is a descriptive manual which can be read during showing of the slides. For further information write to C. Edward Graves, P.O. Box 37, Arcata, California.

Visual Aids on the Netherlands

A Kit of Visual Teaching Aids on Holland and the Netherlands territories in the East and West Indies has been prepared by Foley & Edmunds, Inc., 480 Lexington Avenue, New York City.

A complete visual story on Holland is presented by means of two filmstrips, charts, and a picture set of twelve photographs depicting the cultural contributions of Holland. Each strip has approximately fifty frames, and shows the geographical features of the country, their influence on the industries and activities of the people, and finally, aspects of social life in Holland.

Three filmstrips portray the geographical controls and features of the Netherlands East Indies, their scenic wonders, resources and industries, activities of the people, etc. Charts compare the East Indies with the United States, and show their development and share of world production.

One filmstrip tells the geographic story of the Netherlands West Indies, and a chart presents data on population, size, resources, trade statistics, etc.

A Teacher's manual accompanies each of the three units in this Kit.

RCA Spanish Music Records

The use of records as an aid to the study of Spanish through music is being advanced by RCA Victor, which has announced the release of seven albums of songs of Latin American countries. With a view to giving the maximum of aid to Spanish students, Victor has included in each album four supplementary booklets which give the Spanish lyrics of each song, the phonetic pronunciation of the lyrics, and their English translation.

The titles of the RCA Victor albums are: "Mexicana," "Spanish Through Music," "Fiesta in Cuba," "Fiesta in Argentina," "Carnival in Rio," "Fiesta in Chile, Bolivia and Peru," and "South America Fiesta." There are forty-six songs in the entire group.

In addition to choosing typical native selections, RCA Victor has carefully selected for the recordings artists who are natives of the countries, and who enunciate the Spanish lan-

guage clearly and correctly. Through this method, it is believed that individual and group singing in the classrooms will enable students not only to become acquainted with the Latin American songs, but will also make the study of Spanish more interesting.

The albums were made at the request of Henry A. Wallace, Vice President of the United States, and grew out of NBC's weekly series of broadcasts entitled "Pan American Holiday."

Kodachrome Slides on Historic Philadelphia

A series of 2 x 2 Kodachrome slides on places of historical interest in Philadelphia, are offered for sale by Klein and Goodman, of that city, located at 18 S. Tenth Street. Places pictured include Independence Hall, Betsy Ross House, Liberty Bell, Carpenters Hall, interior views of the Declaration Chamber, and others. Complete list can be had by request to Klein and Goodman.

Current Film News

(Concluded from page 152)

■ EASTMAN KODAK COMPANY, Teaching Films Division, Rochester, N. Y., has produced the following new health films:

Public Health Service—1 reel, 16mm sound—surveying the work of public health organizations and pointing out their vital importance to the community in wartime. The film covers the many valuable services rendered by the public health laboratory and its trained scientists, including, the examination of milk for bacteria, inspection of water and meat, treatment of communicable diseases, operation of public health clinics, and supervision of living conditions and playgrounds.

Forms and Uses of the Teeth—1 reel 16mm silent—demonstrating the relation of good teeth to health. Various adaptations of animal teeth are shown, using the shark, snake, beaver, elephant, wart hog, and walrus for illustration. The film reveals how teeth have been adapted to herbivorous and carnivorous diets. Next, the types and uses of human teeth are presented, with a sequence on the accomplishments of corrective dentistry.

■ IDEAL PICTURES, 28 East 8th St., Chicago, have issued a 16-page Supplement No. 1 to their 23rd Annual Edition Catalogue, which they call the "Home Front Offensive Number." Among new acquisitions are: six of the Dr. Christian series of stories starring Jean Hersholt, and other theatrical features produced by RKO, Columbia, and Universal; John Steinbeck's *The Forgotten Village*; the British-made film *The Man at the Gate*, starring Wilfred Lawson of Pastor Hall fame, and other religious subjects; and many educational shorts on animal life, athletics and sports, aviation, geography, history, science and industry. The section devoted to "Victory Subjects" includes films released by the Office of War Information, Coordinator of Inter-American Affairs and British Press Service.

■ NATIONAL FILM BOARD OF CANADA, 84 East Randolph St., Chicago, announces that the following Canadian production, heretofore shown in the United States only theatrically by United Artists, is now available in 16mm sound to the non-theatrical field:

Food, Weapon of Conquest,—one of the "World in Action" series—goes far beyond the problem of feeding the military forces of the United Nations and penetrates behind the Nazi lines to report the fate of conquered countries forced to turn over their farm produce to the conqueror. Food is the bait used to draw into Germany the skilled labor which the Reich needs for its war machine. The picture presents a stirring challenge to the Western World faced eventually with the problem of feeding millions throughout the continents of Europe and Asia.

Sales of this film are handled through Educational Film Library Association, 45 Rockefeller Plaza, New York City.

■ HOFFBERG PRODUCTIONS, 1600 Broadway New York City, are distributing two 1-reel sound subjects dealing with activities and landmarks around Baltimore, and a reel on Annapolis:

Baltimore, Home of the Star Spangled Banner shows scenes at historical Fort McHenry, where Francis Scott Key wrote the National Anthem. The government recently spent \$50,000 to restore this National Shrine to its 1814 appearance. Also depicted in this reel are Johns Hopkins Hospital, the Duchess of Windsor's home, Washington Monument, and other famous places of Baltimore.

Oyster Fleet presents the Chesapeake Bay oyster industry.

Future Admirals, an interesting short on the Naval Academy at Annapolis, was made under the supervision of the U. S. Navy.

Scripts for all three of the films were written by Philip Provenza, Baltimore lawyer.

FOR AMERICAN FIGHTERS



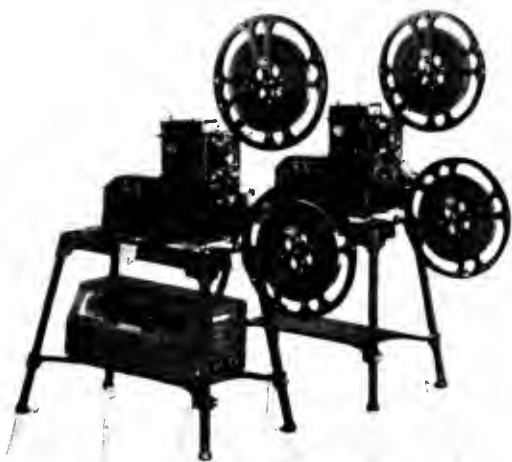
Sound Movies . . . **IN THE JUNGLE**

It seems unbelievable—but U. S. fighters are seeing the latest sound movies, with rich, life-like tone quality, projected brilliantly clear right in the middle of the steaming, malaria ridden, insect infested jungles of the Solomons.

The above illustration is based on an actual set-up in New Guinea, one of a chain of theatres in which Red Cross Field Director James Stewart projects the latest sound films to American and Australian front line fighters.

Today, the Special Service units provide each overseas division of the U. S. Army with several complete portable 16 mm. sound projector outfits. Films are rushed to the various fronts via transport planes. In this way, U. S. fighters from the Aleutians to Tunisia, who consider movies as important as food, are thrilled with the cream of America's best and latest motion pictures.

The Ampro Dual Unit here illustrated known as the "J Kit" is standard equipment for Special Service Units. In addition, thousands of Ampro 16 mm. projectors are being used in training men in the Army, Navy and Air Corps. Ampro facilities are engaged 100% in producing projectors and other precision equipment for the U. S. War effort. Ampro engineering is going ahead at full speed. To keep in touch with the latest developments in 16 mm. projection, make certain your name is on the Ampro mailing list. Write today!



AMPRO

PRECISION CINE EQUIPMENT

AMPRO CORPORATION, 2851 N. Western Ave., Chicago, Ill.

HERE THEY ARE

A Trade Directory
for the Visual Field

FILMS

- Akin and Bagshaw, Inc.** (3)
1425 Williams St., Denver, Colo.
- Bailey Film Service** (3)
1651 Cosmo St., Hollywood, Calif.
- Bell & Howell Co.** (3)
1815 Larchmont Ave., Chicago
(See advertisement on page 125)
- Better Films** (2)
742A New Lots Ave., Brooklyn, N.Y.
(See advertisement on page 150)
- Brandon Films** (3)
1600 Broadway, New York City
(See advertisement on page 146)
- Bray Pictures Corp.** (3, 6)
729 Seventh Ave., New York City
(See advertisement on page 114)
- Castle Films** (2, 5)
R C A Bldg., New York City
(See advertisement on page 121)
- Commonwealth Pictures Corp** (2, 5)
729 Seventh Ave., New York City
(See advertisement on page 150)
- College Film Center** (3, 5)
84 E. Randolph St., Chicago.
(See advertisement on Page 143)
- Creative Educational Society** (1)
4th Fl., Coughlan Bldg.
Mankato, Minn.
- DeVry School Films** (3)
1111 Armitage Ave., Chicago
(See advertisement on page 122)
- Eastman Kodak Co.** (3)
Teaching Films Division
Rochester, N. Y.
(See advertisement on page 149)
- Eastman Kodak Stores, Inc.** (3)
Eastman Classroom Films
356 Madison Ave., New York City
- Erpi Classroom Films, Inc.** (2, 5)
1841 Broadway, New York City
(See advertisement on page 150)
- Father Hubbard Educational Films** (2)
188 W. Randolph St., Chicago
Santa Clara, Calif.
(See advertisement on page 150)
- Films, Inc.** (3)
330 W. 42nd St., New York City
64 E. Lake St., Chicago
314 S. W. Ninth Ave., Portland, Ore.
- General Films, Ltd.** (3, 6)
1924 Rose St., Regina, Sask.
156 King St., W. Toronto
- Walter O. Gutlohn, Inc.** (3)
25 W. 45th St., New York City
(See advertisement on page 144)
- Harvard Film Service** (3, 6)
Basement—Germanic Museum
Frisbie Pl., Cambridge, Mass.
- Hoffberg Productions, Inc.** (2,5)
1600 Broadway, New York City
(See advertisement on page 150)
- Ideal Pictures Corp.** (3, 6)
28 E. Eighth St., Chicago, Ill.
(See advertisement on page 147)
- Knowledge Builders Classroom Films**
35 W. 45th St., New York City (2, 5)
- Nu-Art Films, Inc.** (3, 6)
145 W. 45th St., New York City
(See advertisement on page 144)
- Post Pictures Corp.** (3)
723 Seventh Ave., New York City
(See advertisement on page 144)
- The Princeton Film Center** (2)
106 Stockton St., Princeton, N. J.
- Swank's Motion Pictures** (3)
620 N. Skinker Blvd., St. Louis, Mo.
(See advertisement on page 150)
- Texas Visual Education Co.** (3)
305 West 10th St., Austin, Tex.
- Universal Pictures Co., Inc.** (5)
Rockefeller Center, New York City
(See advertisement on page 151)
- Vocational Guidance Films, Inc.** (2)
2718 Beaver Ave., Des Moines, Ia.
- Williams, Brown and Earle, Inc.** (3, 6)
918 Chestnut St., Philadelphia, Pa.
- Y.M.C.A. Motion Picture Bureau** (3)
347 Madison Ave., New York City
19 S. LaSalle St., Chicago
351 Turk St., San Francisco, Cal.
1700 Patterson Ave., Dallas, Tex.

MOTION PICTURE MACHINES and SUPPLIES

- The Ampro Corporation** (3)
2839 N. Western Ave., Chicago
(See advertisement on page 155)
- Bell & Howell Co.** (3)
1815 Larchmont Ave., Chicago
(See advertisement on page 125)
- DeVry Corporation** (3, 6)
1111 Armitage Ave., Chicago
(See advertisement on page 122)
- Eastman Kodak Stores, Inc.** (3)
Kodascope Libraries
356 Madison Ave., New York City
- General Films, Ltd.** (3, 6)
1924 Rose St., Regina, Sask.
156 King St., W. Toronto
- Ideal Pictures Corp.** (3, 6)
28 E. Eighth St., Chicago
(See advertisement on page 147)
- RCA Manufacturing Co., Inc.** (2)
Educational Dept., Camden, N. J.
(See advertisement on page 143)
- S. O. S. Cinema Supply Corp.** (3, 6)
449 W. 42nd St., New York City
- Texas Visual Education Co.** (3)
305 West 10th St., Austin, Tex.
- Victor Animatograph Corp.** (3)
Daveuport, Iowa
(See advertisement on page 141)
- Williams, Brown and Earle, Inc.** (3, 6)
918 Chestnut St., Philadelphia, Pa.

SCREENS

- Society for Visual Education, Inc.**
100 E. Ohio St., Chicago, Ill.
(See advertisement on outside back cover)
- Williams, Brown and Earle, Inc.**
918 Chestnut St., Philadelphia, Pa.

KODACHROME SLIDES (2x2)

- C. Edward Graves**
P. O. Box 37, Arcata, Calif.
- Klein & Goodman**
18 S. 10th St., Philadelphia, Pa.
- Society for Visual Education, Inc.**
100 E. Ohio St., Chicago, Ill.
(See advertisement on outside back cover)

SLIDEFILMS

- The Jam Handy Organization**
2900 E. Grand Blvd., Detroit, Mich.
(See advertisement on page 145)
- Society for Visual Education, Inc.**
100 E. Ohio St., Chicago, Ill.
(See advertisement on outside back cover)
- Visual Sciences**
Suffern, New York
(See advertisement on page 150)
- Williams, Brown and Earle, Inc.**
918 Chestnut St., Philadelphia, Pa.

STANDARD SLIDES (3¼x4)

- Ideal Pictures Corp.**
28 E. Eighth St., Chicago, Ill.
(See advertisement on page 147)
- Keystone View Co.**
Meadville, Pa.
(See advertisement on page 124)
- Radio-Mat Slide Co., Inc.**
222 Oakridge Blvd.
Daytona Beach, Fla.
(See advertisement on page 151)

STEREOPTICONS and OPAQUE PROJECTORS

- Bausch and Lomb Optical Co.**
Rochester, N. Y.
(See advertisement on inside back cover)
- DeVry Corporation**
1111 Armitage Ave., Chicago
(See advertisement on page 122)
- General Films Ltd.**
1924 Rose St., Regina, Sask.
156 King St., W. Toronto
- Keystone View Co.**
Meadville, Pa.
(See advertisement on page 124)
- Society for Visual Education, Inc.**
100 E. Ohio St., Chicago, Ill.
(See advertisement on outside back cover)
- Spencer Lens Co.**
19 Doat St., Buffalo, N. Y.
(See advertisement on inside front cover)
- Williams, Brown and Earle, Inc.**
918 Chestnut St., Philadelphia, Pa.

REFERENCE NUMBERS

- (1) indicates 16 mm silent.
(2) indicates 16 mm sound.
(3) indicates 16 mm sound and silent.
(4) indicates 35 mm silent.
(5) indicates 35 mm sound.
(6) indicates 35 mm sound and silent.

EDUCATIONAL SCREEN

THE MAGAZINE DEVOTED TO AUDIO-VISUAL AIDS IN EDUCATION

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Kansas City, Mo.
Teachers Library



25¢ A COPY \$2.00 PER YEAR

MAY, 1943



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Victor Cameras and Projectors are favorites the world over, because only the finest picture and sound quality can be tolerated in today's vital teaching, combat training and entertainment programs. Their professionally perfect performance makes them the faithful servant to millions in War or Peace.



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The EDUCATIONAL SCREEN

THE EDUCATIONAL SCREEN

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VOLUME XXII

MAY, 1943

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(Courtesy Virginia Conservation Commission.)

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Scene is one of the Curtiss-Wright Airplane Division classrooms for training U. S. Army ground crews.

Visual Training dons olive drab

How to take a fighting plane apart and put it together again—how to “keep ‘em flying”—how to combat enemy tactics—how to win this war quickly—is the problem!

Speed in imparting a clear understanding to millions of fighting men—millions of civilian defense workers—is attained best by projection methods. Dramatically, they magnify and project charts, drawings, photographs and detailed close-ups. The student can retain the graphic picture better than the

words of the instructor. Seeing becomes knowing how. Knowing how is the answer!



Spencer LENS COMPANY
BUFFALO, NEW YORK
SCIENTIFIC INSTRUMENT DIVISION OF
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MOVIES ARE EAGERLY AWAITED

at our far distant outposts



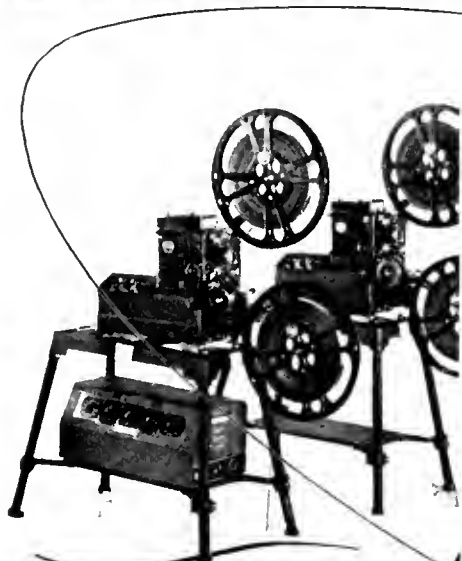
The roar of a huge U. S. Patrol bomber ploughing to a stop in the harbor is always welcome music to American fighters at faraway bases. Among other things, it means mail from home and a fresh supply of the latest motion picture releases!

Every inch of space in our vast fleet of cargo planes is precious—is urgently needed for transporting vital medical supplies and important war materials. Still our government considers motion pictures so valuable to the maintenance of high morale in the U. S. armed forces that the latest films, in 16mm. versions, are classed as a "must" for our wartime skyway freight lines.

Thousands of Ampro projectors are being utilized in a vast 16mm. motion

picture program for training and entertaining United Nation soldiers on both fighting and production fronts. Still more projectors are needed! Private owners of 16mm. projectors are urged to contact Civilian Defense authorities in their local communities and enlist their machines in this vital wartime program.

100% of Ampro facilities are engaged in the production of projectors and precision war equipment for the United Nations. Ampro engineering research continues undiminished—assuring civilian users more efficient projectors than ever when the war is over. In the meantime you can plan for the future by keeping up with the newest developments in 16mm. projectors. Write today for latest Ampro Catalog!



The above dual unit Ampro-sounds are typical of those used in "special services" overseas

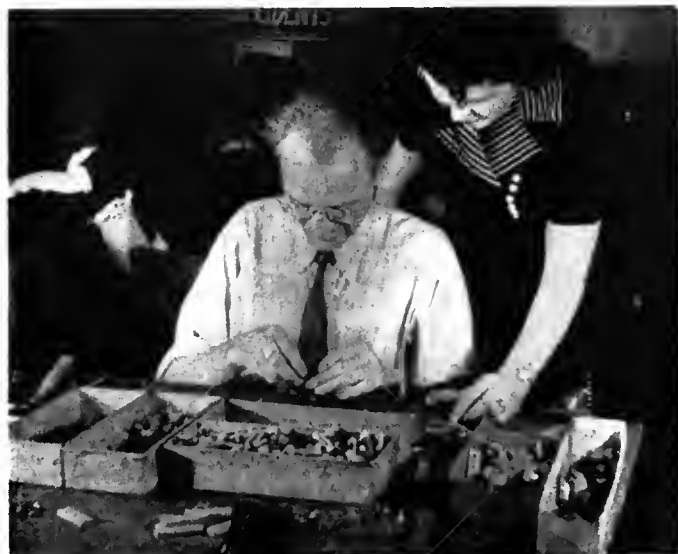
The Ampro Corporation, 2337 N. Western Ave., Chicago, Ill.

★ **AMPRO** ★
 PRECISION CINE EQUIPMENT

The War Against War Movies

Here is a ringing appeal to thinking Americans to act! It should start an avalanche of letters to Congressmen, even from readers who never wrote before. Write your Congressman now!

HAROLD PUTNAM
Editor, Victory Forum
Boston Globe, Boston, Mass.



Scenes from three OWI film releases: "Manpower" (top), "Home on the Range" (center), "Divide and Conquer" (bottom)

THE war against government movies is on. The campaign threatens the prosecution of a democratic peace and the building of a durable peace.

Under the leadership of Elmer Davis and Nelson Rockefeller, the Office of War Information and the Office of Inter-American Affairs have been utilizing movies to show the American people what's going on in the war and to show them the importance of international co-operation—in the war and in the peace! No other government agencies have used the medium of motion pictures so widely and so effectively. No other government agencies have surpassed the work of Davis and Rockefeller in getting the truth across by the silver screen.

But they've circumnavigated traditional censorships. They've stepped on the toes of a few loud-mouthed Congressmen. They're wide open for below-the-belt attacks of demagogues—who don't want government information programs to be too effective. The threatened result is chaos in the government's information plans and the end of government movies.

The program committee of the Needham, Mass., Forum foresaw this possibility months ago. It didn't take much foresight to perceive that a Congress, which could get overheated when the Treasury Department utilized Walt Disney's genius, would almost certainly start boiling over at a succession of government war movies. We planned our program in January. Congress began exploding in February. We showed our movies in March. We showed them to build public support in our community for what we regarded as an essential information service in a war of ideas. We hoped that other communities across the nation would see these movies in time—would see them and support them before their Congressman participated in plans to sabotage the whole program.

Whenever government movies have been mentioned, a few have shied at "government propaganda" or have called it "New Deal stuff." But they've stayed to see some of the best movies of the war, some of the most thoughtful film treatments of the burning issues of a world in flames—and they've gone out from movie evenings convinced supporters of "Films for Victory." But not enough people are seeing the movies. Our Regional Director of the Office of War Information tells me he has several crack pictures "gathering dust" in his office—because organizations haven't heard of these movies. I suspect it is because they don't know how inexpensive an evening of war movies can be. And because they don't appreciate the dangers involved in the campaign to eliminate all government war movies.

My hope is that this program will get rolling. That enough people will see these movies to realize how es-



War Chemistry class
at Howard University,
Washington, D. C.
From the OWI film,
"Negro Colleges in
Wartime."

essential they are to morale, to victory and to democracy. This is a race against time. A race to see which happens first: whether a majority of the American people see and support these movies or whether a majority of our Congressmen vote down this particular appropriation for the Office of War Information and the Office of Inter-American Affairs.

And time is important in this war—just as important as the flashing minutes on a battlefield. In March a handful of reactionary Congressmen opened fire on a few government pamphlets, published by OWI. One of these revealed to foreign nations that a man named Roosevelt is our President and that he has had an engaging personal history. Another one chronicled in detail the Nazi method of destroying a modern city. Another pointed out the dangers of Hitler's divide and conquer technique. No-one asked the American people if they liked those pamphlets. No-one consulted authorities on psychological warfare to find out how effective they might be. But a few weeks later 14 able writers resigned from the Office of War Information, because production of such pamphlets has been curtailed. OWI could not stand the one-way fire. Without vocal support for such pamphlets, Elmer Davis had to back down on that program.

Exactly, the same thing can and will happen with war movies. It can be achieved by the storm-trooper tactics of a handful of Congressmen. Uninhibited by the laws of libel, they can paint a black enough picture to convince a majority of fence-straddling Congressmen—who haven't heard much about this from the folks back home. That's the danger!

Already this pressure has forced the Office of War Information to promise hereafter to channel its information through the regular mediums—newspapers, radio stations and magazines. And in that direction lies chaos. Chaos, because public opinion cannot be marshalled for rationing programs through newspapers,

if the papers have been viciously campaigning against the whole business. In Boston, OWI has had the sad experience of seeing its factual releases ground up beyond recognition by a few newspapers more interested in discrediting Washington than in making the programs work. The same goes for many radio stations and many magazines. A few papers should be decorated for their contributions to wartime morale, for truthful presentation of government information. But the rest have achieved no reputation that deserves OWI'S latest move. If all government information is to be channelled through newspapers, radio stations and magazines—if all our eggs are to be placed in those baskets, we ought to expect an omelet of misinformation. And that won't help win the war, and it will make inevitable the losing of the peace.

It's not strange to me that this storm should develop over government publications and movies—especially movies. After experience in both newspaper and radio work and in showing war movies, I'm convinced that movies are the most effective medium for changing peoples' minds. Hitler was convinced of that when he filmed his blitzes and then used the movies to soften up his next victims. Fascist-minded persons in our own country are convinced of the same thing—so they fear our government entering the same field: to show up fascism, to get across the challenge of democracy, to beat Hitler at the vital game of converting people to a cause.

This is a war of ideas and movies are the most effective medium of thrusting these democratic ideas into anxious minds, spreading the ferment of the fight for freedom. And so the battle wages. *For Whom the Bell Tolls* has been completed and is being held up by Washington, until our State Department decides just how far we should go in the dirty business of appeasing Hitler's satellites. *Mission to Moscow* has had its

(Concluded on page 175)



From the United Artists feature, "The Count of Monte Cristo."

A scene from "Stephen Foster."

Courtesy of Walter O. Gutlohn, Inc.



A concise but comprehensive account which covers various administrative problems of an extensive film program throughout the school year.

(All accompanying illustrations are from films used at South High)

Systematic Planning and Management of a Senior High School Film Program

ROBERT COLLIER, JR.

Director Visual Instruction
South High School, Denver, Colorado

THE development of the use of motion pictures at South High School started back in the days of the silent 35mm film. Since that time, we have seen a continual growth in the understanding and use of motion picture films in the classroom. To finance the work has always been the most difficult question. Until two years ago, the school administration gave us no assistance either in the purchase of equipment or in the supplying of films for school use.

The Movie Club

Six years ago, through the interest of Mr. John J. Cory, a "Travel Club" was started at South High School, primarily to raise the necessary money to supply films for the entire school and purchase equipment for showing them. This was done by charging semester dues of 25 cents per person. The films which were shown to the Travel Club were primarily of educational nature, Mr. Cory feeling at that time that we were not warranted in the use of school time for the purpose of showing comedies, cartoons, and other films of purely recreational type. When Mr. Holm became principal of South, the name of the Travel Club was changed to the Movie Club, and the policy of the club changed to permit the showing once every two weeks of purely entertainment type films. In addition, once each semester a feature film requiring about two hours for showing was run. These feature films included *Mad About Music*, *The Count of Monte Cristo*, *The Covered Wagon*, *The President Vanishes*, and *The Maid of Salem*.

At present the revenue from the sale of Movie Club

memberships provides the entire school with motion pictures. The revenue for two years was: school year 1940-41, \$1068.75; 1941-1942, \$1022.39.

The loss in revenue in 1941-42 was due to the federal tax on admissions. From these funds all films for the Movie Club are provided and in addition, about one thousand film titles for use in the various departments in the school are secured.

Equipment

Besides furnishing the school with all of the films used during the year, this money has largely purchased the following equipment: 1 silent 16 mm projector, 3 sound 16mm classroom projectors, 1 sound 16mm film-arc auditorium projector, 1 orchestricron speaker, 1 combination transcription player for 33 and 78 RPM records, 2 filmstrip projectors, 3 lantern slide projectors, 2 opaque projectors, 1 microphone for use with sound equipment, 2 35mm silent projectors (usable but not used).

Since the start of the Movie Club, South High School has spent over three thousand dollars for visual equipment. Some of this money has been furnished by the Athletic, General Education, and Incidental Funds, but the bulk has come from the Movie Club. At the present time the requests for films have become so heavy that the Movie Club money is all needed simply to supply films and cannot be used for the purchase or repair of equipment.

Operators

To handle this equipment a staff of about 25 volunteer students is used. These boys after a period of training devote one to two periods per day to care for and operate this equipment. Only reliable boys who are good students are chosen for this work and when advantage is taken of these privileges the students are

returned to their study hall. For this service scholastic credit is given the same as for an unprepared subject.

Film Bookings

Films are secured from all over the United States to meet the requests of the teachers in the various departments. Any teacher may request a film for any particular time in the semester. These films are chosen from a complete file of catalogues and listings in current literature released by various film sources. Films are booked from six to nine months in advance of showing. When a film is selected we attempt to book this film from the nearest source and from companies which give us excellent service.

Films are requested by the teachers for a certain day in the week. We attempt to arrange certain week days for film showings in the various departments. For example, Music and Auto Mechanics films are generally booked for Monday. General Education, Homemaking, and Food films are shown on Tuesday. Chemistry, Physical Education and Geology pictures use Wednesday. On Thursday we find the American History and Spanish films being shown, while Friday generally finds the equipment in use in the Biology Department. In



Courtesy of Walter O. Gutlohn, Inc.

Pottery making in "Workshops of Old Mexico."

this way we secure a distribution of showings through the entire week, thus keeping the available equipment in constant use. Because of this constant use of the equipment throughout the school on various days it is imperative that films arrive for use on the dates scheduled. Occasionally films are delayed, which makes it impossible to run all films on the dates selected. Because of the heavy demand on equipment teachers cannot change dates without disrupting the entire film schedule.

Bulletins

Each week throughout the semester a bulletin is placed in the box of every teacher showing what films are expected during the week. This bulletin gives a brief description of the film, indicates the length and the department requesting the picture. In this way all teachers in the building are informed of films so that those who are teaching subjects closely related may take advantage of films ordered by other departments. This results occasionally in students seeing films in more than one department, a decidedly beneficial repetition in the case of worthwhile films. When films are desired in more than one department the department requesting the film first is given preference. The other

teachers must take the film when it can be made available to them or make arrangements with the department requesting the film to permit their students to join the first class. Two of the weekly bulletins are reprinted here:

MOTION PICTURE HIGHLIGHTS

Week of September 22—26

The following motion picture films will be in the building during the week of September 22—26. These films are secured primarily for the department as indicated. Should you desire the use of any of these films, please make arrangements with Mr. Collier, in room 317.

Monday, Sept. 22

General Ed. "America—Yesterday and Today." A screen editorial showing how the primitive hand labor of yesterday has been transformed into the machine industry of today. "The American Way". The case for the prevailing economic and social order forcefully narrated. "The Right of Work." Sequel to "The American Way" dealing mainly with labor relations.

Tuesday, Sept. 23

Movie Club "Village School," "Zapotecan Potters," "Britain on Guard," "Calling all Crooners." Physical Ed. "Forward Pass." Featuring outstanding football coaches. Drawing and Engineering "Shop Work."

Wednesday, Sept. 24

Metal Work "Boulder Dam." Construction of Boulder Dam from the beginning. Spanish and General Ed. "Wings Over the Andes." One of the most interesting of exploration pictures. Photographs the "Great Wall of Peru," and the "Valley of Volcanoes." Home Making and General Ed. "A Criminal is Born." A dramatization of four boys who, when their parents show insufficient interest in them, turn to crime.

Thursday, Sept. 25

Vocations "It's the Little Things That Count." Salesmanship. Biology "Hydrozoa," "Protozoa," "Beach and Sea Animals." American Hist. "Sons of Liberty." Tells of Haym Solomon and Nathan Hale.

Friday, Sept. 26

Chemistry "A New World Through Chemistry." Biology "Microscopic Animal Life." Photomicrographic views show four single celled animals. "Studies in Micro-Biology." "Aquarium in a Wine Glass." When a tuft of hay is put in a wine glass filled with pond or tap water a ready-made aquarium is created.



Making sandstone blocks—from the Eastman classroom film, "Sand to Clay."

Week of October 6-10

Monday, Oct. 6

General Ed. "Middleton Family." Trip to New York World's Fair. This excellent color film used last year.
Biology "Alimentary Tract." Demonstrates motility phenomena of the gastro-intestinal tract.

Tuesday, Oct. 7

Movie Club "Mayaland Today." "The Big City." "Boyhood Memories," and "All's Fair."
Auto Mech. "Facts behind Performance." The various operations involved in raising principal farm crops form the basis for showing how improved farming methods have made farm life more profitable and more attractive.
Mech. Drawing "Testing T-Square and Triangles."

Wednesday, Oct. 8

General Ed. "Photography." News cameramen present some of the whys and hows of their work.
"How Motion Pictures Move and Talk." Background of "motion" so clearly shown that a child can repeat the demonstration.

Thursday, Oct. 9

French "Bits of Brittany." Castles, stone-walled fields thatched cottages, megalith fields, fishing, wood carving, and church going.
Music "Walter Damrosch." The great music master shows how even very young children respond to the beauty of music when sympathetically taught.
American Hist. "Declaration of Independence." The picture opens with a dramatic foreword to the effect that if American Independence had failed the signers of the Declaration of Independence would be signing their own death warrants.

Friday, Oct. 10

Chemistry "The Wonderful World of Chemistry."
Biology "Digestion." "Digestion of Foods." Presents such aspects of digestion as mastication, swallowing and glandular activity.

Classroom Procedure

When the weekly bulletin is placed in the hands of the teachers, one teacher of each department arranges the periods and rooms in which the film is to be used.



Glass-blowing, one of the crafts demonstrated in the Bell and Howell reel, "American Handicrafts."



A frame from the Erpi film, "Beach and Sea Animals."

on the day assigned. This film schedule is placed on a weekly operators assignment sheet in the office of the teacher in charge of the films. The teachers of the classes who expect to see the film prepare their classes in advance telling them what is expected from each individual who sees the film. Some teachers require written reports following the showing of the film. These reports are sometimes supplemented by library reading and class discussion. Other teachers follow the showing with a short test covering the high points of the film.

When the period for the film showing arrives, the operator is assigned to handle the equipment. We have three small carts which carry the necessary black shades, for darkening any room in the building, the motion picture projector, and the glass bead screen. These carts are run into the room, and the black shades put in place over the usual tan shades. This is made possible by small hooks placed at the top of the window frame in each room in the building. The machine is then set up and the film shown. Short films are occasionally run a second time. Many points are seen by the students on a second run that were not observed the first time. At the finish of the picture if no further films are to be shown in that room later in the day, the shades are taken down and equipment returned to the storage room.

Records

After each film is shown, the operator in charge lists the number of classes, approximate number of students seeing the films, and the number of reels of films put through the projector. These records are then totalled at the end of each week and month to give a close estimate of the number of students seeing the pictures and the departments using the various films. Some films are used in two or three different departments. This is particularly noticeable in General Education with its wide variety of interests. Some films are restricted to particular departments and are not allowed in any other. For example, films on pre-natal care, syphilis, and child care are used only in Homemaking classes. Film records give us an estimate as to the cost of operation of the projectors and the life of the projection

lamps. Some of the statistics derived from these records are tabulated here:

**Record of Number of Reels Shown in 1941-42
(September to May)**

| | Total Classes | Reels Sound Film | Reels Silent Film | Subject Film Strips | Reels For As- sembly | Attendance Class rooms | Audi- torium |
|------|------------------|------------------------|-------------------------|---------------------------|----------------------------|------------------------------|-----------------|
| Sep. | 183 | 230 | 35 | | 24 | 6260 | 4400 |
| Oct. | 342 | 549 | 59 | 17 | 70 | 9120 | 6640 |
| Nov. | 249 | 394 | 72 | | 46 | 6535 | 1791 |
| Dec. | 206 | 353 | 10 | | 100 | 3633 | 9885 |
| Jan. | 219 | 279 | 124 | 28 | 61 | 6090 | 5890 |
| Feb. | 306 | 319 | 88 | 7 | 75 | 8460 | 8655 |
| Mar. | 360 | 612 | 76 | | 90 | 10301 | 13335 |
| Apr. | 289 | 216 | 39 | | 61 | 8567 | 10530 |
| | 2154 | 2952 | 503 | 52 | 527 | 58966 | 61126 |
| | | | | | Total Audience | | 120092 |

**Record of Number of Film Subjects Shown in 1941-42
(September to June)**

(Often more than one reel to a subject)

| | | | | |
|---|--|--|-------|-----|
| <i>English</i> | | American Literature (2), Drama (2), Speech (1), Library (2), Journalism (5) | Total | 12 |
| <i>Language</i> | | French (9), German (1), Spanish (32) | Total | 42 |
| <i>Social Science</i> | | American History (57), Modern Europe (4), Psychology (2), Social Problems (14), World Relations (14) | Total | 91 |
| <i>Mathematics</i> | | Geometry (4), Trigonometry (4) | Total | 8 |
| <i>Science</i> | | Biology (79), Botany (9), Chemistry (37), Geology (24), Physics (33), Physiology (18), Zoology (63) | Total | 263 |
| <i>Commercial</i> | | Bookkeeping (7), Salesmanship (6), Typewriting (3) | Total | 16 |
| <i>Home Economics</i> | | Applied Economics (39), Clothing (10), Homemaking (39), Foods (17) | Total | 105 |
| <i>Industrial Arts</i> | | Auto Shop (38), General Metals (39), Mechanical Drawing (20), Wood Shop (20) | Total | 117 |
| <i>Music</i> | | Voice (26), Instrument (15) | Total | 41 |
| <i>Art</i> | | Art, (25), Drawing and Painting (7) | Total | 32 |
| <i>Physical Education</i> | | Boys Gym (18), Girls Gym (5), Health (4), R.O.T.C. (6), Sports (10) | Total | 43 |
| <i>General Education</i> | | Geography (12), Alcohol (1), General Education (104) | Total | 117 |
| <i>Vocations</i> | | Coast Guard (1), Navy (3), Miscellaneous (19) | Total | 23 |
| <i>Movic Club</i> | | Entertainment (30), Instructional (31) | Total | 61 |
| Total Film Subjects booked | | | | 645 |
| Total Subject Use in Correlation with Departments | | | | 971 |

Miscellaneous Use

The equipment is widely used throughout the building in situations other than film showings. Music for the social hours held in the gymnasium is furnished by connecting the transcription player with various speakers of the moving picture equipment. Meetings held in the lunch room, gymnasium, and outside the build-

ing have used the equipment as a public address system. As an example, the graduation exercises in the city auditorium makes use of the public address system to line up the graduating seniors. The square dance club uses the equipment each week to amplify both calls and music.

The transcription player is finding considerable use with recordings made from outstanding radio broadcasts. The music department uses this same equipment to reproduce the annual music competition for the benefit of the boys and girls who play in the orchestra.

We own 36 film strips portraying various occupations. These have been shown quite widely in General Education courses. The black shades and screen are used, and the operators handle this equipment in the same way that they do the motion picture film.

Summary

The use of motion pictures and the other audio-visual aids which we have at South High School are finding constantly increasing use. This year 325 film subjects were requested for the semester commencing September 9, 1943. These requests came from practically every department in the building. Teachers are making better use of films and are learning rapidly to select the type of film which is best adapted to their course of study. In a school the size of South, some conflicts are unavoidable. We do not have sufficient equipment nor are the films in the building long enough to permit the ideal use of films in single classrooms. However, we are finding more and better films with more and better use by increasing numbers of teachers.

Midwest Forum in July

The Fifth Annual Meeting of The Midwest Forum on Visual Teaching Aids will convene this year as usual, but time and place have been chosen to conform with the exigencies of war-time. To avoid transportation difficulties, the Forum will be held in conjunction with the Summer Schools of the University of Chicago on July 23-24 (Friday evening and all day Saturday), when a district conference of school administrators is also in session on the campus. The program will be presented in Belfield Hall Auditorium, and the Exhibits will occupy the entire Boys' Gym conveniently nearby. With so large a body of teachers and school executives already assembled on the campus, and summer school attendance being at its maximum on the dates named, ample audiences for the Midwest Forum may be confidently expected.

William C. Reavis, of the University of Chicago, School of Education, is General Chairman of the Forum again this year. William F. Kruse, of Bell & Howell Company, is Chairman of the exhibit arrangements.

The full program of this Fifth Annual Midwest Forum will be given in our next (June) issue, well over a month in advance of the meeting.

Color in the English Class

FROM a projection point of view, the field of visual aids for high school English has been rather limited to date. Devices for drill aspects of the subject are practically unknown. There are only slight possibilities in the idea of projecting slides from which compositions can be written. The better moving pictures of literary importance, such as *Romeo and Juliet* and *Wuthering Heights*, are not readily available for school use, let alone for classroom showing. In uncut form, the original features would be too lengthy to be practicable.

There are, however, comparatively unexploited methods that can be both effective and, in times like these, patriotic. They involve color photography, an educational diversion enjoyable to teacher and class alike. Units of the miniature 2x2 kodachrome slides are really economical in proportion to the satisfying returns, in respect to camera, film, and projection equipment. The results are life-like, and the slides can be compactly filed. They are also easily organized, or reorganized, whenever different sets are to be used under different circumstances. Only two minor difficulties present themselves: color film is scarce for the duration, and a bright, direct sun is almost an absolute requisite to obtain the best views. On the other hand, the heavy black and whites are cumbersome and fully as ex-



James Russell Lowell's "Elmwood," Cambridge, Mass.



"Old Manse," home of Nathaniel Hawthorne, Concord, Mass.

Specific suggestions as to how school-made 2x2 kodachrome slides may be utilized to vitalize and enhance the teaching of high school English

A DELBERT M. JAKEMAN

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pensive, if made up commercially as most amateurs would need to do.

There are two general kinds of pictures that can be accumulated either personally or commercially. First are views of literary shrines—homes where famous authors were born, lived, wrote, or died. Such slides, especially if they can be obtained of nearby places (and no one lives too far from such a spot), can do considerable to stimulate a pride in native writers and their writing. There is something indefinable to be gained by lingering, if only through the means of illustration, where the great and the near great have been. To realize that these men and women were also human beings may well be the means to a new appreciation of what they wrote. It is excellent background material.

True, the teacher is the one who will benefit first hand by the experience of visiting the scenes, but after all, that is the round-about way in which a class profits by a teacher's trip abroad or by a graduate course at the university. Furthermore, the attractive prospect of this kind of picture taking, in ordinary times, gives incentive and purpose to vacation expeditions.

Some of the larger dealers are making increasingly available literary slides that can be used in connection with teaching English. Strangely enough, there are more English views, such as of the Shakespeare country or the lake district, on the market than American ones. They can be purchased, usually, for fifty cents each, whereas individually taken they will average twelve to fifteen cents. Duplicates of originals can be made for about thirty-five cents each.

When can or should these pictures be shown? There are two, maybe three or more, profitable times. The best is to show a group of the slides at the end of a unit of reading. For instance, at the close of a study of the authors in the New England period, pictures could be thrown on the screen, in the darkened classroom or in the visual aids room, of the homes of Longfellow, Hawthorne, Whittier, Lowell, Emerson, and others. Their homes happen to be not widely scattered, besides being well-known enough so that the pictures can be secured easily. Again, a unit of twentieth-century American authors could, with a little research, be supplemented in color.

A second method of showing literary sites, especially if there are only occasional pictures when it would be impracticable to set up equipment or to move the class, consists of the time-honored system of passing pictures around the class for each pupil to inspect at leisure. There are many convenient and inexpensive slide viewers on the market now, so that by using such an instrument there is no interruption of routine, and the same

(Concluded on page 182)

The Film and International Understanding

Educational Film Plan for the United Nations

HERBERT S. HOUSTON

Chairman of the Institute for the Advancement
of Visual Education and Vocational Training

SIR Stafford Cripps in a recent address before the Old University of Aberdeen put the present situation clearly when he said: "We must take action now to make certain that our victory will not be barren and will stretch through the years of peace as well as those of war." People are beginning to see clearly that a great job of mass education is to be done if people generally have the understanding on which alone permanent peace can be founded. This education must be of the broadest character, free from partisan, religious or racial bias and based, of course, on the deep conviction that the kind of world the United Nations are fighting for is a Free World.

How can that kind of mass education be provided in the time available? It is safe to assume that the readers of this magazine would say at once—only by the educational motion picture in the schools and the agencies of adult education in the United Nations, always in the language of the country in which the pictures are shown.

That is precisely what is proposed in the Educational Plan outlined in this brief article. A few days ago at the Century Club in New York this plan was explained to a group of leading educators, nearly all with broad international experience, including Dr. Paul Monroe, President of the World Federation of Education Associations, Dr. Stephen Duggan, Director of the Institute of International Education, Dr. Malcolm Davis, Associate Director of the Carnegie Endowment, Dr. Henry A. Atkinson, Director of the World Alliance of Churches, Dr. Reinhold Schairer, Director of the U. S. Committee on Educational Reconstruction, Dr. Ken Shaw, Director of the China Institute, and one or two others. They strongly endorsed the Plan and expressed the hope that ways would be found for putting it to work.

This Plan has grown out of the plan of the late Dr. David Starr Jordan (of Stanford University) to which was given the Raphael Herman Award of \$25,000.00 some years ago for being the best for promoting Peace through the Schools of the world. In 1937 the writer of this article, who had been one of the Board of Judges making the award, presented the substance of the David Starr Jordan Plan in an address before the World Fed-

Edited by **DR. JOHN E. DUGAN**

Haddon Heights, New Jersey, Schools

eration of Education Associations in Tokyo. It was unanimously approved and placed on the permanent program of the World Federation. Dr. Paul Monroe stated at the recent Century Club Conference that it was still on the Permanent Program and the World Federation stood ready to support it in every possible way.

The present Plan, based on the Jordan Plan, has been drafted by the writer with the collaboration of Dr. Wallace W. Atwood, President of Clark University, and Dr. F. Dean McClusky, Head Master of Scarborough School and one of the editors of *EDUCATIONAL SCREEN*. It is proposed in the Plan that Dr. Atwood will develop a series of educational motion pictures explaining and interpreting, in both text and picture, the

human and economic facts about each country—always in relation to each other and the world. It is also proposed to have a series of pictures on world economics as the basis of Peace, by one of the greatest living economists, Dr. John B. Condliffe, long head of the Economic Section of the League of Nations and now Professor of Economics at the University of California.

These educational motion pictures are to be definitely for the schools and for the

many agencies of adult education in the United Nations. They will be made by educators, interesting and pictorial, but always distinctly for the schools. Their purpose will be to interpret the economic, cultural and spiritual principles on which the United Nations hope to build the post-war world.

In order to have them factual and free from propaganda it is proposed, when an organization is effected for the United Nations, to have an international committee of educators, representing each country, formed to determine general policy as to production and distribution. The expectation is that the successful pattern will be followed that has been used by the Office of Education in the production (under contract with private producers) of the training motion pictures for the war industries. Various methods are now being considered for the necessary financing—from the governments of the United Nations, from Foundations, and from private sources. But whatever way is decided on as the best, all things considered, it is clearly manifest that the very moment has come to develop a broad educational motion picture plan for mass education throughout the United Nations.

Editor's Note: Dr. Houston's article deals with the most comprehensive plan yet proposed for the use of the educational motion picture as a world-wide instrument of international understanding. It is not a plan which was devised overnight, but is the result of years of evolving thinking on this problem. We commend it to our readers for serious consideration and evaluation. Comments will be welcomed.

Dr. Houston is an educator, editor, and world traveler, eminently qualified to speak in this field. Formerly publisher of *The World's Work* magazine, and editor of its Spanish edition, he now is a member of the American Committee of the International Chamber of Commerce, a member of the Motion Picture Research Council, and Chairman of the Institute for the Advancement of Visual Education and Vocational Training.

MOTION PICTURES— NOT FOR THEATRES

By ARTHUR EDWIN KROWS

SHOWINGS of that "requested" sort were usually on a basis of exchanged values rated in good will. The plan of money payments to exhibitors probably began in pettier fashion, some local business man bribing the theatre projectionist with a dollar or two to slip in an advertising reel when the manager wasn't looking. But, as time went on, the house manager found that an interesting advertising reel could save him the price of an entertainment "filler" from the regular exchange and the saving might, beside, offset the extra price of an especially good theatrical novelty, when the bill changed. And so, bit by bit, the practice grew until the non-theatrical distributors openly proposed contracts with entire theatrical circuits for regular releases of advertising subjects, offering and eventually paying substantial sums for the privilege, while collecting, of course, still handsomer sums from their clients. It is on this basis that J. Don Alexander was able to boast, at a convention of his representatives, that more than one million dollars would be paid to theatres during 1937 for showing commercial films of the Alexander Film Company of Colorado Springs. It was the secret of the prosperity of Visugraphic under Edward Stevenson. It was the business policy of Mason Wadsworth when he built a profitable season with his outstanding commercial for "Zonite."

Under the system, as it grew, the non-theatrical producer was able to approach an industrial client and as glibly as any regular advertising sales manager, guarantee him so-much "coverage" in so-much time and over so-much territory. The advertising agencies, which had not been disposed previously to divert from their clients' annual budgets the comparatively large sums required for picture production, in view of the poor record of non-theatrical distribution, now began to show interest. They really knew enough about the non-theatrical record, too. Ivy Lee had seen much of it; P. L. Thomson, one-time president of the Association of National Advertisers and long president of the Audit Bureau of Circulations, knew plenty about it; so did Howard G. Stokes of the A.T. & T.; Alexander Leggett had had his own agency; Bruce Barton had served Pictorial Clubs.

I am not naming all of the contacts, of course—just sufficient to show that the advertising agencies had had an awareness concerning the new publicity medium from its beginning. But, if one wishes a date to affix to that time when advertising agencies definitely committed themselves to recognition of the screen as another practicable direction for their work, I submit December, 1929. In that month and year the Campbell-Ewald

Company, a Detroit agency, announced that it had joined with the Chevrolet Motor Company and eight leading motion picture advertising "distributing service companies," so called, to form the National Screen Advertising Bureau, with headquarters in Detroit. The coverage was to be of the entire United States, and the Bureau offered to prospective advertisers an analysis of the continental cities and theatres, with cost data and rate cards for ordering "space."

In view of the educators' suspicion of commercial taint in certain school-film enterprises, it is interesting to notice how this general situation of advertising reels in theatres reacted upon exhibitors, themselves. Their attitude was shown clearly in their suspicion of commercial taint



Henry T. Ewald, president of the Campbell-Ewald Co., of Detroit, which seems to have been the first large agency to adopt the screen as a regular advertising medium.

when any organization outside the industry sought to sell reels through the regular exchanges. For example I offer the case of the *Woman's Home Companion*. With its huge circulation and remarkably efficient system of keeping in touch with its readers, this magazine was an instrument in fostering public relations which no theatrical man could afford to ignore. And yet, that it should concern itself with the production of odd pictures was a reason for him to suspect there also an ulterior motive.

Part 47.—Some early outlets for the film with a message. There is more to it than meets the eye, and arranging to meet the eye is possibly the crux of the problem

"Woman's Home Companion" Pictures

WELL, there was an ulterior motive, if one wishes to split hairs about it. The *Woman's Home Companion* was interested in proving, by example, that there was place in the theatre for stories about women based on modern, home problems, as well as for those motivated wholly by sex. The theatrical industry probably should have been more interested in proving this point than the magazine; but, with the exception of a few enlightened members, it preferred to hold aloof and privately deprecate the effort as another attempt to "grab" the screen for free publicity purposes. In reality the publication was responding, in a fine practical way, to the impulse of a great movement. Miss Gertrude Lane, the editor-in-chief who so long and so admirably performed the difficult task of directing the affairs of the *Companion*, and Mrs. Anna Steese Richardson, conductor of the "Better Citizenship Bureau" in its columns, had watched the gradual emancipation of women in the mounting, tumultuous years of the twentieth century. Incredible as it is to realize now, national female suffrage was not proclaimed in the United States until 1920, in the Nineteenth Constitutional Amendment. Miss Lane and Mrs. Richardson were merely trying to make the motion picture industry wake up.

The industry had had many previous magazine contacts, and even in this humanitarian way. The Kalem Company, for instance, had collaborated with the *Ladies World* in 1915 to make a two-reeler on impure foods. Paramount "Pictographs" had even released some short "child study" films edited by the *Woman's Home Companion*. But now, about 1922, Miss Lane wished to go further. She persuaded the publishers to permit her to produce a few films to illustrate her point as well as to sponsor their distribution. The first of the intended series was based upon a short story by Mrs. Alice Ames Winter, president of the American Federation of Women's Clubs, who had written extensively in various magazines about the opportunities neglected by Hollywood. There were three other stories by other authors.

The editors realized quickly enough that they needed professional assistance so far as picture production work was concerned, but, in the circumstances, they felt it best to avoid the regular theatrical producers, whose estimated charges had seemed rather high for this experiment which had to be completed within the modest appropriation. In casting about for a proper connection they came to



Gertrude Lane, *Woman's Home Companion* editor, sought to convince Hollywood that home problems could make interesting films.

Frank Tichenor and his Eastern Film Corporation. He at once placed all facilities of his organization at their disposal, and gave them unlimited time to make up their minds. This was unfortunate. During the delay the Eastern Films salesman who had the account, one Albert St. Peter, was dismissed. He promptly steered the prospective clients away from Frank Tichenor to a free lance director with whom he then planned to share the profits.

This new man was Arthur J. Zellner, who had had some small connection with studios in the New York area. He was best known then as the husband of Lois Zellner, author of the first Hollywood "Triangle-Inee" starring vehicle for Enid Bennett. He figured later in Hollywood as a writer, under the name Arthur Julian. In the circumstances, having a contract with the *Woman's Home Companion*, it was not difficult to arrange for all materials and equipment necessary for production of the four intended pictures, so Zellner plunged into the work and in a reasonable time completed it. The general quality of the pictures seems to have been passable, although, I believe, the fourth was eventually scrapped as unsuited to the purpose. In the few theatres, where the other three were shown for test findings, they seem to have been attended with respect because of the auspices under which they were presented; but the editors soon realized that they were not sufficiently distinguished to compete with the regular Hollywood product. They realized, too, that they themselves had not sufficiently studied the theatrical machinery of distribution to make the series most easily assimilable in number and unit length.

Naturally distressed at this fizzling outcome of an altruistic endeavor, Miss Lane bethought herself of the newly

formed association of Motion Picture Producers and Distributors of America, the "Will Hays committee." Mr. Hays was anxious to assist any worthy undertaking in the business, and Miss Lane decided to avail herself of his friendly advice. She found it more particularly in expressions by another gentleman there whose name was pronounced like Will's but was spelled with an "e." Ralph Hayes, who had been secretary to Newton D. Baker, U. S. Secretary of War in Woodrow Wilson's cabinet, had lately become assistant to Will Hays. Ralph was genuinely interested in educational and social service possibilities of the screen and had made a fair study of them. He told Miss Lane frankly that her pictures could not become fully ac-

ceptable to the theatres as they were, and advised her to seek a non-theatrical outlet for them. She inquired where that might be found, and he suggested that she might do well to ask Fred S. Wythe, a gentleman who had been to see him once or twice and who really seemed to know what it was all about.

Ralph Hayes had hoped, at first, that the Motion Picture Producers and Distributors of America would be able to lend a strong assistance to the struggling non-theatrical field, but he soon saw how impractical that was when they had so many problems of their own. He left the M.P.P.D.A. in 1923, after only a year of service there, to become executive director of the New York Community Trust.

Chapter XI—The All-Embracing View

WHILE the money to be made in non-theatricals now seemed all at once to center paradoxically in the theatre, and there was a great rush to profit thereby, efforts to organize non-theatrical distribution proper still continued. Broad schemes, covering the entire field in the horizontal plane, were encouraged to assert themselves especially now that the vertical factors were reasonably well defined. The non-theatrical wilderness of 1910 had been generally cleared to view. In the years following World War No. I the unexplored portions of the industrial map had been rapidly filled in, with the salient features at least, and the man with executive ambitions could see it in fair perspective and balance. So long as he could apprehend it, or thought he could, his plans for the realization of rich possibilities naturally crowded his imagination.

The Golden Dream

ONE instance of this came to me in circumstances which would have appealed to Haroun al Raschid, Commander of the Faithful, Caliph of Bagdad. It was past midnight, one dark of the moon in 1926, when I was aroused from my bed to answer the telephone. The caller, a stranger, inquired if I was the author of *Dollar-a-Foot*, an anonymous article on non-theatrical production which I had lately written at the request of Joseph Dannenberg, editor of the *Film Daily*. I admitted the fact, and the caller introduced himself as Walter H. Brooks, representing a wealthy gentleman who was greatly interested in school films, but whose name might not then be mentioned. Brooks wished to see me as soon as possible to arrange a meeting with his principal.

Acceding to his request the next day, I found Brooks to be an earnest, mild-mannered young man, devoting his full-time service to collecting confidential non-theatrical information for the mysterious tycoon. Apparently satisfied with my answers to his searching questions, he directed me to an appointment at the Hotel Gladstone, in New York City, where he assured me I should be properly received and that the mystery would be dispelled.

The gentleman awaiting me at the Gladstone proved to be one no more really mysterious than George A. Skinner, one-time president of Educational Pictures, Inc. He wished, first of all, to know if I would be interested, as a producer, in joining a large non-theatrical project which was being prepared quietly and might soon be announced. Assured that I would, he then spent about three hours telling me about it. However, they were interesting hours. It was all his own plan. It was astonishingly detailed, but he wished to obtain additional ideas which might be incorporated in the scheme for its betterment. He asked me many questions about production facilities, about glass-enclosed "daylight" stages, for instance, which he knew had long since gone out of fashion, but which he believed still had many points of real economy. At this particular time economy was Skinner's main idea, it seemed; and that explained why "Danny's" title of my article in the *Film Daily* had caught his eye.

He unrolled large statistical charts on the floor of his apartment, and carefully explained to me how everything dovetailed into everything else. Every conceivable phase had been covered, he believed; and his belief was credible. He had been trained to think and to coordinate as an engineer. He had attended the Massachusetts Institute of Technology. He was intelligent, thorough, tireless and convinced of his opportunity to render a great service to the cause of education. The schools constituted his main objective.

He had satisfied himself that a rental price of two dollars per reel per day was the most to be obtained therefrom, and his entire plan had been geared to that presumed income. Support, however, could then come only from a heavy volume of small sales. So he had concluded that the business of supply must be extensive to subsist. It could not, in his opinion, start small and grow into the large, but it must be large from the very beginning, and remain so. I have forgotten now, but my recollection is that he estimated his need of funds to be about two million dollars. Anyway,

it was a large sum, and that is why it was not then a going concern. He was negotiating for backing among his Wall Street friends, and there were indications, he said, that it might be forthcoming soon. It might be tomorrow, it might be next year, and, then again, it might not come for a decade. How ever it might be Skinner was quite resigned to waiting. Whenever the happy day arrived, he would be found still working to perfect the plan.

As it happened, it was a decade, indeed, and, just as he had said, when it came he was at work on the plan. In the interval he had become an organizer of Motion Picture Research Council and treasurer of the Payne Fund survey of the effect of photoplay exhibitions on children. Most of the time he had kept driving at his ambitious paper project, correcting it here and there as improved ideas came to his notice, noting the names and capabilities of those whom he would put on his payroll when the zero hour arrived and he might go over the top. But all the while he was losing, in the purple byways of his dream, more and more of his once considerable personal fortune. Long since he had had to give up the employment of a scout to uncover news of current developments, although Brooks, then employed in the New York office of Educational Pictures, tried to do all he could to help, without pay, out of the goodness of his heart. When I talked to Brooks about Skinner in later years, he wagged his head in mixed admiration and vexation at the man's tenacity of purpose; but at the same time he renewed his pledge of fealty. Truly the star which guides us is not a seeable thing but an Idea!

In 1941 and 1942 I was to work under the same roof and in close association with Walter Brooks, he distributing and I producing Latin-American propaganda films for the Office of the Coördinator of Inter-American Affairs; and I was to realize then that Walter Brooks had gained a reward for that experience after all—an unmatched overview of the non-theatrical field, an acquaintance with its practical problems and pursuits, born of his inquiring habits as those had been fostered by Skinner.

Towards the close of 1935, George Skinner, then residing at Scarborough-on-Hudson in the benevolent sphere of Frank Vanderlip's community influence and not so far from the principal Rockefeller home at Pocantico Hills, found a growing appreciation in the Rockefeller Foundation. The powers there were realizing that a time was nearing for important accomplishments of films in education, and that Skinner had sifted and developed useful material. Probably, also, he had by then reduced his needs to less than two million dollars for a suitable start. The practicable use of 16mm films, instead of the 35mm variety which had prevailed at the time when he had talked with me, must have made a sharp difference. Anyway, in the Rockefeller establishment, he had found at last someone who really could make it all come true, someone who was practi-

cally interested in studying the details with him.

December 21, almost on the eve of a happy Christmas, he expected to hear the long-awaited verdict. On that same day, curiously, he had an appointment at a friend's office, for his first meeting with F. S. Wythe. For some inexplicable reason these two men, so much akin in spirit, had never come together. Now Wythe, finding his own plans so frequently overlapping those of Skinner, was seeking a possible merger of their interests. Wythe came to the office punctually, and the friend said: "George is certain to be here any minute. He never misses an appointment." Nevertheless, an hour elapsed without his arrival. The friend said: "I've never known him to be late before. Something extraordinary must have happened." A little later a phone call came from Mrs. Skinner. Something extraordinary *had* happened—just about an hour previous George Skinner had fallen dead.

Some of his shocked friends, aware of his latest movements, put their heads together and compared notes. They learned that just before the end someone



Probably the first to organize the exhibition of advertising films in theatres was Harry Levey. He was less successful, though, in trying to build a non-theatrical circuit.

had phoned Skinner to say that the money for his scheme was assured, was coming through at last, after all those years, all that struggle and heartache. The conclusion was irresistible—and grimly ironical: the good news had been too much for George Skinner to bear.

The Opportunity Man

THEN there is the case of the gentleman who, at last reports and after some years of real estate promotion on Long Island, has been recently concerned with the production and sale of novelty advertising displays in New York. He also had a nationwide plan for non-theatrical distribution and, in his case, he actually saw it in practice. I refer to Harry Levey. What is more, Harry Levey was probably the first to attempt a national circulation of advertising films in theatres.

About 1915 he had been in charge of Carl Laemmle's industrial department at Universal. His developed plan there had been to produce advertising reels which theatres were given free to run and for which the owners paid Universal. Moreover, early in 1919 he and Don Carlos Ellis arranged with Dr. Francis Holley to distribute through Universal, films for the Bureau of Commercial Economics, announcing that thereby the industrialist owners could more readily check up on the actual exhibitions.

Apparently the system of obtaining screens for industrial films in this manner found no serious hitch until about 1920. Just what happened then was one of those behind-the-scene mischances that do not ordinarily reach public knowledge; but it resulted in Harry Levey's departure from Universal. The Goodyear Rubber Company was reported to have contracted with Universal to provide a reel and distribution in certain time and quantity for a sum named as \$100,000. The reel was duly produced and shipped as free "filler" entertainment to a number of regional exhibitors who had been known to cooperate along similar lines previously. Time passed and the prints were returned to the exchanges. There was natural assumption that their screenings had taken place, and Goodyear was billed for the service.

A check on all exhibitors who are supposed to run advertising reels is a difficult matter at any time, and it was especially so in those days when the present efficient checking machinery did not exist. So, when it transpired that Goodyear had made its own check and declared that some of the avowed exhibitions never occurred, it was up to Universal to prove its point. The story on the street was that Laemmle was obliged to send out an especial booker to have the reel shown as agreed and that he expended the entire \$100,000 in doing it. Something of the same sort is said to have caused Henry Ford to sever his extensive business relations with a non-theatrical producer-distributor in Detroit, a firm now out of existence. But the normal difficulties of such a situation easily temper possible blame for Levey.

Besides, in Levey's instance, there may have been extra-special circumstances to excuse culpability. When Levey began at Universal he had had one Sydney S. Cohen as his office boy. Cohen was an exceedingly bright lad who rose rapidly to become a prominent New York exhibitor. In time he was even to become president of The Motion Picture Theatre Owners of America. While Levey was still at Universal Cohen was telling his fellow exhibitors the inside story of how Universal was providing those "free" advertising reels. "You are fools to run ad films for nothing," Cohen is reported to have said in effect to his business friends, "because Universal is making a million dollars a year for itself out of the deal." The Universal annual net was probably not a million dollars, even with such formidable advertisers as Goodyear and the Larkin Soap Company; but it

(Continued on page 190)

The Literature in Visual Instruction

A Monthly Digest

Conducted by **ETTA SCHNEIDER**

ADMINISTRATION

Audio-Visual Aids: Some Suggestions for Wartime—Ward C. Bowen, Chief of the Bureau of Radio and Visual Aids, New York State Dept. of Education—*American School Board Journal*, 106:27 March, 1943

The war has led to the production of hundreds of new educational films, such as the machine-shop training subjects, those on civilian defense and the like. But the scarcity of new equipment and the cut in raw film have created new problems. Four important procedures then are suggested:

1. Make a careful inventory of all audio-visual materials and equipment in the schools, with a brief analysis of their physical condition.
2. Inaugurate a program of careful conservation of equipment and materials. Thoroughly clean and recondition all useful items. Keep equipment in repair.
3. Re-examine the administrative procedures. Is someone specifically in charge of materials? Plan and supervise the frequent and most efficient use of equipment.
4. Learn to make the most effective educational use of materials and equipment we now have—a) what are our immediate educational objectives? b) intelligent planning in the light of these objectives; c) there should be a constant effort to improve teaching procedures and techniques.
5. Begin now for post-war purchases.

Films in Western Teaching—George Blaisdell—*Movie Makers*, 18:53 February, 1943.

A testimonial to the activities going on in Los Angeles, through such persons and organizations as Earl Swingle, in charge of the film exchange in Los Angeles of the Extension Division of the University of California; the Berkeley branch of this service; the Board of Education's Visual Education Section in Los Angeles under Bruce A. Findlay and Frank Reiter; the University of Southern California's film library in the Allan Hancock Foundation for Scientific Research; Walter Evans of Bell and Howell who is secretary of the Hollywood Motion Picture Forum, a teacher-reviewing group; Fred W. Orth, instructor at the University of Southern California and president of the Forum, etc.

LIBRARIES AND VISUAL AIDS

"Audio-Visual and Other Aids to Learning"—Marguerite Kirk, Helen Eagle Glannon, Edward Twining Schofield and Roberta Bishop Freund, Newark, N. J.—(in *The Library in General Education*, Yearbook: 1943: 176-218) National Society for the Study of Education, 5835 Kimbark Ave., Chicago, Ill. Reprints available.

This section of the Yearbook surveys the entire field of audio-visual education for the school librarian, pointing out the ways in which she can help to assemble, file and distribute such materials as: films, slides, filmstrips, flat pictures, maps, pamphlets, periodicals and newspapers. Radio and phonograph, as well as television are discussed, too. A bibliography is appended.

The authors summarize the activities of the American Library Association and cooperating agencies in promoting a greater use of motion pictures by libraries.

Films in Cleveland—R. Russell Munn, director, Public Information Service, Cleveland—*American Library Assn. Bulletin*, 37:53 February, 1943.

Last September the Cleveland Public Library started a lending collection of 16mm. films, now comprising 101 titles. It has been demonstrated to the complete satisfaction of all concerned that collecting and lending educational

films, free of charge, is a logical development of the public library's function. The Board granted \$1000 to buy a basic collection. There are many films that have been placed without cost to the library.

Among the users of this service are the Cleveland Federation of Settlements, the Council for Inter-American Relations, the Office of Civilian Defense and others. Films are loaned free, but a fine is charged of 25c for each hour overdue. Damage has been slight, but 3 instances in 1,110 loans, and the borrowers have paid the cost. There is a full time person in charge of booking and inspection, with an additional part-time worker.

The main library has a fortnightly film forum, as have several branches. In three branches there is a series conducted by the Office for Service to Youth. Each week there is a noon-hour film showing of new subjects for the library staff.

HAND-MADE SLIDES

Song Slides—G. W. Leman, President, N. J. Visual Education Assn.—*Nation's Schools* 31:52 April, 1943

An illustrated article on the value of preparing original slides that combine charming drawings with the words of songs. These lend much to a successful community sing. The author gives instructions for making such slides.

SCHOOL-MADE FILMS

Movies Make Friends—F. Earl Williams, Principal, Gardner High School, Mass.—*School Executive Magazine*, 62:48 March, 1943

Suggestions for planning and making a school public relations film. A list of 35 scenes is printed to show the kinds of activities included. Each teacher was asked to suggest two-minute sequences showing some characteristic phases of her program. There are hints on lighting, as "Use all of the daylight and artificial light you can produce on all inside shots. You cannot produce brilliant pictures without adequate lighting."

Equally helpful suggestions are given for shooting, editing and titling the film. The premiere showing can be held at a parents' night. Another important event is the meeting of future students in the spring. And don't allow the film to be shown unsupervised!

A chart of equipment recommended and stills from the school movie are included in the article.

CARTOONS

Why Children Read the Comics—Ruth Strang, Teachers College, Columbia University—*Elementary School Journal*, 43:336-342 February, 1943.

A group of graduate students and the writer undertook to find out why 10 to 12 million copies of 100 different comic-books are sold each month. Data were obtained from interviews with 30 children in Grades 1-12, and 150 written reports from high school and college classes.

Arguments in favor of comics are: 1) they constitute a kind of modern folklore corresponding to the Greek and Norse myths; 2) they meet children's needs for overcoming, in imagination, some of the limitations of their age and ability and for obtaining a sense of adventure denied them in real life; 3) to normal children comics offer the mental catharsis which Aristotle claimed for drama; 4) they supply to children of limited reading ability a form of reading experience which is thoroughly enjoyable to them; and 5) if the children actually read the text of the comics, they will profit by extensive supplementary reading.

Arguments against comics are: 1) they tend to crowd

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Social Changes in the Air Age—in Hand-Made Lantern Slides

By ANN GALE

Roosevelt High School, Chicago

THE WAR will be won by air power. Afterwards there will be revolutionary social changes because of this development of aviation. Children should be aware of the major alterations which will be made in civilian life. The following slides present some of the more important social changes which will follow after the war.

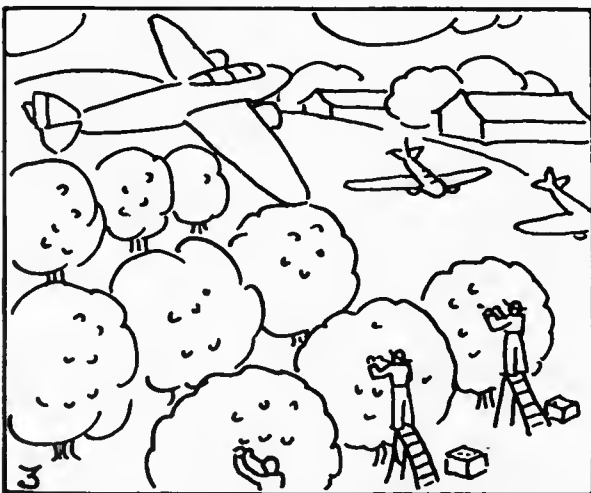
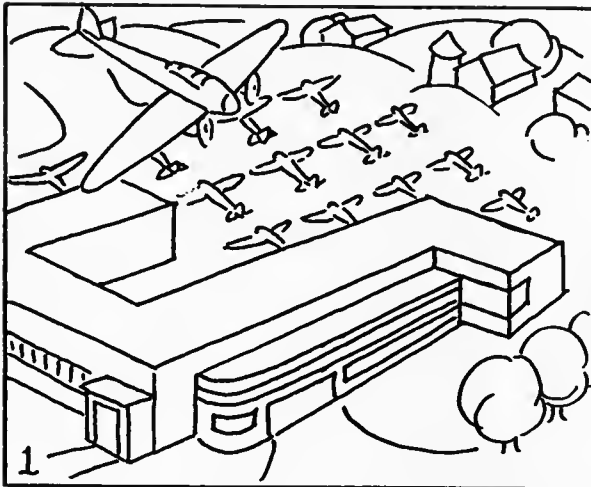
- 1) Even now for protection industry is being de-centralized. This will continue with planes available for transportation of labor.
- 2) With new air transport routes, new cities may rise in importance and old ones decline. Urban growth will decline. Probably tall buildings will survive with parks and play areas around them.

3) Migratory labor is a great problem in harvesting many crops. The airplane provides quick transportation of labor when harvest time arrives.

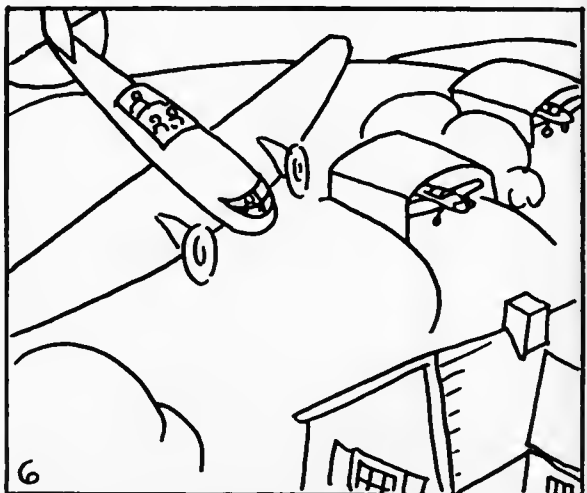
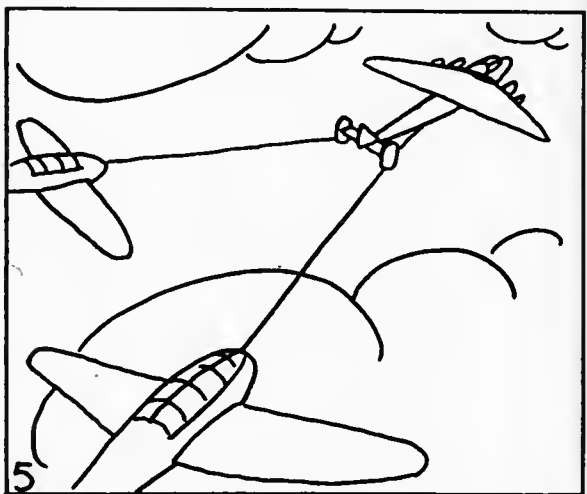
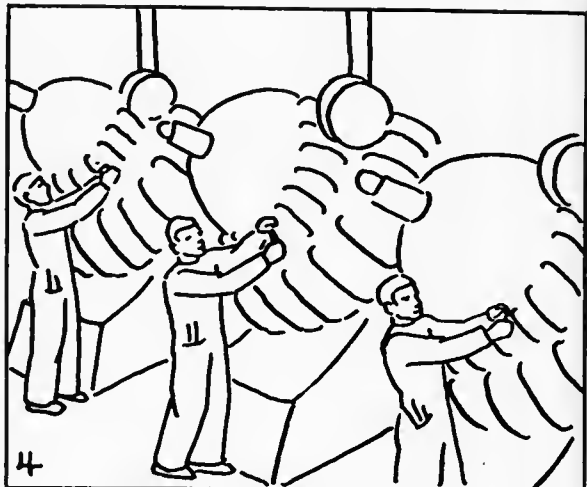
4) Along with railroads, oil, steel and autos, aviation will become one of our great industries. The capital investment, plants and labor requirements of such a large industry will make great social changes.

5) Aerial freight service will develop in the near future. The Germans used gliders successfully in Crete and Libya. Gliders will probably be used because they will cut the operations cost and thus reduce the freight rate.

6) Both small fool-proof "flivver" planes and helicopters will be available at low costs for private flying after the war.



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 War Against War Movies

(Concluded from page 163)

troubles, under all kinds of pressures from people who'd like to keep the ideas of a responsible Ambassador to Russia locked tightly in the comparatively ineffectual minds of the five per cent of the nation who read books.

Despite the fact that Hollywood is full of talented actors and writers who've been burning to tell the world the dangers of fascism, it's been a long, hard struggle to get anti-Fascist movies to the screen. The lid has been kept on tightly by the little minds who are all for democracy and freedom—as long as the script-writers don't get too specific about it. Movies out of Washington have been a leak in their censorship. Over a long period of years the friends of fascism in America have learned well the art of applying the heat to Hollywood. And their results have been impressive—a huge majority of boy-meets-girl romances and a brave minority of thoughtful movies keyed to the Year of Our Lord, 1943.

But the leak in Washington has presented them with a problem. Accustomed to working in comparative secrecy, the little men with the blue pencils now have to button-hole Congressmen. And the sabotage in the war of ideas has to be achieved in comparative daylight. True, these Congressmen don't have to attack directly. They can merely deny an appropriation for war movies. Or they can deny funds for so-and-so's salary. But they've given the game away. And thoughtful American people concerned about this war of ideas can follow this play-by-play.

I say Vice President Wallace's *Price of Victory* is a moving challenge to a democratic people, that *Western Front* is a stirring tribute to our allies in China, that *Manpower, Men and the Sea, Bomber* and all the others are essential to civilian morale and essential to the fighting unity which alone can defeat the enemy.

I say that drastic rationing, drastic taxation, drastic bond drives, drastic manpower restrictions cannot be achieved unless the American people know what those programs are all about and are convinced that the systems involved are sound. I insist they can get that information best through war movies.

There may be some criticisms, yes. There are bound to be a few mistakes. But I urge the experts in the movie field to make their criticism a constructive suggestion to the agency involved, rather than grist for the mill of those who would undermine the whole program. President Roosevelt recognized quite clearly that this was a war of ideas when he enunciated the Four Freedoms. Our whole war effort has been keyed to the idea that there is nothing wrong with democracy; our whole peace program to the idea that we must make democracy work.

Someone has said: "Public opinion is everything; with it nothing can fail, without it nothing can succeed." Government war movies must play an increasingly important part in the moulding of that public opinion. Democratic government cannot survive, if "films for victory" become words understood only by the enemy.

Department of Visual Instruction

A Word to Members

The present status of the D V I—despite the endless distractions and dislocations of war time—should be called eminently satisfactory! The recent report of the Auditing Committee shows the Department not only safely solvent but with a 1942-43 membership equalling that of the best years past! The foundation is already laid for a growth next year to surpass all previous records. **And that growth can start NOW!**

Cancellation of the N E A meetings in February and June of this year—and hence of regular concurrent meetings of the D V I—has prevented the normal election of D V I Officers for 1943-44. By emergency action of the Executive Committee, the present national Officers are retained for another year. The Zones may wish to take similar action in their own elections. Certainly those who have held the wheel steadily through the hectic period just past are best prepared to do the steering through the still uncertain period ahead.

A letter is on the way to every member, inviting his Renewal Now

whatever his expiration date, past or to come. Wholesale response will not only give the D V I a running-start for next year's activities but permit another year's membership at \$2.00 before the fee rises to \$3.00 (as per action at Denver in June, 1942).

Visual education is on the march for war. It will march on, faster and farther, when peace comes. A real future looms ahead for the D V I, if it but keeps pace with the forward march. Membership growth will do it. Nothing else will. We must get some real growing done before the peace comes. **Renew the moment you get the letter.**

Summer Courses in Audio-Visual Instruction

(Supplementing April listing)

California

Son Jose College, San Jose June 29-Aug. 7
Workshop in Elem. Education (3 to 9) Visual Aids
stressed in curriculum courses Harry T. Jensen

Illinois

University of Chicago, Chicago July 12-Aug. 21
Auditory and Visual Instruction (2½ or 5) A. VanderMeer

Maryland

University of Maryland, College Park July 1-Aug. 14
Visual Education (3 qr.) Henry Brechbill

Michigan

Michigan State College of Agriculture and Applied Sciences, East Lansing June 21-July 30
Material Aids to Learning (2) Carl W. Dalrymple

New York

St. Lawrence University, Canton June 28-Aug. 6
Workshop in Audio-Visual Aids (4) Harold E. Speight

Pennsylvania

Bucknell University, Lewisburg June 21-July 30
Visual Education (2) John W. Rice

Drexel Institute of Technology, Philadelphia June 28-July 16

Visual Education for Home Economics (3 qr.) Prof Ebersole

Marywood College, Scranton June 26-Aug. 4

Audio-Visual Aids to Teaching (2); Motion

Picture Appreciation (1) Sister M. Sylvia

Temple University, Philadelphia June 28-Aug. 6

Audio-Visual Education I and II (2 each) Blair E. Daniels

Waynesburg College, Waynesburg, June 7-July 16

Visual Education (3) Harry Gardner

Washington

Seattle Pacific College, Seattle July 19-Aug 19

The Educational Motion Picture (2½ qr.) J. Wesley Crum

University of Washington, Seattle June 16-July 23;
July 26-Aug. 27

Auditory and Visual Aids to Teaching (2½) Alice Hayden

SCHOOL MADE MOTION PICTURES

By **HARDY R. FINCH**

Head of the English Department
Greenwich High School, Greenwich, Conn.

Nebraska School Films Activities

An enthusiastic account of a public relations film appeared in a recent issue of *The Nebraska Educational Journal*. Because it tells how a film of this type may be made on three hundred feet of 16mm. color film, portions of the article by W. J. Frenzel of Holdrege, Nebraska, are quoted below. Mr. Frenzel's account follows:

WE filmed a movie! Yes, and it was fun. Many were the laughs, moments of anxiety, and even of distress. But make a movie we did—300 feet of action in color of regular school activities. It was decided to do something different—something to acquaint the public with school activities in such a way that the school was brought to our patrons. One of the teachers suggested a short movie of school activities. Her argument stressed the permanency of the project. The novelty of such an attempt appealed. All teachers then entered into the spirit of the project and each assumed an active responsibility. Each teacher planned grade activities which her class might demonstrate.

A local camera enthusiast contributed time and camera. A photographer loaned photo flood lamps. The scenario was written by a committee of teachers. Objectives set up for the project were divided into two groups: namely, teachers' and pupils'. The teachers' objectives were:

- (1) To furnish the public evidence of actual classroom activities.
 - (2) To utilize various class possibilities in dramatizations by the pupils.
 - (3) To instill knowledge of "behind the scenes" movies in the pupils.
 - (4) To set up learning about the profession of photography.
 - (5) To publicize the school.
- The pupils desired:
- (1) To learn fundamentals of filming.
 - (2) To learn about photography.
 - (3) To "act" in movies.

Rehearsal of each "skit" before actual filming made it possible to check time and film footage in order to utilize every bit of "space" allotted to each scene. To give sequence to the film, a visitor, Mrs. Anderson, accompanied her son Bobbie to school. There Mrs. Anderson sees . . .

- (1) Playground activities under supervision, including safety in play.
- (2) Second grade reading seatwork, health inspection by the school nurse, and individual free activities.
- (3) Reading activities and playing store in the first grade.
- (4) Group singing, rhythms, playing house, and individual mental recreations by the kindergartners.
- (5) In grade three, a library project with a real excursion to the public library.

With a question box on the making of school film productions, conducted by

DONALD A. ELDRIDGE,
Wesleyan University, Middletown, Conn.

(6) In the fourth grade, the preparation of a health food (chocolate pudding), and editing and printing their monthly paper.

(7) Various interesting methods of studying a geography unit in grade five.

(8) In the sixth grade a study period in which reference material was used and in which students who finished early occupied their spare time in room duties.

(9) The girls' gym class demonstrating a folk dance and a healthful exercise.

(10) A general assembly, in which the student program consisted of the flag pledge, singing by the school chorus in their white robes, and exhibitions by the boys' gym class. Thus, some activity of every grade or group was included in the film.

After the filming, began the editing, the developing, the splicing, and then the film was completed. To add to the effectiveness of the production, a commentary was written to be included during the projection of the film. This is given by means of a microphone and loud-speaker attachment to the projector.

Students and patrons alike have asked for repeated showings. So, we have accomplished what we set out to do—to bring to the public, in a dramatic manner, some of the things that are being done in a modern school. The cost was nominal and many people now know what is going on in an elementary school today.

QUESTION BOX ON SCHOOL FILM PRODUCTION

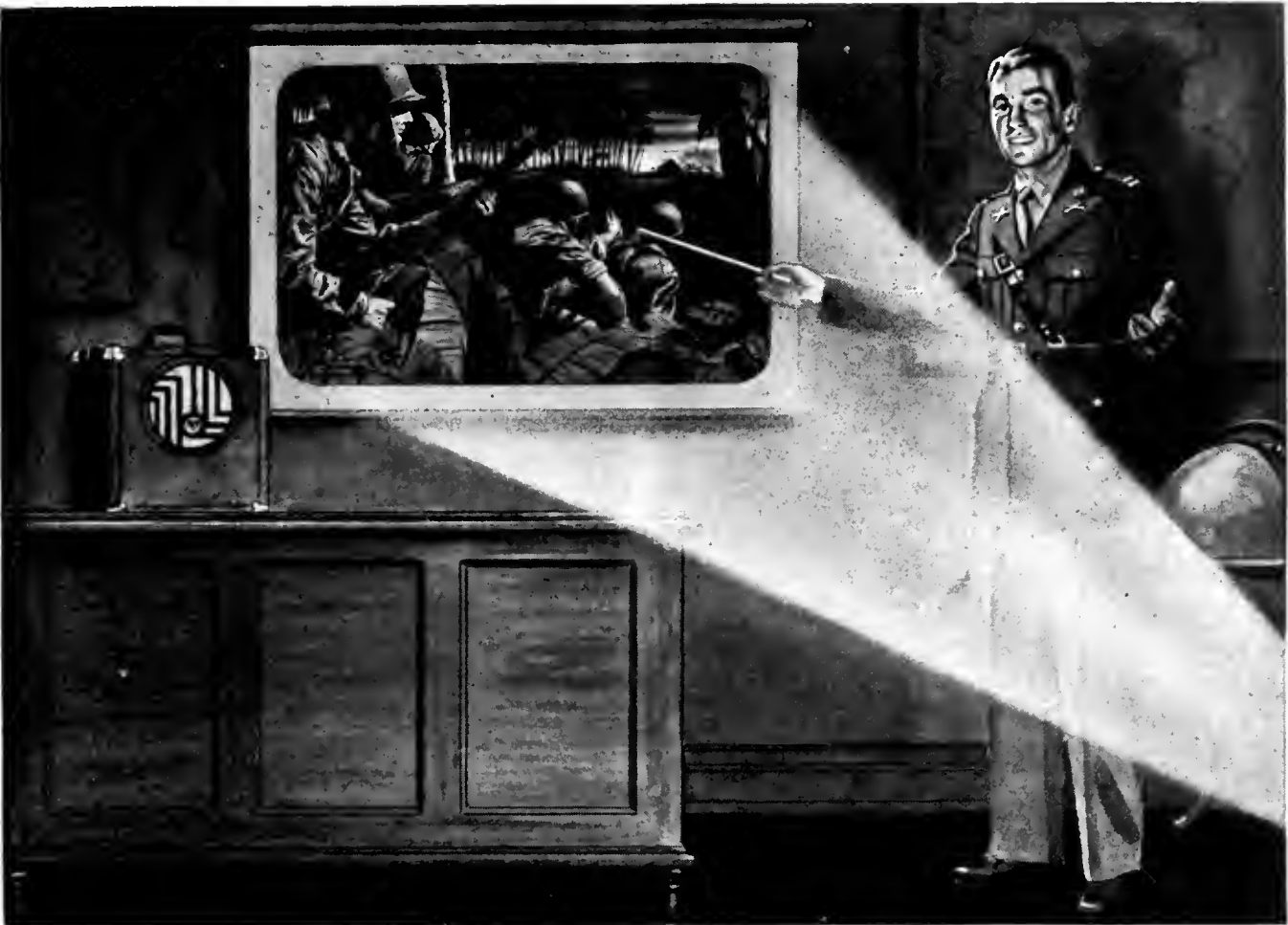
Question: How can we provide for smooth transitions between scenes in our films? We know how the fade-out, fade-in, wipe, and dissolve are used by professionals, but we understand that most such effects are produced in the laboratory and we cannot afford this expense. Is there some way we can accomplish this with a minimum of cost and labor with a camera that is not equipped with special attachments?

Answer: The fade, wipe, and dissolve are indeed the three chief transition devices, and you are correct in assuming that in Hollywood, at least, most of these are achieved by laboratory processes. As in so many things, the amateur, particularly the amateur of limited financial resources, must improvise.

A useful gadget is a fade-out device which may be purchased to fit any camera. This simply provides a means of gradually decreasing the exposure until the light is completely excluded. This fade-out effect can be improvised without any attachment, however, by gradually closing the diaphragm of your lens. If the subject is very bright, so that there will still be an image even with the diaphragm at the smallest opening, it is necessary to finish the fade by covering the lens with a piece of dark cardboard to effect a complete black-out. When a tripod is used—as it should be under all circumstances—this is easy to do smoothly with a little practice.

A fade-in can be accomplished by reversing the process; i.e., start with the lens covered, remove the covering gradually, meanwhile opening your diaphragm to the point of

(Concluded on page 178)



A TIP FROM THE WORLD'S NO. 1 TEACHER

No educational program in history has been so vast, so complicated,—or so successful—as that now being carried on by the United States Army. It has truly become the World's No. 1 teacher—No. 1 in size, No. 1 in scope, No. 1 in importance.

What does this mighty and modern teacher say about audio-visual aids? The answer is found in the fact that in every training center in the country, audio-visual aids are employed. Literally millions of "students" have had more thorough, more interesting, more effective training because of their use. In many cases, training time has been reduced by as much as 40%!

In the words of the Basic Field Manual, audio-visual aids "teach through the eye and ear combined, and by thus utilizing two of the physical senses compel interest and impress a lasting picture of the lesson or lessons presented."

When peace returns, and RCA Audio-Visual equipment is again available for America's schools, you will undoubtedly want to make them an integral part of your

teaching procedure. The time to prepare for that is now. There are many steps you can take *today*, to make sure you will derive the maximum benefits from audio-visual aids when you finally obtain them.

To this end, RCA offers its Advisory Service to all teachers, supervisors, and school administrators, without charge or obligation. Clip this coupon for complete and timely information about this important educational development.



Educational Department
 RCA Victor Division
 Radio Corporation of America
 Camden, New Jersey

Please send me information concerning provisions to be made for the use of Radio Sound Systems , Sound Amplifying Equipment , Motion Picture Projectors , Recording Equipment , Radio Receivers , Phonographs , Victor Records .

Name _____

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RCA Victor Division • Educational Department

RADIO CORPORATION OF AMERICA

Camden, N. J.

BRING WORLD BATTLEFIELDS to LIFE in YOUR CLASSROOMS . . .
with Dramatic Sound Films



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current exposure. Producing a fade-in by this method is more difficult than producing a fade-out, for on many lenses the exposure marking cannot be read easily while the camera is in shooting position. Nevertheless, it can be done.

An improvised dissolve is more complicated. The only way we know of to do this with a camera not equipped with a re-wind for the film is to open the camera and rewind the film the proper distance by hand in a dark room. (A "lap dissolve" is really nothing more than a fade-in superimposed over a fade-out.) The trick is to estimate the proper footage for the fade-in, for the fade-out, and for the overlap. Usually each fade for a dissolve is about two feet in length, with an over-lap of one foot of film. A slower or more rapid dissolve can be made by lengthening the footage. It is essential, of course, that the fade-in on the second scene start while the picture of the preceding scene is still visible—neither the fade-in nor the fade-out *appears* to be complete, for both scenes are visible through the dissolve.

A variation on this is to change the focus so that one scene "blurs" into the next. This cannot be done with a fixed focus lens, of course. Again, the proper amount of film must be rewound. A little practice will show you better than any written instructions how to estimate the footage.

Some people have successfully used a small portable "hand dark-room"—a box equipped on one side with layers of dark cloth covering, or with two arm-holes, which is large enough to hold the camera and provide space for re-winding the film. The camera is opened and the film rewound in this box. This is entirely the "touch system" and is rather awkward, but for work in the field where no dark rooms are available it is about the only solution. Practice will overcome the awkwardness.

The wipe effects can be produced after the film is developed by means of cellulose tape or by an opaque ink or dye which is applied directly to the film. (Fades can also be made by skillful use of the latter.) A quite successful improvised wipe effect can be produced with the greatest of ease, by simply sliding a piece of dark cardboard across the face of the lens. This movement can be in any direction—from the top down to produce a curtain effect, horizontally, or diagonally. The "wipe-off" is produced by starting with the lens completely covered, and then sliding the covering off. It is important to remember to make the movement of the dark shadow so produced follow logically in succeeding scenes. For example, if your "wipe on" is from the top down (effect of a curtain dropping over the scene) your succeeding shot might have the wipe move up (effect of a curtain rising to reveal the scene). On the other hand, if your wipe comes from left to right, the next scene should have the shadow continue in the same direction, giving the impression that one scene pushed the next one into place, or rather, that the shadow pushed one scene off, meanwhile pulling the next one on.

How, you may ask, does one know when to include such effects while shooting a picture? How can one anticipate just what scenes he will use for such transitions? The answer is easy. Remember that you can always cut out such transitions when you edit, so include such fade-in fade-out combination dissolve, or wipe whenever you think there is a possibility

Experimental Research in Audio-Visual Education

By DAVID GOODMAN, Ph.D.

Title: AUDIO-VISUAL AIDS IN THE TEACHING OF THE SOCIAL STUDIES

Investigator: H. E. HEADLEV

For the degree of Master of Education—completed July, 1942—University of Ohio.

Purpose

The purpose of this study is to aid in correcting misinterpretations connected with the use of audio-visual aids by examining those aids best suited to the teaching of the social studies, and by emphasizing their value and use on the basis of modern ideas of education and the psychological principles underlying their use.

Procedure

A survey of the views of educational experts concerned with the use of these aids was made in the fields of audio-visual instruction and the social studies. Questionnaires were sent to teachers of the social studies in the Licking County Schools in regard to equipment, use, and teaching methods. A study was made of the work of the visual instruction departments of Ohio, the National Education Association, and the United States Office of Education.

The wide range of subject matter in the social studies provides a fertile field for the use of audio-visual aids, and at the same time creates problems for the teachers interested in their use. These problems concern adjusting the aids to the curriculum, to the course of study, and to the objectives of the unit; adapting the aids to the different states of mental development; correlating the aids with other teaching materials; evaluating the aids in regard to their effectiveness in the teaching situation; and determining the use for which each aid is best suited. A study of the questionnaire results shows the need for teachers to form more definite philosophies of education and of teaching the social studies, and to secure a more thorough understanding of the purpose of audio-visual aids in order to furnish a sound basis for their use.

Result

The foremost needs in the use of audio-visual aids in the teaching of the social studies and the other fields of study are: teacher training in the use of the aids, centralization of materials and equipment in places most convenient for teachers, securing of equipment which at present seems too expensive for the smaller schools, and the formation of clear, valid objectives in each subject-matter area to aid producers in making equipment. As in any new movement, these problems are but a challenge to the teacher who is ambitious toward the improvement of teaching in the modern school.

that it may be desired later as a transition point. This gives you a selection from which to choose the most effective. For example, in photographing travel films, the writer always makes a number of fade-ins on scenes which he thinks might make a good introduction to a sequence of shots. Then he selects one of these, keeps it for his opening, and discards the rest by simply cutting out the "darkness." Similarly, several fade-outs are made on possible concluding scenes.

One more suggestion. Occasionally, in spite of attempted anticipation of the need of transitions, there will be a place where you feel something is needed to make the break less abrupt. Sometimes a short piece of "darkness" (one of your unused fades, perhaps) can be inserted to accomplish this with reasonable effectiveness. The casual observer will usually accept this unconsciously as a fade, and it will be less disturbing than the abrupt shift of scene would be.

Admittedly, the best way to produce such transitions is to use a camera equipped with features designed for the purpose. The substitute measures suggested above can be made to accomplish results that are almost as effective, and much more feasible for the average movie maker of limited financial means.

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News and

Educational Film Library Association Organized

Bridging the gap between the knowledge of specialists and the knowledge of both students and the general public, is the chief purpose of a group of educators who have just formed the Educational Film Library Association, Inc. The founding of a permanent organization follows a year of consultations and joint activity by a committee representing a hundred and twenty-two university, college and state educational film libraries. Public schools, public libraries and museums are included in the membership of the new organization.

A temporary organization, the Educational Film Lending Library Committee, from which the permanent association has grown, was created in March, 1942, to aid the Government in securing the widest possible distribution of war information, civilian morale and training films. With the assistance of this committee, films from the Coordinator of Inter-American Affairs and the Office of War Information were deposited with sixty educational film libraries for circulation among schools, colleges and adult groups. To increase the effectiveness of war films the committee prepared a broad plan for their distribution and utilization.

The committee meanwhile received many requests from educational institutions to broaden its base to include representation of all interested universities and colleges, state, county and city school systems, public libraries and museums, and to expand its activities to include a general program for the promotion of the production, distribution and utilization of audio-visual aids in education. A memorandum along these lines, prepared in November, 1942, by L. C. Larson, Chairman of the committee, was modified and developed through the participation of prospective members and approved by them in January, 1943. A constitution was drafted and unanimously endorsed by interested members, and in March a board of directors was elected to serve until the first annual meeting.

The new association will continue to act as liaison between educational film libraries and government agencies producing films. Other activities projected by the association are the maintenance of a central reference service, a clearing house for films and other audio-visual aids available from producers who are without a distributing organization, a center for the exchange of experience in the administration of audio-visual programs and the preparation of bibliographies, books, and pamphlets.

The association has designated "Film News," an established magazine in the field of educational films as its official journal.

On the Board of Directors, elected to serve until the first annual meeting, are the following: L. C. Larson, Indiana University, Chairman; Bruce A. Findlay, Los Angeles City Schools, Vice-Chairman; R. Russell Munn, Cleveland Public Library, Secretary; B. A. Aughinbaugh, Ohio State Department of Education; Thomas L. Broadbent, Brigham Young University; James S. Kinder, Pennsylvania College for Women; Margaret Kirk, Newark City Schools; H. L.

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Notes

Kooser, Iowa State College; and George B. Zehner, University of Virginia.

The American Film Center of 45 Rockefeller Plaza, New York City, a member of the American Council on Education, will serve as the administrative office of the Association, and Donald Slesinger, Director of the American Film Center, will serve as Acting Administrative Director.

The constitution provides for five classes of membership—Constituent, Associate, International, Service, and Personal, as defined below:

- a. *Constituent Members*—This group shall consist of the individual or institutional representative of the film library from each university, college, or other institution or agency of similar grade or purpose, approved for such membership by the Board of Directors, that maintains a film lending library authorized to serve all educational and adult groups who wish to take advantage of the service. Dues, \$10.00 to \$50.00 according to size of library.
- d. *Service Members*—This group shall consist of individuals vidual or agency representative or supervisor of a functioning program of audio-visual aids from each state department of education; city or county school system; public library or museum; or other non-commercial, non-profit educational institution or agency authorized to serve special or limited groups, which shall be approved by the Board of Directors for such membership. Dues, \$5.00 to \$35.00 according to size of library.
- c. *International Members*—This group shall consist of an accredited representative from each non-profit and non-commercial society or association located outside of the United States and its territorial possessions, approved for such membership by the Board of Directors, whose chief object is the promotion of the use of audio-visual aids for educational purposes. Dues, \$10.00.
- d. *Service Members*—This group shall consist of individuals or organizations who wish to receive information on planning of audio-visual programs other than those contained in the pre-arranged series. Dues, \$10.00.
- e. *Personal Members*—This group shall consist of individuals or organizations who wish to receive the proceedings of annual meetings and to enjoy other privileges, authorized by voting members of the Association. Dues, \$2.00.

The membership and fiscal year shall run from September first of any year through August thirty-first of the year immediately succeeding.

Red Cross Brings Films to Army Hospitals

Hollywood first-run pictures are being brought to patients in U.S. Army hospitals in a new program introduced by the American Red Cross. Part of the Red Cross hospital motion picture service, this new project will, for the first time, bring 16 millimeter first-run movies to bed patient audiences in military hospitals on a nation-wide scale. The Red Cross has been granted the right to purchase 400 16mm projectors for use in their film showings to hospitalized service men at home and on the fighting fronts. The 16mm. machines have been ordered so that screenings may be held in wards, for bed-ridden patients and for further use where hospitals do not carry 35mm. equipment.

The Red Cross now operates the third largest motion picture chain in the United States, serving 158 circuits with 35mm. film programs in hospital auditoriums. It is estimated that before the end of this year, the hospital ward circuits will cover more than 350 hospitals.

Motion picture producers cooperating with the Red



Synopsis of the Picture:

This picture opens with a scene showing a typical neighborhood group of boys of high school age. They have their own shop in a garage where they "experiment" and build.

In the course of the picture a pilot inspires the boys with an interesting explanation of the background in the sciences, necessary to pilot training. Then he shows how the "radio beam" operates. The explanation of the radio beam is illustrated by scenes of actual flying.

As the picture ends, the boy in the group who wants to be a pilot has decided that "such unnecessary stuff as mathematics" is essential.

Curriculum Suggestions:

1. Elementary schools—All classes, especially science and mathematics—General use as an inspirational picture to help "air condition" the curriculum.
2. Secondary schools—All classes, especially science and mathematics—General use as an inspirational picture to help "air condition" the curriculum.
3. Vocational guidance.
4. Teachers' colleges to show value of inspiration in teaching.

Recommended Uses:

This is a picture of high inspirational value. It is esthetically and psychologically correct. It can be used as a reminder of the value of inspiration in the learning process and to stimulate the students' interest in studying basic subjects.

PRICE: \$36.50, f.o.b. Detroit.
LENGTH: One reel, 16 mm, sound, safety stock.

Write for complete catalog or see an Authorized Visual Aids Dealer

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Cross in making their product available in 16mm. showings from thirty to sixty days after the national release date, are 20th-Century Fox, Paramount, R.K.O. and Universal.

Bookings will be handled at Red Cross national headquarters in Washington, and films will be distributed to the circuits from six main exchange cities situated at key points throughout the country. The program will operate under the immediate supervision of the four area directors of the American Red Cross. The Red Cross recreation staff of each hospital will arrange for showings in cooperation with medical officers and hospital staffs. Projectionists, in most cases, will be enlisted men, trained in all phases of motion picture operation and detailed to Red Cross service.

Pennsylvania Defense Film Committee

At the invitation of the State Council of Defense, eight colleges located in different areas of the state have organized a Pennsylvania Civilian Defense Film Committee and agreed to take over the distribution of all OCD training films. The college film libraries which are represented on this committee are: Bucknell University, Pennsylvania State College, Pennsylvania College for Women, and the State Teachers Colleges at Kutztown, Millersville, Shippensburg, Indiana, and Clarion. The State Council of Defense will allocate among these participating colleges the 20 prints of each OCD training film which it receives. The established service charge of 50 cents for government films will be paid to the college by the borrower.

County Councils of Defense will request bookings for their entire county and will designate one person responsible for film bookings who will contact the college film library serving his area. Announcements of new films available will be made to all County Councils of Defense by the State Council.

Chairman of the Pennsylvania Civilian Defense Film Committee is Mary A. Kunkel of Bucknell University. Other members are: I. C. Boerlin (Penn State), L. C. Krebs (Shippensburg), A. F. Bubeck (Kutztown), H. S. Manson (Clarion), J. S. Kinder (PCW), Wilber Emmert (Indiana), and a representative of Millersville STC.

Films on Belgium

The Belgian Information Center, 630 Fifth Avenue, New York, have a collection of films on the art and culture of pre-war Belgium which afford fine material for groups wishing to arrange "Know Your Allies" programs, and will be glad to assist in the planning of such film projects. These films were presented at the New York World's Fair, 1939-40, where they received enthusiastic acclaim. Other pictures depict the actual war effort of Belgium—troops training in England, Congo ships unloading cargoes in allied ports, the Belgian army fighting in Ethiopia, and work of refugee fishermen in England.

Titles of films available in 16mm and 35mm sound are: *Albert Canal*, *Art and Life in Belgium*, *Belgian Flag Saved from Enemy Hands*, *Flanders*, *Glimpses of Belgium*, *Holidays*, *Little Belgium*, *Memling*, *Mystic Lamb*, *Roads in Summer*, *Various Aspects of the Belgian War Effort*.

"The Power of God"—Film Review

Here is a non-sectarian "religious film" that deserves the name. In technique it is excellent, with acting and settings of the best, but as to content its appeal may be limited. The story makes no concessions to modernity or scepticism. It presents what many would call "old time" religion with utter confidence that its potency is as great as ever in human life.

The simple human story is laid in the typical American small town where religion really functions in daily life, not merely at church on Sunday. Church activities are prominent, to be sure, but the power of the spirit moves abroad in the fields, the streets, the offices, the homes. There are those indeed who are not of the fold—the sceptical doctor, the hard-fisted banker, the stern judge, the boy of a good home who nevertheless, in a moment of moral blankness, steals a car. But the power of God, dominant in the community life and personified in the ardent Christian, Jonathan, gradually and irresistibly wins over all.

There are memorable moments of dramatic intensity when deep feeling, earnest purpose, and devout faith, struggle against cynicism, hard-heartedness, and inhumanity. The unmistakable sincerity of the acting, the convincing characters, the simplicity and realism of down-to-earth village life, the Biblical language of Jonathan's utterances, the all-pervading sense of a religion that is real, make the power of this picture. It has been widely shown and warmly approved, this training film in old-fashioned religion, by churches, communities, schools, and army camps. "The Power of God" was produced by Roland Reed Productions for the Evangelical Lutheran Synod of Missouri. It is available from Visual Education Service, Evangelical Lutheran Church, 3558 S. Jefferson Ave., St. Louis, Mo. N. L. G.

Color in the English Class

(Concluded from page 168)

end is reached perhaps just as effectively as by a formal showing.

Another good use of color slides that has been hardly developed lies in the appreciation of poetry. Without traveling out of town or even far from school, the progressive teacher could—possibly with the assistance of interested pupils—in the course of a short time compile an extensive collection of slides to illustrate poems that are read in the average class—Wordsworth's "Daffodils," Frost's "Birches," Whittier's "Snow-Bound," Gray's "Elegy Written in a Country Churchyard," and many others. Thus can poetry be made more meaningful. In addition, a teacher who writes could show slides of scenes that perhaps inspired his own writing, or use slides, as suggested earlier, to inspire the class to write.

A third method, particularly when there is a sufficient number of slides to supply continuity of theme as well as running commentary, is to have an assembly program on native literary associations—native to the neighborhood or to any one section of America or England about which a unit of slides can be gathered. By this means, an entire student body may benefit at one sitting, or other organizations throughout the community.

Once teachers of English can be convinced of the appreciative values that can be derived from color photography, out of school for themselves professionally, in school for their pupils educationally, they will find themselves turning to it frequently for more effective teaching in an area where visual aids have been somewhat neglected thus far.

For that matter, color has not invaded the science, geography, and history classes to the extent it might.



Classroom Films on War-Related Subjects

*Produced by Eastman . . . listed here to
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COVERING a wide range of war-related subjects, these films "review" the geographical, historical, and topical facts needed for an understanding of today's headlines. More vital than

ever is the help they offer every teacher. . . . Unless otherwise indicated, titles listed are on 16-mm. (silent) safety stock. Price, \$24 per 400-ft. reel; shorter reels priced in proportion.

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Russia (3 reels)
Germany (3 reels)
India (3 reels)
Japan (2 reels)
The Philippine Islands
Manchukuo
The Dutch East Indies
Turkey (2 reels)
Glimpses of the Near East
Finland
Hungary
Bulgaria
Denmark
Yugoslavia
Siberia (2 reels)
Poland
Alaska
The Panama Canal
The Hawaiian Islands
Washington—the Capital City
London

HEMISPHERE SOLIDARITY

The Continent of South America
Argentina
Bolivia
Brazil (2 reels)
Chile

Peru
Central America
Mexico
From the Bahamas to Jamaica
Puerto Rico
From Haiti to Trinidad
Coffee

WAR INDUSTRIES

Aluminum
Iron Ore to Pig Iron
Pig Iron to Steel
Copper
Tin
Producing Crude Oil
Refining Crude Oil
Rubber
Anthracite Coal
Bituminous Coal

Mechanical Training

Elementary Operations on the
Engine Lathe (2 reels, sound
. . . \$36 per reel)
Principles of Flight
Four-Stroke Cycle Gas Engine

ON THE HOME FRONT

First Aid
Care of Minor Wounds (¼ reel)

Carrying the Injured (¼ reel)
Control of Bleeding (¾ reel)
Life Saving and Resuscitation

Home Nursing

The Bed Bath (½ reel)
Routine Procedures
Special Procedures (¾ reel)

Fire Protection

Fire Prevention
Fire Protection
Fire Safety

Nutrition and Health

Vitamins (2 reels)
Child Care (2 reels)
Cleanliness (4 half reels)
The Eyes (2 reels)
The Feet
The Teeth (3 reels)

Posture

Education

Free Schools—The Hope of
Democracy

Safety

Safety at Home
Safety at Play
Vacation Safety
Street Safety (2 reels)

Many other timely films also available.

Write Eastman Kodak Company, Teaching Films Division, Rochester, N. Y.

Eastman Classroom Films

Current Film News

■ **OFFICE OF WAR INFORMATION**, Bureau of Motion Pictures, Washington, D. C., has released several new 16mm sound motion pictures for non-theatrical audiences, among which are:

Conquer by the Clock—11 minutes—showing through two dramatic episodes, the results of carelessness in war production. The film's message is directed to war workers.

A Letter from Bataan—14 minutes—a glimpse of the conditions under which American soldiers lived and died on Bataan, with a plea for civilian conservation.

Paratroops—9 minutes—a factual account of the rigorous training given our Soldiers of the Sky. This is the first group of OWI films picturing the work of the American Army.

Troop Train—the second reel in the army group—deals with the tremendous job of wartime transportation, and the skill with which the Army and American railroads are handling the job. The moving of an Armored Division, with its equipment, is portrayed.

■ **POST PICTURES CORP.**, 723 Seventh Ave., New York City, announce the release of the eighth Hal Roach 16mm production, entitled:

One Million B.C.—a thrilling portrayal of precarious life in the Stone Age, featuring Victor Mature, Carole Landis and Lon Chaney, Jr. In this feature picture, giant pre-historic monsters and man's intelligence are pitched against each other in their struggle for existence.

■ **FRITH FILMS**, P. O. Box 565, Hollywood, Calif., have completed production of two sound films in color, 300 feet each, which deal with subjects of great importance today.

To Market, To Market explains the business procedure of buying and selling. It shows the flow of commodities from the farm, through the different wholesalers' hands, to the retailer. The film brings in many types of wholesalers and the importance of their work. The necessity for shrewd buying is stressed. Colorful scenes present the activities at a large wholesale market—the arrival, handling and distribution of food produce, and shipping it out by truck, train and cargo ship.

Our Foster Mother, the Cow portrays the happenings on a dairy farm, emphasizing the importance of milk and the great service the cow renders mankind. The film gives a great deal of factual information about the care and raising of cows—housing, feeding, breeding, selling cattle, calf care, milking, etc.

■ **CASTLE FILMS, INC.**, 30 Rockefeller Plaza, New York City, has added a second part to its latest war release, "Battle for Tunisia," giving a complete coverage of the annihilation of the Nazi army at Stalingrad. The complete title for the reel is:

Battle for Tunisia—Surrender at Stalingrad (both in one reel). In this last part of the reel captured German films show the Nazis in their preliminary advance on the city, with big guns firing point-blank on the factory district and apartment houses. Flame-throwers and grenadiers attack in the street-to-street fighting. Then the tide turns as official Russian films show one of the greatest disasters in German history! The embattled Russians surge forward in a mighty counter-attack that crushes the Nazis after bitter fighting. A mile-long column of disillusioned soldiers marches off to prison camps, shattering forever the myth of German invincibility. Included in the capture



"Surrender at Stalingrad"

are twenty-four Nazi generals, including VonPaulus, the commander of the defeated army!

This film can be obtained from photographic and visual aids dealers in five 16 mm. and 8 mm. sizes and lengths.

■ **VISION EDUCATIONAL PRODUCTIONS**, 509 Fifth Ave., New York City, have completed production on two safety-health films in one-reel 16mm sound, namely:

Danger—Women at Work—designed especially for the new army of women war workers in industry. It deals with correct work clothes, safety procedures, proper posture, correct diet, absenteeism, etc.

Tomorrow's Too Late—takes up the worker's part in the war effort, discussing safety rules, misuse of tools, rules for relaxation, nutrition, dermatitis, etc.

These films are available for purchase from the producers. 35mm soundslide and 35mm sound motion picture versions are also obtainable.

■ **BRITISH INFORMATION SERVICES**, 360 N. Michigan Ave., Chicago, offer the following new films on the war program:

Britain's Paratroops—1 reel—training of paratroops and their functions in warfare reported by Bob Considine.

Motorcycle Training—1 reel—training of Canadian Army Motorcycle Corps in England. Examples of hazards cyclists overcome in running a message under combat conditions.

Shock Troops—1 reel—Britain's Commandos go through a tough workout on their training course; then combine with Navy and Air Forces to raid the enemy coast.

Street Fighting—1 reel—a realistic demonstration by the Coldstream Guards of the tactics of house-to-house fighting.

America Moves Up—1 reel—a report by Bob Trout, on the many ways in which the U.S. is moving materials and men into action.

Via Persia—1 reel—Army Film Unit production with diagram maps, showing transportation of heavy war materials through Iran for Russia.

Control Room—2 reels—working of the Civilian Defense organization during a heavy raid on a large city.

Eating at Work—1 reel—management of factory canteens by nutritionists.

The Harvest Shall Come—4 reels—story of Britain's agriculture from 1900, told through the life of a farm worker. Stresses post-war aim of revitalized agriculture.

■ **U.S. OFFICE OF CIVILIAN DEFENSE**, Washington, has deposited the following three 16mm sound films with many educational film lending libraries:

A New Fire Bomb—1 reel, produced by the British—shows how to fight a new type of explosive fire bomb. Various methods for attacking bombs that have fallen in houses are demonstrated.

Air Raid Warden's Report—1 reel—is designed to give the warden an understanding of the importance of his job, by describing his role in the civilian defense set-up.

The Work of the Rescue Unit—2 reels—pictures the equipment and quarters of a model life-saving rescue unit, and shows the unit in action on an accurately simulated emergency call.

■ **OFFICIAL FILMS, INC.**, 425 Fourth Avenue, New York City, has released Volume I of 1943 *News Thrills*, a reel of significant events including: the Casablanca meeting of President Roosevelt, Prime Minister Churchill, and Generals DeGaulle and Giraud; the President's trip to Brazil; the Red Army's victory of Stalingrad; the rout of the Japs at Guadalcanal; and the gripping tale of the small band of brave Aussies who continue to fight the enemy on the Jap-held island of Timor.



YOUTH TRAINS FOR AVIATION

10-minute sound film; shows how schools and clubs are developing radically new types of aircraft for this "air-conditioned" nation.



FILMS CHANGE EDUCATION IDEAS

New York — (NANA) — The world has been brought to the classroom. Schools, universities, and today some 20 agencies in the government are using films to teach pupils—be they 7 years old or grown men—just about everything from first aid and the weather to handling a machine gun or fixing it when it jams. This new method, which is not as many believed in the beginning a bread-snatcher from the teachers, is not only a wonderful medium of keeping the eyes and ears of the pupils, but has a great num...

B&H Precision Reconditioning Service for Your Filmo Projector

Because the armed forces require all of the projectors we can make, it is all the more important that you keep the Filmo projector you have in tip-top operating condition. If your projector needs service—it needs B&H factory reconditioning service. Send it in to the factory through your B&H Visual Education dealer.

Pupils Learn 20% to 60% more in less time

Yes—exhaustive research and experiment have proved that pupils learn 20% to 60% more in less time when the subject is visually presented with motion pictures as compared to other, more conventional teaching methods.

Could there be a better reason for making fullest possible use of your school projector? If subject material is a question with you, the answer to it is...

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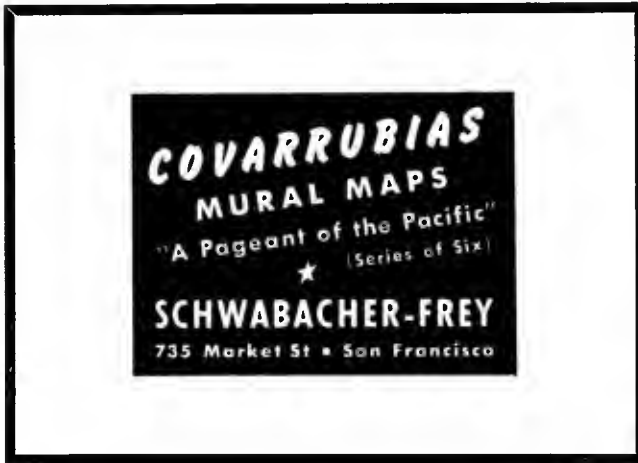
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The Literature in Visual Instruction

(Continued from page 173)

out reading of a more desirable type; 2) many poor readers merely get the story from the pictures without making an effort to read the text; 3) the adventures portrayed are so far removed from reality that children do not acquire a real understanding of the world as it is; 4) there is little or no progression of reading experience within the area of the comics; and 5) the art of most of the strips is of inferior quality.

After citing the remarks of children about reasons why they like or dislike comics, and those they like best, the author concludes that adults should advocate moderation rather than abstinence. They should recognize that the values of comics differ for individuals. Undoubtedly they meet needs of certain children at certain stages of their development. Thus they serve a useful transitory purpose, often stimulating an initial interest in reading and leading to the reading of books.

Realizing the power of comics, the dissenting educator might wisely turn his objections into a positive program for their improvement and utilize them as one avenue of education.

MAPS

What Is the World Coming to?—Elmer R. Smith, director of curriculum study, Providence, R. I.—*School Executive*, 62:34 March, 1943.

Among other developments in the world that are related to the curriculum, is the very important part maps are playing. Schools must recognize their responsibility of teaching the best ways of reading and using maps.

EQUIPMENT

Optical and Mechanical Characteristics of 16mm. Motion Picture Projectors—Robert E. Stephens—National Bureau Standards, Circular C437. 1942. 22p. 10c Supt. of Documents, Washington, D. C.

This research was carried on for the Committee on Scientific Aids to Learning, to help suggest specifications governing the procurement of projectors. A similar study on the auditory characteristics of 16mm. projectors has also been published by the Bureau of Standards.

Ten 16mm. projectors, furnished through the courtesy of five manufacturers, were tested to determine typical values of the important characteristics. The qualities tested were: resolving power, illumination of the image, jump and weave, film life and durability.

The bulletin describes, with illustrations, how a projector operates and how it is constructed. The various tests applied to the ten projectors are explained and results noted: a) picture size from the regular projection distance of the room; b) the image quality as measured by the resolving power; c) brightness of the image, as measured on a dark slate blackboard with several different lamps; d) jump and weave (vertical and horizontal motion while the projector is in action), measured with a special film; e) travel ghost, blurring caused by faulty shutters; f) durability; g) wear on film caused by strain from the intermittent, or twist in threading.

Some items of information of value to projectionists are:

1. The simpler the rewind features on a machine, the better will it work with inexperienced operators.
2. The machine should be built so that belts may be easily changed.
3. The still-picture feature is not always practicable, and the use of a motion picture projector as a substitute for a lantern slide projector is entirely unsatisfactory.
4. To avoid undue distraction, use the rewind on a film only with the lamp shut off, while the reverse action is taking place.
5. Do not be unduly influenced by safety devices which stop the machine if the loop is lost. Well-designed machines will handle film with decided imperfections without loss of loop.
6. The life of film, through the average projector should be 500 to 1,000 or more projections.

7. The exposed part of the machine should not get overheated to make manipulation during ordinary operation too difficult.
8. A good projector should show negligible wear after 500 hours of use, except for motor and governor brushes. Brushes should be expected to last at least 400 hours.

PERIODICALS

Visual Review, 1943—published by The Society for Visual Education, Chicago. 88 pp. Free.

This year's edition of the annual *Visual Review* is dedicated to instructors and members of the armed forces in recognition of their effective utilization of visual aids in the war training program. The Review is concerned for the most part, with the vital and significant role audio-visual aids are playing in the war effort, as indicated by the group-headings given on the Contents page: "Audio-Visual Aids Utilization in War Training," "Pre-Induction Training in the Schools and Industrial Utilization of Visual Aids," "Uses for Microphotography," "Government Departments Utilize Visual Aids," Kodachrome Miniature Slides and Slidefilms Contribute to Youth Education," "Films Unite the Allies," "Canada Engages in Widespread Film Program."

How the U. S. Navy, Army Air Forces, Marine Corps, Coast Guard, and Signal Corps use motion pictures and slidefilms in their training programs, is reported in the first section by those in charge of or concerned with such programs. A description of the pre-induction training courses instituted in the schools of the Nation is given, followed by listings of available slidefilms adapted to such courses.

Three articles describe microfilming in the Army Medical Library, the role of microphotography in modern records management, and the use of microfilm in libraries.

The splendid service films render Federal prisons, and the Department of Agriculture's film program are cited as examples of the extended utilization of visual aids by many departments of the Government.

With respect to the progress of visual instruction in other countries, Margaret Brine of the Boston School Department relates what she has seen of it in South America; and T. Y. Lo of Chungking tells how Free China utilizes instructional films. The work of the Office of the Co-ordinator of Inter-American Affairs is also presented.

Canada's audio-visual and war film program is covered in three articles.

A group of articles on Kodachrome slides and slidefilms are indicative of the increasing use made of these aids in the schoolroom. "Look and Listen!" is the provocative title of an account by Emilie U. Lepthien, of a Chicago Experiment in radio-visual correlation. Another experiment with Kodachrome slides in West Virginia schools is summarized by Carleton C. Pierce, Jr.

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SOMETHING
YOUR PUPILS
WILL WANT
and
SOMETHING
YOU WILL WANT
THEM TO HAVE!**



A convincing and inspiring NATURAL-COLOR motion picture. Made in, with and for Junior and Senior High Schools. Suitable for all grades.

Provides 38 minutes of good, downright constructive thinking, with lasting memory value on Personality Improvement, Good grooming, Posture and Appearance and Social and Table Etiquette—and the other requisites of (1) Being nice to look at (2) Being pleasant to talk to (3) Having good manners (4) Proper concept of right and wrong conduct.

To students this is the most interesting instruction in the world—and to school administrators—"the only film known to us which covers this most important subject."—Woodward High School, Cincinnati.

HIGHLY ENDORSED BY USERS WHOSE OPINIONS YOU VALUE and who literally "urge principals everywhere to seize the opportunity of showing this remarkable film to their students, immediately."—A. Ludwig, Principal, Far Rockaway High School, New York.

"Our wish is that every school in the country will avail itself of the opportunity to use this means of teaching the young people the principles inculcated in this picture."—Mother of Mercy Academy, Cincinnati, O.

"Its many pointed lessons, both positive and negative, have a telling power that would be difficult for a dozen text-books to duplicate."—Notre Dame Academy, Cleveland, O.

"I think this is one of the finest achievements in the whole area of instruction in behavior and etiquette, that I have ever seen. The ideas are presented graphically and quite naturally by your student actors."—Ralph Roehm, Y.M.C.A. Secretary, New York City.

"This film is of very high character, has great educational value, and is very much appreciated by pupils."—Dr. M. H. Lucey, Julia Richmond Senior High School for Girls, New York.

"It carries so much educational value for a boys' school like Cincinnati Automotive High, that we could not afford to miss it."—Ray Kunz, Principal.

"This film helps children discover for themselves desirable manners and worthy social ideals."—C. S. Johnson, Principal, Port Washington Jr. High School, New York City.

"The picture is most excellent. We have not had a better. That is saying a lot as we use about 200 films each year. R. M. Ediborn, Director Vis. Ed., Aliquippa (Pa.) Public Schools.

"Our pupils in *Everyday Living* have had a very inspiring two days with *Charm and Personality*. We have been studying boy and girl relationships and related problems in our classes, and the film with its graphic and natural approach to these relationships has been most helpful."

"The *Military Reviews* which have been added to the film puts the war on a personal team-work basis. These were the first natural-color motion pictures of the Army, the Navy, the Marines, and Mechanized Units that have ever been shown in our schools."—P. C. Dunsmore, Supervisor of Social Studies, Toledo, O.

"This film is equal to all the advance claims made for it."—R. D. Evans, Director of Research, Ecorse Public Schools, Ecorse, Mich.

ONE FILM SHOWN ONCE GETS THIS RESULT:

"This film has demonstrated that it has the power to transform the usual wistful wishing and dreaming about charm into a determination to acquire it, and to start pupils practicing its basic rules immediately in their daily routine of social and school contacts."—C. G. Sharkey, Dept. of Vocational Education, Dayton, O.

"Your lively and entertaining picture on charm and personality has given our students many excellent lessons this morning. In it the 'wrong way' is hardly overdone, and the 'right way' is shown to be so charmingly simple, that the picture lends much conviction to our customary lessons in the social arts . . ."

PURELY EDUCATIONAL—NO ADVERTISING—NO SELLING

"In reply to your question about commercializing the film, we can only say—please don't. Its lesson is so personal and social that it would seem to be cheapened if you connected it with a sponsor. We hope you will keep it in the atmosphere it has now."—The Sisters of Notre Dame, Julianne High School, Dayton, O.

Silent print, with titles, \$6.00 per day when used by one or two schools; \$8.00 by three schools; \$10.00 by four or more schools. Sound prints, \$12.50 per day by one or more schools. 20% discount for check with order; 10% for any other advance payment; 5% C.O.D.

Both editions have about the same teaching value (endorsements given above are on silent prints before sound was added). Both silent and sound prints are in natural color, 16 mm, 1100 ft. or 38 minutes running time. In ordering, give first, second and third choice dates.

WARREN'S MOTION PICTURES
253 Chestnut Street (Adams 2644) Dayton, Ohio

Among the Producers

New Aircraft Identification Kit

A very complete new kit of 336 aircraft identification silhouettes in 2"x2" miniature slides, recently prepared by *Flying* magazine, is now being distributed exclusively through the Society for Visual Education, Inc. The kit has been tested with excellent results in approximately 150 aircraft identification courses in high schools, colleges and among various units of the Armed Forces.

Material for this kit was prepared by a highly specialized staff of experts and is specifically designed for group instruction. It includes 110 different types of aircraft used by the world's major air powers. Each type of aircraft is completely identified with three individual silhouettes on separate slides, which show side, bottom, and front views. In addition, there are six introductory slides, showing front and bottom views of various wing types.



Frame from Aircraft Unit

The kit includes an indexed case, slides, and an instructor's manual. Each slide is accurately keyed to the master-index on the cover of the case, which lists the guide number and type of aircraft. The instructor's manual includes an alphabetical index of aircraft types and provides suggestions concerning the proper use of the slides. The standard kit is available at \$35.00 in cardboard Ezeemounts, and a Deluxe kit with silhouettes mounted between glass in S.V.E. Slide Binders will sell at \$55.00.

Smaller units of supplementary slides will be made available by the Society for Visual Education, Inc., as rapidly as the staff of *Flying* magazine may secure detailed information concerning new types of military aircraft and prepare new drawings. It is also likely much of this same material—including the original kit—will be made available on slidefilms, for the benefit of those who do not have projectors for miniature slides.

Complete information covering these new and effective training aids may be secured from the Society for Visual Education, Inc., 100 East Ohio Street, Chicago, upon request.

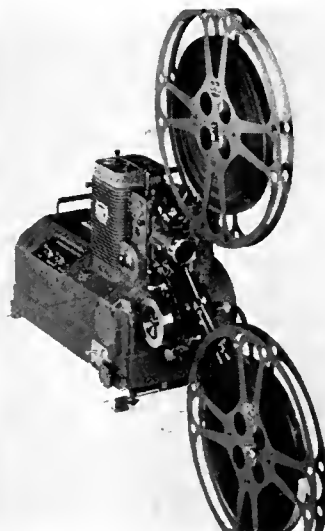
Ampro War Model Projector

Last year, the Ampro Corporation was confronted with the urgent necessity for reducing to a minimum the use of critical materials in making 16 mm sound projectors for the government. This in spite of the fact that Ampro projectors were being made exclusively to help train and entertain U. S. fighters all over the world. At the same time, this reduction had to be accomplished without in any way lowering the efficiency of Ampro units which had passed severe government tests with flying colors.

Ampro engineers went to work on this problem with a will. The result is a new "Amprosound Model", which is said to offer an actual increase in efficiency and convenience of operation. The changes in materials included: complete elimination of aluminum castings, reduction of scarce materials such as brass, sheet aluminum, etc., change in amplifier circuit to avoid special tubes, adoption of bakelite and plastics to replace metal, elimination of rubber wherever possible, and replacement by plastics of all metal nameplates.

Some of the improvements incorporated in the new "Amprosound Model" are: heavier reel belts and larger pulleys, improved film snubbers for protecting film, improved belt shifter and belt guard that provides positive shifting of take-up belt, sound-silent speed switch (and reversing switch on Model YSA) moved to right hand front cover of amplifier housing for greater convenience, and removable governor cover on right front corner of amplifier housing for easier access to governor, drive belt, and threading lamp.

Ampro announces a dealer publication headed *Ampro News* which will be issued every other month and will be mailed to all Ampro dealers and representatives. This publication will contain personal items and dealer news; will carry special items of interest to the development



New Amprosound Projector

and activities concerning Ampro equipment. Copies of this new publication will be sent on request. Address the Ampro Corporation, 2-39 N. Western Avenue, Chicago.



Ampro 16mm Dual Unit
(Model J Kit)

This unit is operated overseas by the Special Services Division of the U. S. Army. Each Model J Kit consists of the following equipment: 2 YSA 1000-watt Ampro projectors, 1 PA3 amplifier, 2-3½ super lenses, automatic changeover box, dynamic microphone with floor stand, AC-DC turntable, Craig Senior Splicer combination with Master Rewinds, complete sets of maintenance parts and operating accessories. Hundreds of these Dual Units are furnishing morale-building entertainment to U. S. fighters in Alaska, Africa, England, Australia, the Solomons—wherever the U. S. Army has established bases.

Filmslide on Highway Program

To further successful prosecution of the war through conservation and effective use of our highway transportation facilities, *Victory Highway*, a 35 mm sound slidefilm was recently produced by the Automotive Safety Foundation for use by the 34 national organizations which have endorsed the Wartime Highway Traffic Program.

The 19-minute film dramatically portrays the job of the legislator, the motor vehicle administrator, police, engineers, educators and the public in putting this program on an effective working basis. Conservation of our critical stock of vehicles, tires and roadways; conservation of manhours and manpower through accident prevention, and making most efficient use of our roads and vehicles for essential transportation—the three objectives of the program—are effectively illustrated. The place of every man, woman and child, as part of public participation in the Wartime Highway Traffic Program, is clearly defined.

The slidefilm is available for loan through the headquarter offices of many of the endorsing organizations, a list of which is available from the Automotive Safety Foundation, Tower Building, Washington, D. C.

(Concluded on page 190)



SAMPLE VICTORY SUBJECTS

ONE-REEL SUBJECTS

- U. S. Carrier.
- Coastal Defense
- Britain on Guard
- Siege—Siege of Warsaw.
- Soldiers of the Sea—U. S. Marines.
- Pilot Boat—Story of pilots.
- Newsreel—How they're made.
- Streamline—Railroad History.
- An Army Makers Sky Airmada.
- Trans-America—Wings Across the Continent.
- Midway and Coral Sea Battles
- U.S. Navy Blasts Marshall Island
- Men of Muscle—Physical Training

Rental \$1.50 Each

KNOW YOUR ENEMY—JAPAN

2 reels. The picture that answers the following questions: How large is Japan? How strong is Japan's army, navy and air force? Who rules Japan? Does Japan have enough raw materials? What are the living standards of the Japanese? Can Japan be defeated? Rental \$3.50.

THE WORLD AT WAR

5 reels. This is a pictorial record of a decade of war that led to the attack on Pearl Harbor and the Western hemisphere. Every scene is authentic, the material of which was taken not only from American newsreels but from many of the films that were captured. Rental \$5.00.

YELLOW CAESAR

2 reels. A travesty on the inglorious life of Benito Mussolini, including the Lybian campaign. Exposing his cowardice, lack of scruples and showing the wide gap that exists between him and the average Italian. The film closes with Churchill's radio address to the Italian people. Rental \$3.00.



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Send for your free button.



SAMPLE VICTORY SUBJECTS

FROM THE OFFICE OF WAR INFORMATION

- Salvage—1 reel.
- Man Power—1 reel.
- Listen to Britain—2 reels.
- Women in Defense—1 reel.
- News Review No. 1—2 reels.
- Divide and Conquer—1 reel.
- Home on the Range—1 reel.
- Arm Behind the Army—1 reel.
- The Price of Victory—2 reels.
- Democracy in Action—1 reel.
- Henry Brown, Farmer—1 reel.
- Campus on the March—1 reel.
- Winning Your Wings—2 reels.
- Out of the Frying Pan Into the Fire—1 reel.

U. S. RECRUITING OFFICE

The Men Make the Navy and The Navy Makes the Men.

U. S. NAVY

- American Sea Power.
- Eyes of the Navy.
- I am an American Blue Jacket.
- Submarine at Sea.

OUR LATIN-AMERICAN NEIGHBORS

- The Sky Dancers of Papatilla—1 reel.
- This Is Equador—2 reels.
- Colombia, Crossroads of Americas—3 reels.
- Argentina Primer—2 reels.

In Color

- Fiesta of the Hills—1 reel.
- Our Neighbors Down the Road—4 reels.
- A Line from Yucatan—1 reel.

HOW TO GET THESE FILMS

There is no rental charge on any of these films. Any of these Government films will be provided without any charge whatsoever, when they are included in regular rental programs, costing \$2.00 or more. To all others, we are compelled to make a service charge of 50 cents for the first film, and 25 cents for each additional subject used on the same program.



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STEVENS-IDEAL PICTURES, 89 Cone St., N. W., Atlanta, Ga.

NATIONAL-IDEAL PICTURES, INC., 2024 Main St., Dallas, Texas.

OWENS-IDEAL PICTURES (Drawer H, Milwaukee Branch), Portland, Oregon.

IDEAL-SOUTHERN 16MM PICTURES CO., 172 N. E. 96th St., Miami, Florida.

IDEAL PICTURES CO., 210 E. Franklin St., Richmond, Va.

BERTRAM WILLOUGHBY PICTURES, Inc., 1600 Broadway, New York City.

DeVry Awarded Army-Navy "E"

The Army-Navy "E" for Excellence in production of motion picture cameras, sound projectors and special training devices for the Armed Forces has been awarded to the DeVry Corporation, pioneer Chicago manufacturers.

The presentation ceremony, held on April 3rd at the Medinah Club of Chicago, was attended by over 1000 employees, suppliers of DeVry, and many distinguished guests, including high ranking Army-Navy officers, Edward J. Kelly, Mayor of Chicago, and Dwight H. Green, Governor of Illinois. Both the Mayor and Governor addressed the gathering. Dr. I. E. Deer of the Motion Picture Producers and Distributors of America acted as Chairman, The U. S. Navy Band, Navy Pier, Chicago, provided the stirring music for the Ceremony, and a Color Guard from the same station posted the colors and "E" Flag.

Captain Frank Loftin, U.S.N. (Retired), Secretary to the Navy Board for Production Awards, Office of the Under Secretary of the Navy, came to Chicago from Washington, D. C. to present the "E" Flag to DeVry.

William C. DeVry, President of the Company made acceptance on behalf of his organization. He remarked in part: "Although there is no competition in times like these in the sense that we consider competition in peace time, we feel a competitive thrill out of this signal honor that our Company has won, strictly and solely for the production of Motion Picture Sound Equipment Nor should we overlook the forbearance of our civilian customers whose sympathetic understanding of our primary objective of serving our Country has been both a moral lift and a physical contribution. Time will come when these civilian customers' needs will be vital to the progress and profit of the DeVry



(Left to right) Mr. William C. DeVry, Mr. John Lang, Lieut. Col. Gerald H. Reynolds, Capt. Frank Loftin.

Corporation. Right now, about all I can do is tell them that they, too, have a share in our "E" Award, and that later we shall find opportunity to repay their patience with new and finer war-born DeVry Motion Picture Sound Equipment"

Lieut. Colonel Gerald H. Reynolds, Deputy Director of Training, Sixth Service Command, presented the "E"

Label Insignia to veteran DeVry employees. The speech of acceptance was made by John Lang, employee of 20 years service, on behalf of his fellow workers.

Following the ceremony, Mr. John Balaban, Chairman of the Amusement Division, Red Cross Drive, and a Uniformed Red Cross Worker received a check running into four figures as DeVry employees contribution to the Red Cross.

Awarding of the coveted Army-Navy "E" to DeVry shows how important motion picture education is to waging war and providing entertainment for our boys at the fronts. It also shows what a splendid job instructors in business and industry are doing in preparing young men and women for immediate war tasks through the development and use of time saving motion picture films.

United Air Lines Filmstrip

The story of air transportation is unfolded in a new filmstrip, titled *Behind the Scenes of a Coast-to-Coast Flight*, prepared for United Air Lines by Ray O. Mertes, Assistant Director, School and College Service. Besides taking the audience on a flight from coast-to-coast, the film covers the history of air transportation, the geography of the Overland Trail, details of flight naviga-

tion, and war services of a coast-to-coast airline.

A Teacher's Manual gives full description of each of the sixty-three pictures in the filmstrip, and suggests questions for further study.

The film and manual are presented free to schools by United Air Lines. Schools desiring the strip should address requests to the Society for Visual Education, 100 East Ohio Street, Chicago, as distribution is being taken of by that company.

New Slide Binders for Kodachromes

The Clay-Adams Company, 44 East 23rd St. New York, announces Adams Slide Binders—a combination cardboard and glass binder for which they claim the following features: protection against dust, fingerprints, and scratching, and breakage of the glass.

The film is automatically centered in the binder and the binding operation should require scarcely more than a minute per slide. The use of combination cardboard and glass gives a thinner and lighter bound slide. These binders are sold in boxes of 100 at \$3.50 per 100, with discounts for larger quantities. Literature will be sent on request to the company.

Motion Pictures— Not for Theatres

(Continued from page 172)

is easy to see why exhibitor confidence in Levey as a Universal representative might thus have been broken down, and why it might have become necessary for him then to look for greener fields.

Upon leaving Universal Levey was not long in eclipse. In May, 1921, he announced the formation of National Non-Theatrical Pictures, Inc., with New York headquarters at 130 West 45th Street, in the Leavitt Building. He was president, of course. There were to be, he said, forty-two branch offices over the country which were to supply films, projectors, screens, and all the other equipment necessary. It was really 1922, however, before his new organization attained its stature and before he was joined by his valued second-in-command, Don Carlos Ellis. Ellis, it will be recalled, had been director of educational films at Universal with Levey until 1920, and before that he had been in charge of the motion picture section of the U. S. Department of Agriculture. He came to Levey now as corporation director and secretary.

The "branches" seem to have been offices of independent dealers in films and equipment who now had taken on additional concessions. What apparently was done to provide the impressive list of pictures which was advertised was mainly to arrange with those dealers to handle any Levey product which might come along, on commission, and to interchange with other dealers, through Levey's office

as a clearing-house, any films which they themselves, individually possessed. For instances, the Burton Holmes films were made available through Levey's concern, as were those of the magazine *Field & Stream*. And, of course, for Levey's own "product," there were always the foreign spectacular productions which were brought to this country in expectation of theatrical release. When their brokers were disappointed in that, these productions were almost invariably offered, for what they might bring, to the churches, schools and clubs of the far-flung mainland of America. That was how the three-million-dollar *Old Testament* pictures, produced in Italy with the assistance of the Government there, came to be sponsored by Harry Levey non-theatrically in 1922. As a matter of fact, in Levey's case, while the arrangement was premised on prevailing circumstances in which foreign productions were unable to find normal markets, it was not casual, because the investors in National Non-Theatrical Pictures included the Weiss Brothers, a leading import house. It was Lou Weiss who brought in the *Old Testament* series.

Levey appears to have arranged also for health, surgical and social service films whose owners were attracted by what seemed to be a real opportunity at last to enjoy the benefits of a properly organized distribution. His treasure trove for schools comprised chiefly the "Text-Films" of T. K. Peters which, in 1920, had been unhappily announced for New York City's classrooms.

(To be continued)

Additional Valuable Literature —

"1000 AND ONE"—The Blue Book of Films

"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 EIGHTEENTH EDITION** lists and describes over 5,000 films, classified into 176 different subject groups (including large groups of entertainment subjects). A valuable feature is a complete alphabetical list of every film title 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. 132 pp. Paper. Price 75c. (25c to E. S. subscribers)

FILM EVALUATION SUPPLEMENTS TO "1000 and ONE" under The National Film Evaluation Project

A new and unique service to the teaching field. Film Evaluations made by nation-wide Judging Committee of over 500 teachers after actual use of the films with classes.

Each Supplement consists of 50 standard-size library cards carrying detailed evaluations of 50 films, based on combined scores of 15 or more teachers on each film. Three Supplements have appeared to date. Another appears as soon as 50 more films attain their quota of 15 or more scores.

Price per Supplement—50 cards in carton, serially numbered 1 to 50, 51 to 100, 101 to 150, etc., with full explanations accompanying, 50 cents (postpaid if cash with order.)

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. 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 \$2.75. (20% discount to schools)

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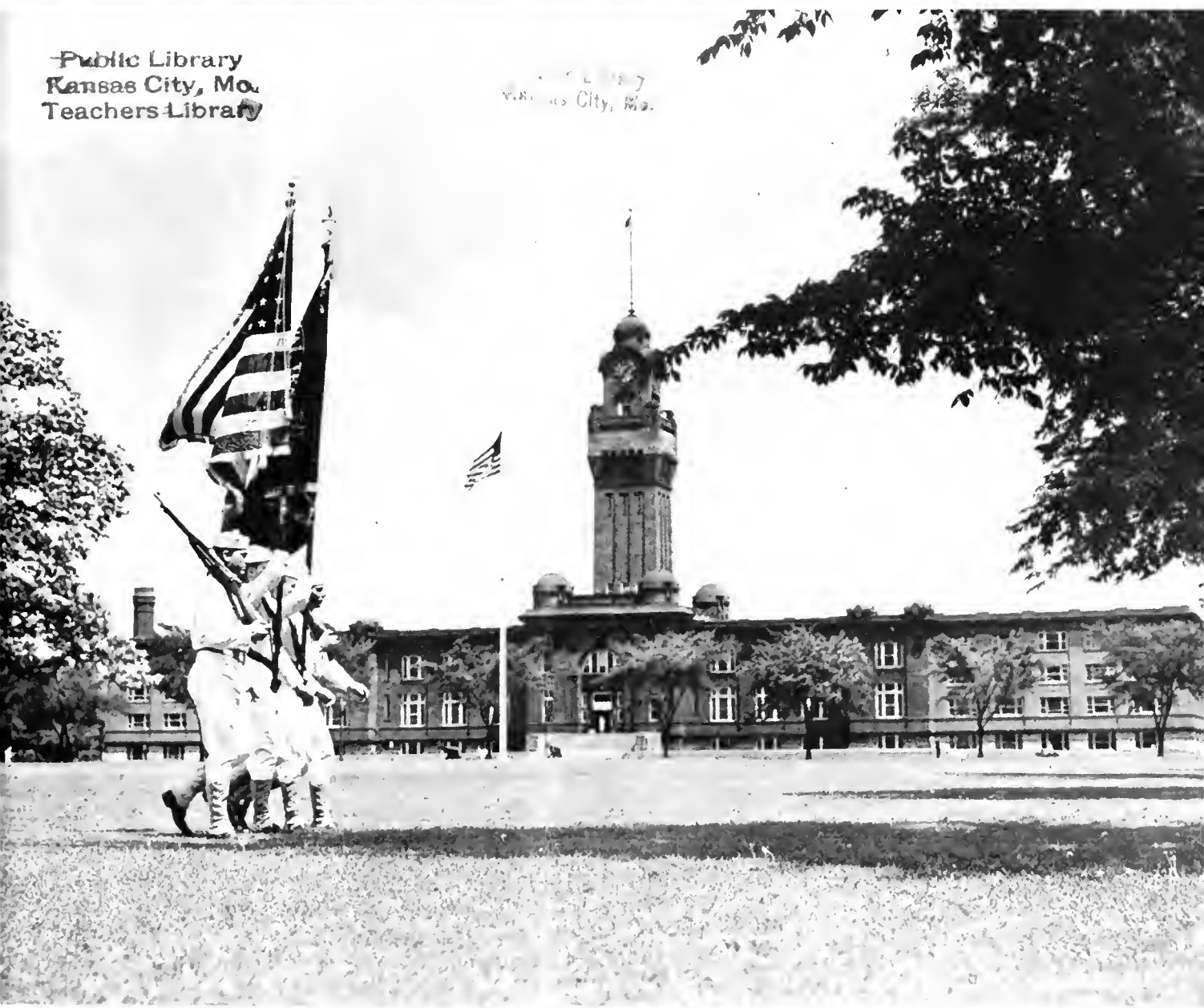
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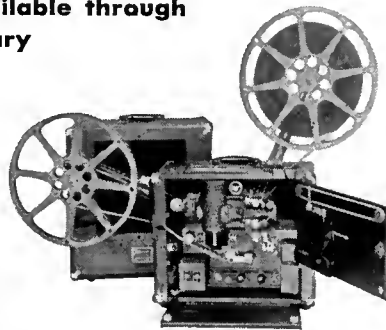
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Trends in Audio-Visual Instruction

ADDED impetus to the already increasing production and utilization of audio-visual aids has been given by the production and use of instructional programs for the armed forces. A large portion of these aids are being produced by specialized branches of the Army and Navy. Moreover, about eighty percent of the volume of non-theatrical producers is devoted to production of training aids. Furthermore, such theatrical producers as Disney have "about ninety percent converted to making films for Uncle Sam." Other Hollywood studios have produced more than one hundred training films for the Army. It is estimated that the Army now has twenty thousand 16mm. sound projectors in use, and the Navy over ten thousand.¹ Since officers in charge of training recognize that "The film is the instructor's assistant, not his substitute and not his master,"² they have assigned film utilization officers to training stations over the nation.

To what extent will this successful use of audio-visual aids for imparting information and developing skills, habits, and attitudes essential to success in the various fields of scientific warfare, affect general educational methods after the war? Frequently the best way to predict future developments in an area is to study its history. Following a brief analysis of pre-war trends in the purchase of equipment by schools, the organization of film libraries by educational institution and agencies, and the extent and type of film used by classroom teachers, the writer will endeavor to predict trends in this area during the first decade of the post-war period.

Progress in Audio-Visual Instruction During the Decade Preceding the War

School Ownership of Equipment.—A study in 1936 by the American Council on Education, in collaboration with the U. S. Office of Education, revealed that the reporting schools owned 458 16mm sound projectors.³ Comparable studies in 1940-41 by the U. S. Bureau of Foreign and Domestic Commerce disclosed that schools had a total of 9,861 16mm. sound projectors.⁴⁻⁵ On the basis of more recent surveys of equipment owned by schools in three states it seems reasonable to estimate that the elementary and secondary schools in the nation

A stimulating forecast of what lies ahead in visual instruction, and concrete suggestions for realizing its possibilities to the full in American education.

L. C. LARSON

The School of Education and Extension Division
Indiana University, Bloomington

now own approximately fifteen thousand 16mm. sound projectors.

A large number of school units own one projector which, it may be assumed, was purchased for auditorium use. Additional equipment usually is not purchased until the school develops a planned program for classroom use of films. Table I reveals that the cities with a population of over 100,000 own 4.63 projectors per 100,000 population. This ratio increases for cities of 50,000 to 100,000 and for cities of 25,000 to 50,000. The data indicate that there would be a corresponding increase for cities and villages with a population of less than 25,000, if the population served by rural schools without electricity could be subtracted from the total population.

When the states are ranked on the basis of number of projectors per 100,000 population and on the economic ability of the states to support public education, a wide disparity is noted. New York State, which ranks first in the ability to support public education, ranks 41st in the number of projectors. On the other hand, Idaho, which ranks 34th in wealth, ranks third in the number of projectors. The rank correlation coefficient was .36, with a standard error of .13. While the degree of relationship is statistically significant, it is low. There are other factors, apparently, which are more important than economic wealth in determining the adequacy of the school's audio-visual program.

There is likewise a wide disparity in the ownership of projectors among cities in each of the population categories. A city with one and one-half million population, in a state which ranks eleventh in wealth,

Table I. School Ownership of 16mm. Sound Projectors by Population Groups

| | Population less than 25,000 | Population 25,000 to 49,999 | Population 50,000 to 99,999 | Population over 100,000 | Total |
|----------------------------|-----------------------------|-----------------------------|-----------------------------|-------------------------|-------------|
| Number of Projectors | 6,891 | 655 | 557 | 1,758 | 9,861 |
| Total Population | 79,212,583 | 7,265,871 | 7,197,832 | 37,992,989 | 131,669,275 |
| Ratio of Proj. per 100,000 | 8.07 | 9.01 | 7.74 | 4.63 | 7.41 |

has 260 projectors, whereas, another city with approximately two million population, in a state which ranks ninth in wealth, has only 19 projectors! A comparison of cities within population categories seems to indicate that the factor which is more important than wealth is the quality of leadership provided by the local director of audio-visual education.

¹"16mm. Field Expanding to Big Business Status." *Motion Picture Herald*, April, 1943. 151:15.

²Bell, Reginald. "Training Films in the Navy." *Visual Review*, Society for Visual Education, Inc., 1943. Chicago. p. 10.

³American Council on Education, Washington, D. C. *National Visual Education Directory*, compiled by Koon and Noble. 1936. 269p.

⁴Department of Commerce, Bureau of Foreign and Domestic Commerce, Washington, D. C. *Survey of Motion-Picture Equipment in Elementary Schools in the United States*, compiled by Golden. 1942. 444p.

⁵Department of Commerce, Bureau of Foreign and Domestic Commerce, Washington, D. C. *Survey of Motion-Picture Equipment in Colleges and High Schools in the United States and Its Territories*, compiled by Golden. 1941. 513p.

Organization of Educational Film Libraries. Prior to the organization of the Educational Film Library Association, the writer served as chairman of a committee which represented approximately one hundred institutions maintaining film libraries that are serving as depositories for government films.

Table II. Organization of Film Lending Libraries by Educational Institutions, 1910-42

| Type of Institution | 1910-14 | 1915-19 | 1920-24 | 1925-29 | 1930-34 | 1935-39 | 1940-42 | TOTAL |
|----------------------------------|---------|---------|---------|---------|---------|---------|---------|-------|
| State University... | 3 | 5 | 2 | 1 | 2 | 13 | 10 | 36 |
| State College | 0 | 1 | 1 | 1 | 0 | 2 | 8 | 13 |
| Private University | 0 | 0 | 0 | 1 | 2 | 1 | 2 | 6 |
| Private College | 0 | 0 | 0 | 0 | 0 | 3 | 2 | 5 |
| Teachers College | 0 | 0 | 0 | 0 | 2 | 10 | 21 | 33 |
| Junior College | 0 | 0 | 0 | 0 | 0 | 1 | 2 | 3 |
| State Dept. of Education | 0 | 1 | 1 | 1 | 0 | 0 | 2 | 4 |
| Public Museum | 1 | 1 | 0 | 0 | 0 | 0 | 1 | 3 |
| Public Library | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 1 |
| TOTAL | 3 | 7 | 5 | 4 | 6 | 30 | 49 | 104 |

Table II gives the date of organization of 104 of these libraries. Of the 25 film libraries organized prior to 1935, 16 were film libraries in extension divisions of state universities and colleges. Seventy-nine film lending libraries have been organized since 1935, 33 by state universities and colleges, 31 by teachers colleges, and 11 by private universities and colleges. Available information suggests that there has been a proportionate increase in the number of film libraries organized by public schools since 1935.

Utilization of Classroom Films. The number of film subjects owned by the film lending libraries varies from less than fifty to over two thousand. The practice of these libraries is to buy one print of a subject and later purchase the duplicate prints needed to meet requests.

The public school libraries, on the other hand, own a smaller number of titles and more duplicate prints per title. School libraries usually duplicate prints before the library reaches one hundred titles; whereas, the film lending library will seldom duplicate prints until the library has three hundred or more titles.

There is likewise a wide variation among the film lending libraries and the city libraries with respect to the number of duplicates of each title. One city with a population of over three million and with 213 sound projectors in the schools frequently buys twenty duplicate prints and may buy up to forty duplicate prints of the most popular subjects.

At the present time most of the cities and villages with a population of under 50,000 rely on educational film lending libraries for classroom films. In one state, schools in cities and villages with populations under 50,000 own a total of 698 sound projectors. If these schools were to make the same intensive use of classroom films as is made in the city mentioned above the film libraries in that state would need from 60 to 140 duplicate prints of the more widely used classroom films. Most of the 104 film lending libraries buy one and two prints of each subject. A limited number buy four or five prints and not more than three purchase up to ten duplicate prints of any given subject.

Prediction of Trends in Audio-Visual Instruction During the Decade Following the War

Purchase of Equipment by Schools. At the conclusion of the war a substantial number of over twenty thousand projectors owned by the military forces will probably be made available for civilian use. These projectors, which before the war listed at over \$400, have been purchased by the government for approximately \$200 per projector and will probably have a salvage value of less than \$100.

To meet government requests during the last two years, equipment manufacturers have developed mass production methods. It is reported that following the war a 16mm. sound projector, suitable for classroom use, will be designed which can be sold for around \$150. There is also the possibility that the equipment originally designed for the projection of "Soundies" in night clubs and taverns may be adapted for classroom use. This would mean a self-contained unit with projector, amplifier, speaker, and translucent screen, which would permit the showing of motion pictures in a classroom equipped with ordinary window shades.

The schools now own approximately fifteen thousand sound projectors. There are approximately one million elementary and secondary school teachers in the nation. On the basis of the evidence presented above, it seems reasonable to predict that within the first decade following the war the ratio of teachers to projectors will reach ten to one, and schools will own over one hundred thousand 16mm. sound projectors.

Production of Classroom Films. Both theatrical and non-theatrical producers are engaged in the production of training films for the military services. At the end of the war, some of these companies will organize departments for the production of educational films. At the present time, the major producer of 16mm educational sound films is Erpi Classroom Films, Inc. An incomplete study of titles and number of prints owned by libraries indicates that of the one hundred most common titles, over ninety will be Erpi subjects. Theatrical shorts are now available to schools through the Teaching Film Custodians. Erpi films cost \$45 per reel and the theatrical shorts may be leased for \$25 per reel. A comparison of the twenty most popular subjects released by Erpi and Teaching Film Custodians since 1939 reveals that schools are purchasing several times as many prints of Erpi films as they are of Teaching Film Custodians films. While some of the non-theatrical producers of industrial films have prepared films for school use, only a limited number of libraries have purchased prints. This evidence clearly indicates that teachers are most interested in films which correlate closely with courses of study. Does the film provide potential learning experiences which will contribute to the achievement of course objectives? This is the first criterion applied by teachers in the selection of films. Grierson points out in an article on the need of films for teaching citizenship, "It is not the technical perfection of the film that matters, nor even the vanity of its maker, but what happens to that public mind."⁶

It is unlikely that all producers will be able to maintain the educational staff necessary for the preparation

⁶Grierson, John. "The Documentary Idea—1942." *Films News*, October 1942, 3:7-8.

of scenarios for classroom films. The writer, therefore, predicts that producers of educational films will follow the pattern that has been developed by publishers of textbooks. In 1876, 33 percent of the authors of textbooks were members of editorial staffs or professional writers, and by 1926, this proportion had decreased to 8 percent.⁷ At the present time, certainly 95 percent of the authors of textbooks for all educational levels are engaged either in college or public school work.

Heretofore, specialists in the academic fields have had little or no experience in the use of the film medium. A number of the younger men now in the service will have had the opportunity to work either with film production units or to use films for training purposes. Producers will undoubtedly select authors for preparation of scenarios from these men, on their return to teaching and research positions in colleges and schools. The author of the scenario in the subject matter field will cooperate closely with the director of audio-visual aids in the college or school. The production company will pay the subject matter specialist and director of audio-visual education a royalty based on sale of prints.

Production companies are interested in the number of prints which may be sold of a film which correlates closely with units included in representative courses of study on the elementary and secondary levels. For example, about eighty thousand elementary classes will deal each year with "Man's Adaptation to Physical Environment in Low Lands." Approximately sixty thousand secondary classes will study each year "The Function of the Heart in the Circulation of Blood." Consequently, the writer predicts that within the first post-war decade the sale of prints of film subjects which deal with the more important concepts will reach 3,200 prints for elementary films and 2,500 prints for secondary films or a ratio of one print for each 25 classes.

Organization of Educational Film Libraries. Trends in organization of film libraries during the pre-war decade will continue in an accelerated fashion during the post-war decade. Staff members now in the military services who have used audio-visual aids for training purposes will provide leadership and, as directors of audio-visual instruction, will be able to help teachers in the selection and use of these aids. Larger school systems will organize film libraries rapidly as soon as restrictions on the sale of projectors are removed. Smaller schools will increase instructional budgets to enable the director to order needed films from educational film lending libraries. Schools will probably follow the policy of buying a print of a subject when the annual service and transportation charges for the use of any subject exceed from one-tenth to one-fifth of the cost of a print. Cities with a population of 25,000 will have 10 to 15 teachers for each of the elementary grades. Therefore, the writer predicts that a substantial number of the 405 cities with a population of over 25,000 will establish film libraries within the first post-war decade.

Since evidence points to the truth of the maxim, "Teachers teach as they were taught, rather than as they were taught to teach," instructors in teacher-training institutions in both the academic and professional areas must be encouraged to use films.

Higher institutions operate on limited budgets. A study of library facilities of sixty teachers colleges, by Rosenlof, in 1928, revealed that selected teachers colleges were spending annually an average of \$2,129.31 for books, periodicals and new equipment.⁸ Even if the teachers colleges were to spend as much money for films as they are now spending for books, the amount would be insufficient to organize a film library. The writer believes that teacher-training institutions in organizing film libraries will follow the pattern established by colleges of medicine maintaining hospitals for instruction and research purposes. While some colleges will budget annually more than a million dollars for hospital service, income from patients will reduce this amount to one or two hundred thousand dollars, to be charged against training and research.

There are several hundred institutions preparing teachers for the elementary and secondary grades. The writer predicts that by the close of the first post-war decade approximately five hundred public and private universities and colleges will have film libraries. These institutions will operate film lending libraries on a service charge basis for schools in the immediate geographic areas. Teaching aids services which operate on a budget of \$30,000 to \$50,000 should have an income from service charges of \$25,000 to \$35,000, leaving a balance of \$5,000 to \$15,000, to be charged by the institution to training and research.

In order to serve cities and villages with a population of less than 25,000, which comprise approximately sixty percent of the total population, the five hundred institutional film libraries serving these schools will need to buy an average of three to five prints of more outstanding classroom films to provide a ratio of one print to each 25 classes covering the concept which the film treats.

The five hundred film libraries will also serve organized adult groups. The writer further predicts that an increasing number of state and public libraries will extend the scope of their free service to include films and radio transcriptions. The state library will be a source of films for smaller public libraries that cannot afford to purchase films. A number of libraries will organize a film information service for organized adult groups. Requests for aids not owned by the public or state libraries will be referred to an institutional or commercial film lending library.

Departments or Burcaus of Teaching Aids. The scope of the services of a film library must be extended beyond the physical distribution of films to include guidance and instruction in selection, utilization, and production of all types of aids. The director of the department of audio-visual aids, either on the college or school level, must expect to devote a portion of his time to working with teachers in selecting audio-visual aids on a basis of potential usefulness in par-

⁷Richey, Herman G. "The Professional Status of Textbook Authors." *The Textbook in American Education*, National Society for the Study of Education, Thirtieth Yearbook, Part II, 1931. p. 74.

⁸Rosenlof, George Walter. *Library Facilities of Teacher-Training Institutions*, Bureau of Publications, Teachers College, Columbia University, New York City, 1929. p. 119-123.

Maps and the War

A discussion of the significant role played by maps in the present war which will enlarge the average reader's conception of what maps can accomplish.

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THE map is a visual tool to present geographical facts graphically. From the earliest date maps have shown earth facts of place, size, distribution and ownership. Land survey maps were our greatest interest during our land hunger when we were exploring, expanding and exploiting our resources. During our expansion, other nations were exploiting and mapping the world. The superior world maps were made in Germany, just as the best sailing charts were English and the finest astronomical charts were French.

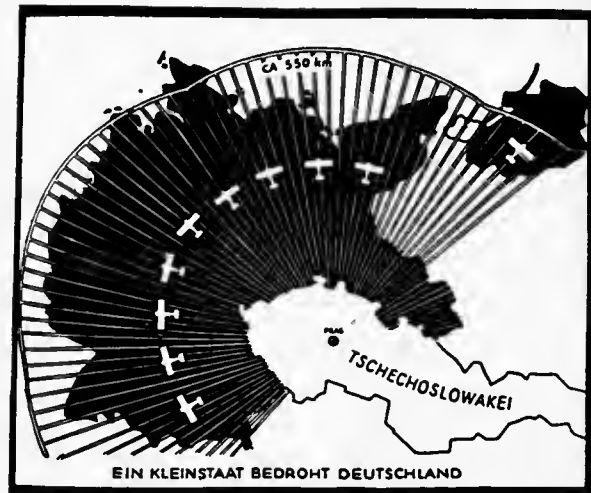
The Germans were late colonizers and they started World War I to obtain more land. They lost what they had and Haushofer ascribed their defeat to a lack of "global" understanding.

The plan for World War II was laid by Professor General Haushofer as he developed along with the maps a pseudo-science, "Geopolitics," which is a loose combination of geography, economics and world politics. Geopolitics consists of half facts and aspirations that are organized to inspire and justify German conquest by might, terror and deceit. Haushofer and his school have used many slogans to inspire and arouse his people. These have been applied to maps in a most effective manner. Such as "Blut und Boden" (race and soil), "Macht und Raum" (power and area), and the more familiar, "Lebensraum" (living space for Germans.) In connection with the latter, it should be noted that little Belgium has twice the density of population of Germany.

Maps have been given great importance by Haushofer who considers every political map a propaganda weapon and he outlines the following rules for producing the most effective propaganda maps:

1. Each map must have a single theme and point to a single conclusion.
2. The intended effect should be visually obvious without study by the user.
3. Aspirations as well as facts are suitable for maps!
4. Dynamic maps should be distinguished from the static maps.
5. Color is used for emphasis and always red for Germany to give the impression of its strength!
6. The best geopolitical maps are those without labels.
7. The map may be made to show the third dimension so as to lift the political above the physical features. (This is applying the block diagram to political geography.)

The above specifications as suggested by Haus-



(1) Small State Threatens Germany, from *Survey Graphic*, Oct. 1941—a Typical Haushofer Suggestive Map.

hofer are useful to those who use propaganda maps as was done by the German Library of Information of New York. Likewise these specifications should be in the mind of those who use maps for instruction as an aid in detecting the errors of the geopolitical maps. Such over-simplified maps leave out much of the truth regarding the conditions of many geographical problems. The less of the real geography that a propaganda map shows the more likely will its false ideas be conveyed to the user.

The dynamic or "suggestive" map is designed to inspire action by the user. These suggestive maps are regarded by Haushofer as the most effective method of getting the mass of people to accept ideas. The German dynamic maps are made to inspire and encourage many kinds of aggression, expansion, encirclement, penetration, infiltration, missioning, absorption, etc. Reproduction of such maps in the news and in school books has given wide publicity to many half truths, among the youth and the adults of Germany.

To make the dynamic map effective a few simple symbols are used to indicate action. Of these the arrow is a good example with its heavy barb, double barb, double, curved and broken shank. All these forms, and many others, have been given definite visual meaning on skillfully drawn maps. The simple basic symbols are often united into forms with clear geometric patterns which sharpen and make more clear the intent behind the map.

Besides the many small symbols to suggest ideas, the Germans use large mass signs. (1) In the Czechoslovakia map, Germany is covered with the Czech war planes which threaten destruction of Germany! This map was designed to hide the danger to the Czechs of the vast hordes of German planes.

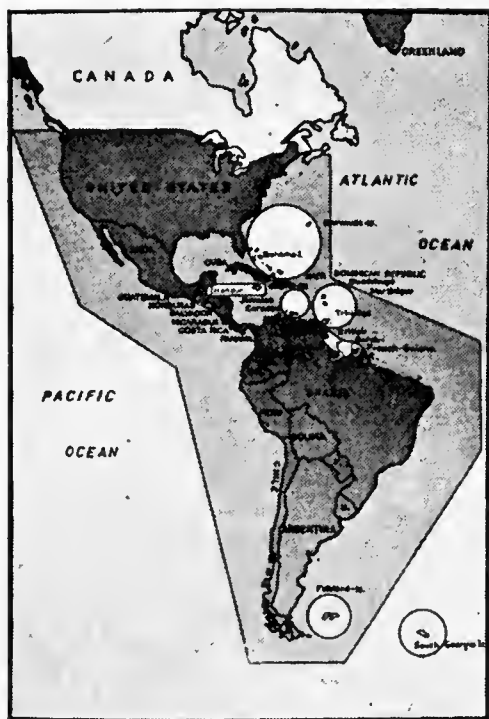
In addition to the simple symbols the Germans have employed pictographs on their maps. This pictorial method of presenting statistics was "borrowed" from Otto Neurath of Vienna and has been used among the German elementary schools and the masses. Another clever visual tool is the political manometer which shows the geopolitical condition by combining

geographical weights and economic pressures at critical and focal points.

It is only possible in these brief statements to give enough of the above methods to indicate that they are used with political, not scientific motives. They are employed expressly to drive home the point of view of the German propagandist, not to teach geographic truth.

Divide and rule is the hidden objective of the atlas, "The War in Maps" prepared by Haushofer and others at the Geopolitical Institute at Munich and distributed in this country by the German Library of Information of New York. It contains "suggestive" maps to influence this country against Britain. It has maps showing how the British threaten the Monroe Doctrine in the Western Hemisphere. (2) More than ten of the maps imply that the British are aggressors in the present war and some six of the maps show the righteousness of the German cause.

We have been slow to answer these efforts and it is obvious that only excellent factual maps can be used



(2) England a threat to Monroe Doctrine from *The War in Maps*, p. 33—a deliberate use of design to exaggerate British areas.

to combat these skillful propaganda maps for words do not have the convincing power that comes from cleverly made maps. Exposure of the falseness in maps after the damage is done is a poor remedy. It is better to have a wider use of the simple factual maps in our schools and in the public print. Of course, under the present war stress the newspapers, thru the Associated Press, The United Press and other agencies, print many maps of the war campaigns but those do not remedy our past neglect of map use for geographical understanding. The New York Times, Fortune, Life, Time and others have done very notable maps for adults but, to be effective, larger groups must be reached. For the schools and youth it is necessary that there be a much greater distribution of simple factual

maps that are adapted from Bowman's "New World," Horrabin's "Outlines of Political Geography," The War Department's "The War Up To Now," "The War in Maps" (New York Times), "Global War" by Mowrer and Rajchman, and the excellent map diagrams in the British "Battle of Supplies." Some of these are war publications but their style and clear presentation should be followed in publications that are designed for instruction in the fields that our schools have neglected.

The motion picture can be most effective in interpreting the simple map facts that our educators have obviously missed. Moving map diagrams could present certain phases of a region visually and when this is combined with a clear commentary, the impression would be convincing and lasting. Walt Disney's *Saludos Amigos* illustrates the excellent use of color on the maps of Latin America. The *Expansion of Germany* has been done in 16mm black and white and gives a vivid impression of the German aggression. This would be an excellent topic for class discussion in the secondary school. The *New Geopolitics or Hitler's Plan* is a recent 16 mm Canadian release that visualizes the falseness of the plan. *Planned Destruction* is a commercial 35 mm issued by MGM that shows Haushofer and his school at the production of propaganda maps. A new Erpi film shows how *The Airplane Changes Our World Map*. (3) Its maps and commentary form a good basis for classes or adult discussion groups. It presents in simple and truthful manner how the different types of maps were useful and shows the "Heartland" in its relation to the present air routes.

The above suggestions are made to those who realize that we must improve our presentation of geography by the more skillful use of the old and new visual tools. If the old Mercators were burned and a few trained and well informed geography teachers installed who would use skillfully the modern tools, we would soon recover from what Commissioner John W. Studebaker calls us, "the most illiterate geographically of any civilized country." It is hoped that by more map instruction our youth will obtain global ideas that are not too little nor too late.



(3) Polar centered map shows world centers to be within twenty-four hours air travel time—from the Erpi film "The Airplane Changes Our World Map."

Pre-Induction Training with Audio-Visual Aids

Emphasizing the helpful role visual aids are playing in the revised high school curriculum, necessitated by the wartime need for specially trained youth.

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 Director, Department of Audio-Visual Education
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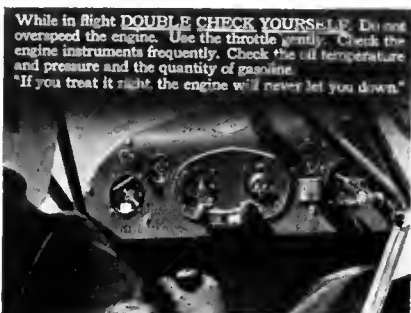
PRE-INDUCTION training is sweeping through the schools of the nation like a tidal wave. Driven by the hurricane force of military demand for youth, and better trained youth, it engulfs many of the traditional courses familiar but a year ago, and leaves in its wake numerous specialized courses in many fields. Some of these courses are merely subdivisions of regular high school subjects tempered and disguised with special practical applications, but others are almost entirely new. Mechanics offered for pre-flight students is a subdivision of Physics, while Aeronautics contains much which has never before been offered to teenage students.

Caught in the whirling current, many superintendents were swept from their feet, and proceeded dizzily to fit into their respective curriculums these new courses with little forethought relative to purpose and content of the courses, or to the preparation and ability of their teachers to make them practical and worthwhile. Others, however, waited, and watched developments before making decisions; and still others, thanks to their conservative balance, wisely supplemented the regular courses with additions and modifications which would satisfy the new demands imposed upon their schools.

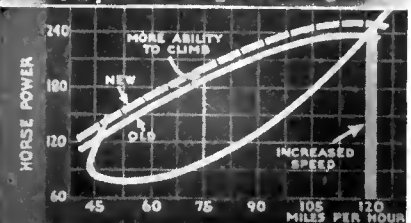
Pre-induction training is vital, and should be given wherever it fits smoothly in the curriculum, but if it falls upon the shoulders of the classroom teacher, as a more or less foreign assignment, it may catapult him into a state of befuddled uncertainty. This uncertainty is bound to arise if the teacher does not know anything about the subject matter he is supposed to teach, or granting a knowledge of it, if he has never trained to teach it. In either case it is a task, this teaching of pre-induction courses, which the teacher may not accomplish unless he seeks innumerable teaching aids to lessen his work and make his presentation clearer and more interesting.

To this end he will find many types of teaching aids, or devices, which can be used satisfactorily. Each has its own merit; each must be used differently; but all serve as a means of communication. Printed material

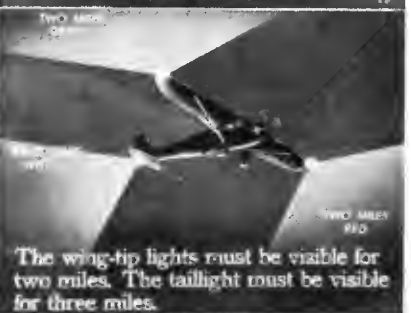
Frames from the Jam Handy series of film slides on pilot training.



If the other plane crosses from your left, the other pilot should change his course and give the right of way to you. "The plane on the right has the right."



If we increase the number of horses available (power available) we can go somewhat faster, but the increased drag due to the increase in speed soon uses up all the extra horses. However, more power available increases the ability of the airplanes to climb.



The wing-tip lights must be visible for two miles. The taillight must be visible for three miles.



Courtesy of Keystone View Co.

Teaching aircraft identification with slides

of all kinds, radio, phonograph records, demonstrations, displays, working models, slides, film strips, and motion pictures, silent or sound, black and white or in color, are examples.

For teaching Morse Code, no device can serve better its purpose as a teaching aid than the phonograph record. There is on the market a splendid set of twenty records which is used in several schools at present. The method of use is simple. A record is played, then played again, and again, until the student has learned his lesson. He hears, at first, an attempt to vocalize the signal, da—, da, da (followed by the signal dash, dot, dot) and he is told that it is the signal for the letter D. Subsequent lessons increase in difficulty and soon code dictation is given which the students take down, and which can later be corrected from a key accompanying the teacher's manual.

Records are useful, also, for ear-training in the languages not only of the allied nations, but also of the enemy nations. As they are played, the student listens to an explanation, a pronunciation, and then, in unison with the voice on the record, he attempts to pronounce himself, the letter or syllable spoken. The process is repeated until success is attained.

Especially for those who hope to become pilots or navigators and therefore will cover vast areas of the earth's surface, global geography is valuable, and can be made easier if a globe of the world is available. By carefully studying a sixteen inch physical and political globe, the student learns with a piece of string, using an easy scale (one inch equals about five hundred miles) that the shortest route by air from Chicago to Moscow is by way of the north polar regions, and also why ships from New York to Liverpool go by way of Newfoundland. On that same globe, he finds highlands and lowlands, prevailing wind directions and ocean currents; gradually he forms a vivid mental map of island distribution and location.

For the astronomer and celestial navigator the astronomical globe makes it possible for him to understand more clearly declination and right ascension. From it he learns the constellations and their locations, and soon finds the sixty stars which he will be required to know, name, and locate in post-induction application.

In a course in Aeronautics given in one Connecticut school, sections of Pratt and Whitney motors are demonstrated. Such parts as valves, push rods, cam, carburetor, connecting rods, master rod and crank shaft are seen and handled by the class members who usually have a good supply of questions to ask. The demonstration certainly makes the lesson clear. It is in this same class that after actually pulling the cord on a real parachute the students see the cover snap open and the small pilot chute unfold. In a few moments they learn what a parachute looks like and feels like, but their most interesting experience is trying to get the cover closed again. Much energy is expended in the effort, but with little success. The lesson taught here is that a man must be experienced in order to be a parachute packer, and that proper folding and packing is essential for safety.

Practice in constructing vector polygons necessary in the solution of navigation problems is given in a class in Plane Geometry using for the teaching aids only maps, protractors, compasses, and measuring scales.



Demonstrating the effect of a swift current of air on top curved surface of plane's wing, in the Bray motion picture "Youth Takes to Wings."

The diagrams constructed include wind drift, radius of action, interception, and wind correction, and involve drawing to scale, scale selection, laying-out angles with the protractor, and measuring direction between points on a map. This kind of work creates much interest among the students, and the results are surprisingly good, considering the crudeness and inaccuracy of the tools used. It is pre-induction training at its best.

No attempt can be made to estimate the number of instructors who are using film strips in their courses in Aviation, Theory of Flight, Electricity, Magnetism, Map Reading, Machine Shop, and Mechanics. These strips, or slides on film, are very compact, require little storage space and may be shown by anyone without previous instruction with a small easy-to-handle projector. They are very plentiful. One company alone advertises seventeen thousand slides designed especially to meet current demand for accurate teaching aids for use in the pre-induction courses. These, however, are for sale and not for rent, although a few kits may be rented from private owners and some state defense councils.

In using film strips, instructors find it an advantage to be able to project a frame on a screen, and to allow it to remain there as long as it is necessary, while specific details of the material illustrated are explained. And, too, after a frame has been removed, it can always be returned to the screen if needed again, and only desired frames can be selected.

The motion picture film forms a very large source of teaching aids from which the pre-induction training teacher can select. More than one hundred and eighty titles are included in a list published by the Office of War Information. These titles cover many fields and are distributed through approximately a dozen government agencies, free of charge or for a small service fee. Likewise, a rather extensive list is published by the Connecticut State Defense Council. No rental fee is charged by the Council for use of a film but there is a service fee of fifty cents and transportation. All states have depositories, usually located at the state univer-

(Concluded on page 217)

The Diorama Comes to the Classroom

THE writer recently had occasion to use the diorama as a teaching aid in her social studies work. This comparatively new medium is still unknown to a great number of school people. But her students were so interested in it that the writer was prompted to delve further into the history, values, and applications of the diorama for classroom purposes. The results of this preliminary investigation are presented below.

The diorama may also be called the miniature habitat group. It may be defined as a graphic reconstruction of a scene, in three dimensions. That is, it has depth, as well as width and height. In its most highly developed form, it is a sort of stage enclosed in a box. The word "Diorama" is derived from the Greek—"dia" meaning "through" and "horan" meaning "to see," and means literally "to see through."

Originally used as an exhibit in museums, it was evolved partly from the universal method of installing

What the diorama is, how it functions in the learning process, and why it belongs in the classroom—by a teacher that uses it.

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South Orange Junior High School
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and fixed. In a few, we find removable figures, i.e., those which can be inserted in their proper place in the scene. These can be easily constructed by students of all ages. They are especially desirable for the lower elementary grades, where students are particularly anxious to partake in or carry on activities. Occasionally we find a diorama with moving parts, such as those exhibited in store windows or other large commercial exhibits.

Perhaps the most important factor of the diorama that conveys the third dimensional aspect is the figures.



A diorama presenting a scene in the Amazon Region.

information, on shelves, or in cases, all subjects relating to the same thing. Subjects pertaining to science, history and ethnology were commonly presented in this way. The great cost and difficulty of constructing large groups of scenes and the desire to show whole villages, ceremonies and events containing a great number of figures led to the development of miniature scenes. The further method of placing these scenes against background logically led to the use of the curved background.

Dioramas vary greatly in size and construction. Some are very small, perhaps with an 8x10 inch front and a depth of 4 inches, in which cardboard cut-outs are placed to depict a scene. On the other hand, the diorama called "The City of Light," which was shown at the New York World's Fair, was of enormous size, measuring a full city block in length.

In the majority of dioramas, the figures are stationary

These may consist of any of the following three forms—the flat cardboard figure, the half-round figure and the three-dimensional figure. In a true diorama, the latter is desired, as it brings home most vividly the third dimension, which is essential for a realistic reconstruction of the scene.

This aid to learning is at present in its infancy, insofar as educators have been ready to accept it in their teaching program. The literature on the subject is extremely meager, with only one research study having been reported to date. This is the study by Dr. Irene F. Cypher.¹ A good deal of work in connection with the construction and school use of this device has been performed by museums and WPA visual aids extension projects. Since the diorama is, in essence, an adaptation

1. Cypher, Irene Fletcher. *The Development of the Diorama in the Museums of the United States*. Ph.D. thesis, New York University, 1942.

and miniature representation of the museum habitat group, museum workers have gone one step further and have brought this type of visual representation into the classroom by designing the diorama as a portable aid. Thus the diorama has been serving the same specific and unique purpose in the classroom that has been achieved by a habitat group in the museum, namely, the reconstruction and representation of a scene in third-dimension.

Two inherent characteristics of the diorama makes it especially valuable in arousing and holding student interest. First, it provides a setting in its natural environment. It has greater interest than a flat picture. Secondly, through faithful reproduction, it presents details of objects, people, and of the environment to such a degree that the spectator is challenged to stop and make careful observations. The diorama has been found to be particularly appropriate for use in the teaching of history, geography and nature study, where the introduction of accurate reconstructions of historical scenes and environmental conditions were instrumental in vitalizing and awakening a new interest in these subjects. However, it should be remembered that the diorama is designed essentially to represent a scene in third-dimension and should be used particularly when that factor is essential to the learning process.

The selection of dioramas as a tool of instruction must receive considerable attention by educators, in order to insure the correct use of an aid which will be of material help in the educative process. Unfortunately, there is a paucity of research data on dioramas. Few criteria for their selection and use have been developed. Specific questions which should receive consideration are:

1. Is the subject or theme of the diorama of sufficient teaching merit to warrant a detailed study of the scene?
2. Is the scene selected one which is particularly adapted to three-dimensional visualization? Would a two-dimensional presentation be equally effective?
3. Is the factual content of the scene accurate and authentic in detail? Have the proper colors been used? Are the objects in the round or in the flat? Has this factor any bearing on the appeal and instructional value of the diorama?
4. Are the scene and its details sufficiently large for students to be able to see them clearly?
5. Is the diorama light enough in weight to be portable?
6. Is the diorama simple in construction, thus encouraging student construction of dioramas of their own?
7. Is the cost of materials low enough to warrant student production?

Trends in Audio-Visual Instruction

(Concluded from page 199)

ticular fields and in planning teaching methods which will capitalize on the unique contributions of each type of aid to the learning situation.

The scope of the film library service should be extended to include slide films, sets of miniature slides and flat pictures, phonograph records and radio transcriptions; object specimens, models and exhibits; graphic materials, such as, posters, charts, and graphs;

Put Your Projector to Work This Summer!

The Office of War Information is urging schools and other owners of 16mm sound projectors to make these projectors serve in the war program this summer. All available projection apparatus should be used to the fullest in ways which will insure maximum benefit to the war effort for the longest time. Here are five ways schools can put their projectors to work:

1. Take your projector into war plants. Offer its use to plant managers, to labor organizations. Both Industry and Labor know the value of war films in increasing production, in giving workers a greater sense of participation in the war.

2. Work with the civilian defense organization in your community. Offer the use of your projector in warden meetings, in first aid classes. Get in touch with the Victory Speakers' Bureau in your town. Make use of your experience in films by arranging programs for civilian groups.

3. Make your projector available to adult clubs and organizations meeting during the summer. Arrange regular weekly or monthly showings of war films to luncheon clubs in your community, women's clubs, fraternal organizations, church groups.

4. Arrange showings of films at public meetings—band concerts in public parks, war rallies in courthouse squares.

5. Fit pictures into the summer school program.

Special care should be given to projector care and maintenance. Cleanliness cannot be over-emphasized, because in addition to the life of the projector, it affects the life of the film and quality of projection.

and a classified file of learning situations in the community available for class visitation. The department should carry on an experimental production program of sound motion pictures, radio programs and other types of audio-visual aids. A sound film production unit and a FM broadcasting station can be acquired for less than \$15,000 each. According to the inventor of Frequency Modulation it will be possible to allocate to "every community one or more channels on the air so that stations particularly adapted to local needs can be set up and operated without interference."⁹

Workers and students in audio-visual instruction believe that not only will these aids affect educational methods but they may also exert an important influence on selection and organization of content used by schools as a stimulus to learning. If audio-visual aids are to play an important role in the teaching process, then producers and teachers need to know more about the probable effects each type of aid will produce. Departments of teaching aids must undertake studies, "to find out whether and to what extent a given type of aid affects the attitudes of students, their acquisition of information, their sensitivity to social problems, their ways of thinking, their interests or their appreciations."¹⁰

⁹Armstrong, Edwin H. "Frequency Modulation and Its Future Uses." *The Annals of the American Academy of Political and Social Science*, January, 1941, 213:153-61.

¹⁰Tyler, Ralph W. "The Classroom of the Future." *Educational Screen*, June, 1939, 18:197-8.

MOTION PICTURES— NOT FOR THEATRES

By ARTHUR EDWIN KROWS

BY the summer of 1923 it was pretty evident that the National Non-Theatrical Pictures Corporation had not solved the problem, either. Yet, in the National Non-Theatrical Pictures Corporation Levey had built up a certain amount of good will, and he controlled a library containing some obviously valuable film. He had done a trail-blazing executive job, and he figured that there should be some salvage of property for him.

In ultimate agreement with this view arose Wellstood White, one of the most conscientious, respected and intelligent workers in non-theatricals. White was president of United Cinema Company, which held exclusive distribution rights to the Graphoscope, a patent screen, and a small, select demonstration library of religious and educational pictures. I had known White moderately well about a year before when he had had office space sublet from Walter Yorke, in the Masonic Temple Building. White's pet idea for exploiting the non-theatrical field on a large scale, was to maintain a brokerage business, to buy in, from his place in New York, likely films for the various non-theatrical libraries over the country, on a straight ten per cent commission for service. That no doubt explained his prompt interest in the affairs of Harry Levey.

So, about the middle of 1924, there was the inevitable reorganization of National Non-Theatrical Pictures, Inc., and a new corporation replaced the old. This was called the General Vision Company. The president was F. C. Pitcher. I believe that Pitcher was a Wall Street broker. He must have believed pretty sincerely in the undertaking because, when the end came, he found it necessary to go through bankruptcy. But the money his company provided bought out the original shareholders, including Levey and Ellis, and financed the expansion generated in 1942. General Vision Company acquired all the relevant interests of national Non-Theatrical Pictures, Inc., and of United Cinema. Don Carlos Ellis, while no longer a stockholder, now became secretary-treasurer and a member of the board, with active charge of production and the acquisition of new materials. Wellstood White was assigned picture distribution and the continued sale of Graphoscope Projectors.

About a year later the end came into view. I have a clear mental picture of Wellstood White, seated alone at the far end of an otherwise empty room in the once imposing suite of offices at 120 West 41st Street, trying to figure out and reconcile the remaining unhappy accounts. He was the last man there, of course. One would have expected him

to go down with the ship, for it had been said of Wellstood White that he had "more financial integrity than any other man in the motion picture business." In more recent years he became a star salesman for a large hardware house in Washington, D. C. Later still he entered the real estate business in the same city, glad to forget a depressing chapter in his life. (I apologize for reminding him of it now.)

Don Carlos Ellis, on the other hand, continued. In 1925 he became vice-president and general manager of Bray Screen Products and a little later editor of the "Bray Screen Magazine." During the unsettled days when modern talking pictures were coming in, he headed the educational film service of Consolidated Film Industries. Then a close association with the industrial department of Pathé led to his organization of Films of Commerce, an independent enterprise which still did Pathé custom production. As a non-theatrical pioneer Don Carlos Ellis has had a rich experience.

"The Screen Companion"

THE third far-reaching plan of non-theatrical distribution which I have in mind as belonging to that now distant silent films period, strikes me as being by all odds the most remarkable because of the completeness with which it still might reconcile and serve all difficulties of the field as it stands. It is admirable to work out an ideal system on paper, as George Skinner did, and it is useful in its way, too, to have a flatly commercial schemes such as that which Harry Levey put into practice. But there is place, also—a better place, I believe—for the plan which is both practical and idealistic.

No man could have been better designed by nature to open the way to an undertaking of that sort than Frederick S. Wythe. Gifted beyond most men in the motion picture industry in his quick vision of all-embracing truth (and thus commanding in his strategy), he has proved again and again, as these pages must bear witness, that he is also resourceful in his tactics of practical accommodation.

When Wythe brought his civics series from the Pacific Coast to New York, about 1921—he demonstrated it late that year for the New York City Visual Instruction Association of Washington Irving High School—and was referred by the visual instruction department of the city schools to Hsley Boone as the man who controlled the supply, he was unwittingly moving toward an entirely new and astonishing chapter in his experience. He took office space with Boone, who, at that time, as already related, had some

Part 48.—No other single attempt to solve at one time all of the crowding, conflicting problems of non-theatricals has had the ingenuity or the force of the memorable and heretofore unsung "Screen Companion"

other interesting tenants. Among these was the Rev. John E. Holley, and Holley was immensely attracted to Wythe. It seemed to Holley that of all those with whom he had held converse on the subject of non-theatrical film distribution, in which he was so greatly concerned because of his Holy Land pictures, none had a more comprehensive grasp than Wythe.

In his remarkable first survey, made in the space of only two or three months, Wythe apparently had met everyone of importance in the Eastern field, recognizing their merits—and their limitations. Above all, he realistically appraised the character and magnitude of the problems. But his mind, working as always toward compensations for the defects in the view, showed him ways and means to provide them. With remarkable swiftness, he formulated a single plan which properly put into practice, might have overcome many of the difficulties in American non-theatricals. He did not tell everybody about it at first; but he did confide some of it to Holley. Holley became sufficiently excited over the idea to want to become part of the realization, and, when Albert Krippendorf, his own wealthy sponsor, came to New York from Cincinnati, he introduced Wythe and encouraged him to tell frankly what he saw in this field. Wythe found Krippendorf kindly, intelligent, sympathetic and definitely interested, so he did give his unadorned opinion on the non-theatrical situation as he had studied it. When Wythe came to his scheme for the practicable form of service, Krippendorf, abetted by Holley—although he actually needed little encouragement then,—decided to start the plan in work.

The aim was to build and to maintain a system of non-theatrical distribution ultimately to cover the nation, comprising a number of interlocking, regional circuits. With an entertainment program, changing each month as the units moved in rotation over the circuits, it would provide circulation for advertisers who would, in the main, be expected to support it. When Program A had played its month on Circuit No. 1, it would move on to Circuit No. 2, while Program B supplanted it on No. 1. Thus Circuit No. 2 would not come into existence until Circuit 1 had proved itself. So the programs and circuits would multiply naturally and easily as the plan justified further investment.

Shows would be put on by competent projectionists with proper equipment. Their pay would come from the modest price paid by the customer for whom the show would be given, plus income from the other sources because the machinery of exhibition, thus sustained,

would be available for use between times in schools. Even producers were provided for, because, when advertisers would contract for sufficient circulation, their pictures would be made for them without additional charge. And, when the number of shows reached a given number, it would pay to produce entertainment subjects as well as commercials. Specifically, all this meant that a six-reel, 35mm motion picture program, with projectors screen and operator, would be supplied, during an appointed evening, to any church, school, club or other non-theatrical gathering of not less than two hundred persons, for only ten dollars. The name of the program, identical with the name of the enterprise, was "The Screen Companion."

An ample suite of offices was taken in the Masonic Temple Building, and a staff of workers was quickly assembled. Wythe, of course, was the executive head. Holley was present, naturally, but he was still well occupied with the final editing of this Holy Land series and could not give full time to the project. In charge of distribution was Major Ward M. Wooldridge, a splendid, sincere young man with a proud war record and a Y.M.C.A. background. He was a Pittsburgher. Part of his value to the Companion was a close friendship with Col. Jason M. Joy, non-theatrical supervisor for the Will Hays Committee, under whom he had served in France. Presiding in the advertising department was Eustace L. Adams. He was an even younger man. He had advertising agency experience and was influential in his contacts as a nephew jointly of Temple Bailey, the novelist, and of Gertrude Lane, editor of the *Woman's Home Companion*. I, myself, was placed in charge of production, having lately come from the *Chronicles of America*. Under Adams were Albert St. Peter, the rough-and-ready quondam salesman for Frank Tichenor, who, in a sort of lifelong embarrassment over his family name, insisted upon being called "Pete;" a quiet but dogged youth named Fisher; and a sharply analytical, direct young man, William Wright Briggs, who had been an assistant account executive at the J. Walter Thompson Advertising Agency.

Wooldridge introduced into this circle Herbert L. Stephen, a buddy who had been with him in the Army and who had served in many capacities in the amusement field. Stephen had been an assistant director with the Thomas H. Ince organization at Santa Monica, a property man for Mary Pickford in Hollywood, a theatre manager and a newspaperman in Los Angeles. Yes, "Steve" had traversed many ups and downs; nevertheless he had kept a youthful enthusiasm, an infectious laugh and a clear, straight eye which won us all instantly and never to our regret. He had come with the Screen Companion ostensibly as a publicity man; but he gravitated quickly to a position as office manager, with rapidly accumulating executive duties in charge of the organization's finances. It was "Steve" who brought in Jack De Marr to solicit bookings. De Marr had once been an actor. I had

known him pleasantly in a New York stock company years before. In the interval he had been a salesman, disposing of goods far harder to place than ours would seem to be.

Wooldridge had to mark time at first because, obviously, there could not as yet be any distribution. At the same time he was not by any means idle, being of that nature which is ready and eager to undertake any part of the work which comes to hand. With a view to proper action, however, he had engaged in addition to De Marr, a man who was to be the first projectionist. This was the never-to-be-forgotten Harry Swartz, an



For more than quarter of a century Don Carlos Ellis has used his own training as teacher to shape commercial films to classroom needs.

irrepressible but likeable Jewish youth who could do many useful things and if requested would attempt anything else. For the present Harry was a chauffeur, driving Krippendorf's fine car which had been left in New York for our convenience. He had once driven an ambulance in Boston; and I never have ridden with a steersman who could weave so speedily through heavy traffic and between Elevated Railway pillars without losing the confidence of his passengers. As a projectionist he had been employed by Frank Tichenor in the old Simplex rooms.

In my own department, there was no regular production as yet. Nevertheless, there was plenty to be done in an editorial way because it was necessary to have tangible programs as quickly as possible. My chief assistant, *pro tem*, was Larry Fowler, who had been Holley's cameraman in the Lincoln tests. Larry was willing and able enough, but from dawn to dusk he was vastly amused by what struck him as being a fantastic adventure; and now that I look back upon the experience, there is something to be said for his chuckling point of view. For the present, between sessions with Holley and the film laboratory on the Holy Land material, Larry rounded up quantities of old theatrical motion pictures which might be acquired cheaply for the assembly of our first programs. As I

recall, it was he who arranged our access to the output of the then recently defunct Thanhauser Company of New Rochelle, where he had once been employed and where he had learned his trade.

Wythe had decided at first upon a limit of seven reels as proper for a single program, although it eventually became six. It was composed generally about like this: The start would be a one-reel novelty such as "Tony Sarg's Almanac," with Major Dawley's silhouette animation. Came next a slapstick farce in which cavorted, perhaps, some of the now-forgotten Thanhauser comics. Then came a department called "Your Home and Mine," consisting of a reel divided into three sections, a trio of short advertising subjects dealing with such matters as the use of copper and brass roofing and plumbing fixtures; the importance of fire insurance; and possibly, instruction by a firm of silversmiths on setting the table for a formal luncheon. After that appeared a pleasant travelogue, also in one reel—let us call it one of the Chester subjects entitled "The Hill Towns of Italy." Succeeding that, in turn, came another tripartite reel generally called "Your Health and Mine," demonstrating, say, the microscopic action of Ivory Soap, how Hills Brothers bring dates from "the Garden of Eden," in the valley of the Tigris and Euphrates, and the peculiar virtues of Esmond Blankets. Last of all came a two-reel "feature," a wholesome "family picture," which might be one of the *Woman's Home Companion* series, carefully reedited to serve these later needs.

When sheer accident eventually obliged the Screen Companion to fold its tent and steal away into the night, I used to think of its principle as sort of trade secret which should be hidden jealously thenceforth until it might appear again with Wythe as the engineer. Its plan was well known, of course, during its first life. Wythe made a point then of explaining its action to schoolmen, clergymen, advertising men, industrialists, theatrical exchange men and all others who might advance it by their enthusiastic understanding. And yet, when it missed fire, nobody seemed to take it up. It appeared that those who might have done so must have been distracted from the idea by something more pressing, and it seemed that heaven must have been especially smiling to have distracted them all simultaneously.

But by degrees I discovered the truth. Many unscrupulous persons did try to take the idea. The announced but unrealized plan of the National Association of Manufacturers in June, 1923, was surprisingly like it. But they failed. Their trouble was that they lacked Wythe's vision with which to see the entire project in one view. They saw only the immediate profits in single phases, and this myopia, of course, was what hid the interdependence of other phases. In Wythe's plan there was something for every honest worker in the non-theatrical field, and to deprive any one of his just portion was to upset the fine balance of all the rest. The church, the school, the

club, the producer, the distributor, the projectionist could have their respective shares of value. When I realized the shortsightedness of those who would not take the trouble to see, I hesitated no longer to speak freely of the Screen Companion. Those whose outlook on life is selfish cannot steal it, and those who want it for human service cannot take it without benefiting all, including the man who originated it.

The advertisers who were approached with the Companion idea were soon interested in this possible, measurable motion picture circulation which did not risk the displeasure of the paying patrons in a regular theatre. By the plan they were given advance notice of each show, and, after each show, full reports on attendance and reception. Programs reached middle class family groups of known respectability and substantial purchasing power, and reached them over and over again, month after month. But the prospective advertisers could not at once understand why each of the six ads in a single program was restricted to only a third of a reel. If the show was booked, why not take advantage of the situation to give the audience a real advertising drive? But no, approximately three hundred feet of 35mm was the limit at one time for one advertiser. The audience must be considered too. The charge to the individual advertiser for that representation was about \$3.75 per show, which could be reduced easily to terms handsomely comparable with circulation figures presented by the national magazines.

Of course, Wythe knew as well as anyone else that to found a national non-theatrical distribution overnight would require millions in capital. He therefore dismissed that thought of financing as impractical. He worked, instead, to start modestly in a single area, using current materials and existing establishments as logical economies, to their advantage and to his, forging the links of his chain outward from the first one like the growth of a strand of algae in a pond. The first place chosen was naturally the convenient one—the New York metropolitan area. Within that radius there was little difficulty in booking shows. A minister, wavering between putting on a "lemonade supper" or a full, wholesome motion picture show, so nominally priced that a hundred ten-cent admissions would pay for everything, did not hesitate to choose the show; and he was usually eager to receive the program for next month on the same terms.

The projectionist was satisfied to take for his services the money paid, cash in hand, at the close of the exhibition. Yet that was not his only income. In the morning he probably had a screening of educational films in the school, or a noon hour program for the Chamber of Commerce. Even his future was well planned, for Wythe had worked out an arrangement whereby he would eventually own not only a pair of De Vry Projectors for duplex equipment, (it was all 35mm film then) but also a Ford car for carrying them around to distant customers. In



Herbert L. Stephen's knockabout experience in all phases of motion picture production and distribution made him an ideal business manager of the amazing "Screen Companion."

other words, the Screen Companion would ultimately set the projectionist up in business.

As to pictures, we were literally deluged with ready-made subjects from many quarters, the rights purchasable for a song which Wythe was an adept at singing. In looking them over I think that we must have screened everything of importance which had reached the non-theatrical market to that time. Wythe and I worked night and day assembling programs out of the mass, editing and retitling to meet our needs. This, of course, was to provide the "sustaining" entertainment material. But the ready-made advertising films were plentiful, too, industrial companies commonly having in hand elaborate productions which had lain idle because there was no proper distribution to carry them beyond the reaches of the "free" libraries. At the same time it was no small trick to cut an eight thousand- or nine thousand-foot picture effectively to the required third of a reel. How we did it, and how we won the approval of the advertiser who owned the subject, makes an interesting story; but telling it would be too much of a digression here.

Adventures in Advertising

HOWEVER, I should not let pass, without comment, my own casual use of a loose expression, current in the industry today, referring to the entertainment part of an advertising program as "sustaining." That is too much like the practice of sugar-coating the pill. Wythe always held that advertising content should sustain itself, or we didn't want it. We accordingly insisted that the advertising message should be arresting and informative or diverting for its own sake, and thereby we made certain that our audiences also would give it their willing attention. We never camouflaged an ad.

Each advertising subject we ran was introduced with a title stating that the material concerned had been produced "in coöperation with" such-and-such a company (naming the advertiser frankly), implying that, to obtain authoritative information which we had found interesting enough to talk about, we had gone to someone in the business who really knew the facts—namely, the advertiser. At the end of the program we also had a title stating that, if anyone present wished to learn more about the products which had been advertised on the screen, the projectionist would gladly supply printed literature. A surprising number then did apply, and took occasion to wonder, at the same time, why theatres did not show programs as entertaining as these.

The general idea of making advertisers pay for the show was, of course, not new. Many others had proposed it and tried it. Years previous Léon Gaumont had told of one of his dreams of the future of the motion picture industry, involving a lot of theatres where the spectator would pay a penny to enter and advertisers would pay the rest—the way one enjoys popular magazines.

It quickly became apparent that our particular big problem was with the advertisers. When we talked of wanting advertising appropriations comparable with those devoted annually to magazines, it became a matter beyond the small amount squeezed by a company publicity department for making one commercial film. Advertising agencies, finding that their clients were considering such expenditures, became interested. Of course, we wanted just that, for we were certain that we could convince agencies as well as their clients of the worth of our plan. Representatives of the agencies accordingly visited us, studied our figures and viewed our specimen programs. With almost one voice they voiced their approval. The big fellows, however, were not satisfied with a picture proposition which would reach only New York's metropolitan area. Show us your circuits in operation over the other major marketing areas of the United States as well, they said in effect, and we will join gladly. Of course, like the large foundations which William Harmon used to mention, they were quite right in refusing to experiment—and then, too, even for the New York circuit we had as yet no provable results in quantity.

Nevertheless, there were some fair-sized enterprises definitely interested in this local market and, like Harmon's small foundations, they could afford to take chances. The market was not precisely negligible. It covered, I believe, a population of approximately ten million persons. One of these pioneer patrons of ours, especially deserving of honorable mention, was Mueller's Food Products, Inc. Mr.

(Continued on page 219)

The Film and International Understanding

Edited by DR. JOHN E. DUGAN

Haddon Heights, New Jersey, Schools.

JUST six months ago, in December, 1942, this department was launched. It was an experiment in which Mr. Greene had confidence. In the relatively few months which have intervened it has assumed a position of leadership and has served as a focal point for evolving ideas and practices in this most rapidly developing field of visual education.

In this month of June, as we close one academic year and look forward to another, some review of the department during these months may be profitable and give us more indication of the breadth and rapidity of development in this field, as well as an idea of its present status.

The potentialities of the film in the field of international understanding, which can be a problem of war as well as of peace, were discussed in the opening issue. Mention was made of ways in which the Axis had used the film as a weapon of war, as well as ways in which we might meet this challenge and use the film for our own purposes of war and peace.

This discussion was continued the following month, with more attention paid to specific methods and types of pictures which might be used; and Dr. Paul Monroe contributed a brief article on the power of the cinema in world education.

But could we get from these theories to actual practice? In the next issue the relationships between theory and practice were discussed, and attention was called to films which now actually were carrying out some of the theories propounded. Walt Disney's *Saludos Amigos* was discussed at length and consideration given to the possibilities of the animated cartoon in the realm of international understanding.

Representing the public schools, Frank M. Rice of

Omaha contributed an article on a project in this field which he had carried out at Omaha Central High School. This issue also carried a report of RKO's *This Is America* series, which was made to boost morale at home and better understanding of America abroad.

The field was broadening, and practice was crystallizing theory.

In April Prof. C. L. V. Meeks of Yale contributed his fine article on Yale's pioneer work in visual education in its graduate program of Foreign Area Studies. The intense practicality of this work is indicated by the following quotation from his article: "Visual education was especially important to this program. These students had to have an understanding of the area they were studying as a whole; furthermore, they were not preparing to write a thesis in a library, they were going out to the area in question in a few months. The men should know what they were going to find; they should be made as familiar as possible in advance with what they would see as soon as they walked off the plane."

In May Dr. Herbert S. Houston presented his "Educational Film Plan for the United Nations," the most comprehensive plan yet proposed for the use of the educational motion picture as a world-wide instrument of international understanding. Said Dr. Houston: "It is clearly manifest that the very moment has come to develop a broad educational motion picture plan for mass education throughout the United Nations."

Surely we have come a long way within a relatively short time. Mr. Greene's confidence was justified!

Turning from the educational to the theatrical film, Mr. Will H. Hays, President of the Motion Picture Producers and Distributors of America, Inc., entitled his recently issued twenty-first annual report "The Motion Picture and a World-Wide Audience." Almost two pages in it are devoted to consideration of "The Outlook for Education" and "Future of the Screen in World-Wide Understanding." Some pertinent passages from this report are quoted below:

"It is in our lifetime that men have first discussed peace in world terms. It is also in our lifetime that an art has achieved world dimensions as a medium of expression and as a source of entertainment to all men everywhere.

"These two facts are not unconnected. An international community in the art of motion pictures already exists. In it men of every race, creed, and nationality have found a common denominator."

"Over barriers of suspicion, unawareness and tradition, the motion picture offers the language of pictures which is the common language of mankind."

"Through promoting mutual understanding and



A scene from Disney's "Saludos Amigos"

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SCHOOL MADE MOTION PICTURES

Students Make Biology Film

The making of a school motion picture is an educational venture. *Evander's Chicks*, produced by the Motion Picture Club of Evander Childs High School, New York, was very successful educationally, according to a report by the film's director, David Schneider. Below are interesting excerpts from Mr. Schneider's film-making report.

THE filming of *Evander's Chicks* followed a most unorthodox approach. The Biology Research Club, under direction of Miss Lucy Orenstein, was engaged in incubating chick eggs as a term project. The Motion Picture Club was invited to stand by for an occasional shot or two whenever chick embryos were being unshelled. Presently our interest, which at first was focused on the appearance of the embryos themselves, turned to the more elaborate techniques involved in the entire project. Thus it developed into a "give and take." Members of the Motion Picture Club learned about embryology, while the Research Club devotees learned that there are two ways of manipulating materials, one for themselves, and one for the camera.

We shot the first hundred feet in black and white.



A film in production at Evander High

By **HARDY R. FINCH**

Head of the English Department
Greenwich High School, Greenwich, Conn.

None of us had ever used Kodachrome before. Noticing the success with our first reel and remembering the vivid colors of the various stages of embryonic growth which meet the naked eye we were sorry, indeed, that we had missed so many colorful opportunities. Armed with four or five rolls of Kodachrome and a renewed enthusiasm for our project we began.

Again and again the faculty adviser and such members of the Motion Picture Club as were free during certain periods of the day (not excluding occasional time before and after classes) were summoned by the embryologists to be ready for important developments. In this manner were we able to complete the shots portraying the various stages of chick development from twenty-four hours till twenty-one days after incubation.

Now that we had some interesting pictures, it was left to the faculty adviser of the Motion Picture Club to clothe these shots with some kind of continuity to make the story palatable for the other students of biology. Following is a brief outline of the subtitles and pictures that make up the three hundred feet of film.

| Title | Pictures |
|---|--|
| 1. Setting up the incubator. | Girl opens door of incubator, places dish of water inside, adjusts and records temperature. |
| 2. Fertilized and unfertilized eggs placed in incubator same day. | Students date and mark eggs fertilized and unfertilized, place them in incubator. |
| 3. An embryological scout does a good turn every day. | Student opens incubator and rotates several eggs one half turn. |
| 4. After 24 hours can you tell the difference between the fertilized and unfertilized eggs? | Students remove eggs from incubator, open both kinds, and point to areas showing differences between them. |
| 5. Three days old. | Egg opened after third day of incubation. |
| 6. Six days old. | Egg opened after sixth day of incubation. |
| 7. Embryologists at Evander become crack experts. | Several students open eggs. Other students watch process. |
| 8. Making a window to observe developing embryos. | Students remove part of shell, and in its place insert cover glass and seal it. |
| 9. Life in an egg shell. | Egg opened after eight days of incubation, showing contraction of heart and blood vessels. |
| 10. Nine days old. | Corresponding stage of development and activity in embryo. |
| 11. Fifteen days old. | Similar method as above. |
| 12. Embryos preserved and mounted. | Embryo of about seventeen days placed in Kleinert's solution and mounted in bottle. |
| 13. Nineteen days old. | Chick embryo removed from shell, placed in dish, yolk pushed aside. Embryo shows motion of legs, wings and beak. |

(Concluded on page 212)



Every Continent Knows

VICTOR

Motion Picture Equipment

Victor Cameras and Projectors are favorites the world over, because only the finest picture and sound quality can be tolerated in today's vital teaching, combat training and entertainment programs. Their professionally perfect performance makes them the faithful servant to millions in War or Peace.



VICTOR ANIMATOGRAPH CORPORATION

242 W. 55th St., New York • 188 W. Randolph, Chicago • Davenport, Iowa

Distributors Throughout the World

(Concluded from page 210)

14. The twenty-first day. Chick's beak piercing through egg shell, the rest of shell carefully removed. Door of incubator opened. Another newly hatched chick found sitting next to broken shell in corner.
15. Unshelled, facing a brave new world. Young chicks feeding and drinking.
16. Instructing embryo scientists. Faculty adviser of Research Club reviews some technique with president of club, and introduces president to prospective members. Club president demonstrates techniques of incubation, and passes around several bottles containing preserved embryos. Students observe contents of bottles. Close-ups of egg, bottles containing preserved specimens from third to twenty-first day. Final close-up shows live chick.

This film, far from being the perfect study of chick embryology has received enthusiastic response among teachers as well as students.

Fifth Midwestern Forum On Visual Teaching Aids

In Co-operation with Zones III and IV,
Department of Visual Instruction, NEA

July 23-24, 1943

Room 159, Belfield Hall
The University of Chicago

Meeting in Conjunction with

TWELFTH ANNUAL CONFERENCE FOR ADMINISTRATIVE
OFFICERS FOR PUBLIC AND PRIVATE SCHOOLS

July 19 to July 23, Inclusive

PROGRAM

Friday, July 23

Visitation of Exhibits—Old Gymnasium
Belfield Hall (2:30 P. M.—7:30 P. M.)

EVENING SESSION (7:30)

General Theme: "The Use of Motion Pictures in
Developing an Understanding of the War"

L. C. LARSON, Indiana University, Bloomington, Indiana, *presiding*

Showing of recent motion-picture releases related to the general theme

Discussion by: THOMAS HODGE, Film Officer, British Information Services; WESLEY GREENE, Director of Distribution, National Film Board of Canada; JOSEPH H. SPEAR, Executive Director, Pan American Council, Chicago, Illinois; EDGAR DALE, Educational Consultant, Bureau of Motion Pictures, Office of War Information.

General Discussion

Saturday, July 24

MORNING SESSION (9:00)

Theme: "The Contribution of Visual Aids to the War"
HARRY E. ERICKSON, Ampro Corporation, Chicago, Illinois, *presiding*

Showing of films and discussion of the use of motion-picture films in training our armed forces for combat—MAJOR FRANKLIN ADREON, JR., United States Marine Corps, Officer in Charge, Marine Corps Photographic Schools, Quantico, Virginia

Demonstration and discussion of newer contributions of sound motion pictures, slide films, and miniature slides to education and industry, by representatives of Erpi Classroom Films, the United States Office of Education, Society for Visual Education, and Jam Handy.

Visitation of Exhibits

(12:00 M.—1:30 P.M.)

Exhibitors: Erpi Classroom Films, Inc., Society for Visual Education, Bell and Howell Company, Castle Films, Radiant Manufacturing Company, Da-Lite Screen Company, Y.M.C.A. Motion Picture Bureau, Keystone View Company, Ideal Pictures Corporation, Father Hubbard Educational Films, Films Incorporated, Victor Animatograph Corporation, Ampro Corporation, Vocational Guidance Films, DeVry Corporation, Walter O. Gutlohn, Inc., Brandon Films, Inc.

AFTERNOON SESSION (1:30)

General Theme: "Contribution of Visual Aids to Industry and Education"

ALVIN B. ROBERTS, Principal, Haw Creek Township High School, Gilson, Illinois, *presiding*

"Specialized Applications of Visual Aids in Industry"—WILLIAM F. KRUSE, Manager, Films Division, Bell and Howell Company, Chicago

"Economy of Time and Materials Through the Use of Sound Films in Training for War Production," demonstration and discussion—ABRAM VANDERMEER, Research Assistant, Laboratory Schools, University of Chicago

"Responsibilities of Executives and Administrators for the Wider Use of Audio-Visual Materials"—FLOYDE E. BROOKER, Director, Visual Aids for War Training, Federal Security Agency, United States Office of Education

Summary statement—WILLIAM C. REAVIS, Professor of Education, University of Chicago

EXECUTIVE COMMITTEE

WILLIAM C. REAVIS, Department of Education, University of Chicago, *General Chairman*; HARRY O. GILLET, Principal, University Elementary School, University of Chicago, *Treasurer*; ABRAM VANDERMEER, Research Assistant, Laboratory Schools, University of Chicago, *Secretary*; ORVILLE T. BRIGHT, Superintendent of Schools, Flossmoor; HARRY E. ERICKSON, Ampro Corporation, Chicago; WILLIAM J. HAMILTON, Superintendent of Schools, Oak Park; WILLIAM F. KRUSE, Manager, Films Division, Bell and Howell Company, Chicago; J. STANLEY MCINTOSH, Assistant Cook County Superintendent of Schools, Chicago; ERNEST C. WAGGONER, Director Science and Visual Education, Elgin Public Schools, Elgin.

New
KEYSTONE Series
of Lantern Slides
 in
AERONAUTICS



- | | |
|--|--|
| Unit I —Historical Background | Unit VII —Airplane Controls |
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| Unit III —Aerodynamics | Unit IX —Propellers |
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The Literature in Visual Instruction

A Monthly Digest

Conducted by **ETTA SCHNEIDER**

TRENDS

New Techniques in Mass Education — Orson Welles — *Adult Education Journal*, 2:93 April, 1943

A radio address, delivered at the American Association for Adult Education regional conference, March 6, 1943. Here are some sentences from the address:

"Nowadays education itself is better educated . . . The radio is realizing its potency as a teacher—and the movies are so good nothing can stop them, not even the movie-makers, who have certainly tried . . . I offer you a sober, terrifying thought—all educators, whether they like it or not are in the amusement business, and all movie-makers and radio broadcasters . . . are educators."

PHONOGRAPH RECORDS

A Comparison of Phonographic Recordings with Printed Material in Terms of Knowledge Gained Through Their Use in a Teaching Unit—Phillip J. Rulon, et al—*Harvard Educational Review*, 13:63-76; 163-175, January and March, 1943

These two articles describe in detail two of four investigations on the effectiveness of phonograph records in education.

Phonograph Records as an Aid to Learning in Rural Elementary Schools: A Handbook for Teachers and Supervisors—Effie G. Bathurst—State Department of Education, Albany, N. Y. 1943. 171p.

The study described in this bulletin was made possible under a grant from the Committee on Scientific Aids to Learning. Here, briefly, are the stages of the experiment that are described in an interesting fashion in the report:

First, the medium of the phonograph record was studied with a view to using it for enriching the curriculum of rural schools in New York State. Such questions as the following were studied and answered: what subjects should be treated? what content should be included? how could the material be presented most effectively, through dramatization, lecture, dialog or round table discussion?

After having arrived at certain decisions, Dr. Bathurst sought the assistance of outstanding persons to help in the actual production: radio script writers, authors of children's books, teachers, librarians and others. Great care was taken to maintain a high production quality throughout, in the choice of mechanical recording equipment, performers and the like.

The result of this phase of the experiment was 38 records, built around three areas: the environment, English and regional studies. The 10 records for studying a nature trail were a dramatization of the experiences of one class of rural students and their teacher in building and caring for a woods adjoining the school; then there are six records to illustrating ways of making better use of nature; and finally 2 records on "Do You Know Birds?"

For the series on "Stories and Poems We Like," authors of children's stories were interviewed, or good story-tellers were called upon and for two records, a class of fifth grade pupils of Horace Mann School was used to illustrate choral speaking.

The dramatizations in the series, "How Country Children Live" attempted to convey geographical and scientific understandings to show why children living in the various regions of the United States enjoyed different experiences.

The second large phase of the experiment involved an evaluation of these 38 records with the children for whom they had been made, namely, the rural elementary students of New York State. The volume describes in much detail some of the ways in which children and teachers used the records. There are verbatim reports of lessons; answers to specific questions by

teachers, and descriptions of units in which the records were used.

This study provides a new, vitalized approach to the phonograph record which has as an advantage over radio programs the fact that it can be used over and over again, and the added advantage in the general availability of phonograph equipment in schools.

We should greatly benefit if we had similar studies for other media of instruction. It will be recalled that Dr. Bathurst made a worthwhile contribution to the field of motion picture evaluation in a bulletin for the U. S. Office of Education on "Conservation Films for Elementary Schools"—Bulletin 1941, No. 4.

RELIGIOUS EDUCATION

Let Us Mix Palestine and Hollywood—Mary C. White, Upper Montclair, N. J.—*Int'l Journal of Religious Education*, March, 1943. p. 10

It is suggested that religious educators go to the movies more often to see what is being shown and to know what young people are seeing; that they make a study by questionnaire of the kinds of films the boys and girls like best, when they go, with whom, and so on; plan to improve the taste for movies by knowing what good films are coming, and then make this information available to the teachers.

One teacher was discussing with an eighth grade class what the Old Testament offers life today. 'Who saw Dumbo yesterday?' she asked. This brought enthusiastic replies from the group. The teacher pointed out how Dumbo had made the best of his long ears, much as Moses did of his speech defect. She then referred them to passages in the Old Testament that described the situation.

Among the films that would lend themselves to discussion among religious classes are, "Here Comes Mr. Jordan," "Citizen Kane," "All That Money Could Buy" and so on.

FILM SHOWINGS

The Cracked Voice of Propaganda—*Documentary News Letter*, March, 1943. Published by the Film Centre Ltd., 34 Soho Square, London W1.

During the last two years the British Ministry of Information has built up what is perhaps the largest and best organized non-theatrical distribution scheme in the world. During 1942 the films reached an audience of 12 million, and in 1943 an estimated 18 million will see them. Over half of the audience in 1942 went to shows given by mobile projection units: 137 units give 1,300 shows a week.

The article makes a plea for better showmanship in presenting these important war films, especially with respect to the acoustics of the meeting hall. A survey by sound engineers is strongly recommended to set standards for sound recording and projection.

FLAT PICTURES

The Picture Collection—revised 5th edition The H. W. Wilson Company, 950 University Ave., New York. 1943. \$1.25.

This is the first edition to be issued since 1930. During that time many changes have taken place in the administration and scope of the Newark, N. J. Public Library's Picture Collection of which this is a description, and these changes are mirrored in this new edition.

Materials and equipment, sources for pictures, methods of processing and storage, classifying and charging are all described in turn. There is a valuable Directory of Publishers

(Concluded on page 216)

Write for this MANUAL

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It presents new teaching techniques

This illustrated 36-page manual was published by Spencer in the interests of better instruction through visual teaching. It contains a wealth of specific suggestions for the use of the opaque projector and includes some teaching techniques printed here for the first time.

courses in visual education utilize this booklet as a text.

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of pictures, to which there is a subject index at the end of the book. Various auxiliary collections are described in detail, such as picture sets, post cards, lantern slides, prints, oversize and framed pictures, and posters. The service the Collection renders to schools and other groups in the community, typical requests and how they are met, are other features that teachers and librarians will find helpful in the solution of their own problems.

The second half of the book contains a list of the subject headings used by the Newark Library in classifying their picture collection. These are printed on the left-hand side of the page, leaving the right-hand column free for the user's own changes and additions.

RADIO

Radio Appreciation in Secondary Schools—C. I. Glicksberg, Southside High School, Newark, N. J.—*Curriculum Journal* 14:73-6, February, 1943.

This article gives reasons why a course in radio appreciation should be given in high school. Teachers of such a course are advised as follows:

1. Do not impose standards. They must be learned from experience.
2. Let the students decide good and bad.
3. Develop a tolerant, hospitable attitude permitting the inclusion of divergent tastes and interests.
4. Instill a feeling of confidence, no snobbish appeal.
5. Conversion will be the result of a long process of growth in sensitiveness and insight.
6. The object is to develop understanding of what one likes, self-understanding, to build up self-evolved and self-imposed critical standards.

PERIODICALS

Sight and Sound, Spring, 1943—The British Film Institute, 4 Great Russell St., London WC1.

In "Beyond the Box Office" there is a report of the non-theatrical film activities of the Ministry of Information between Sept. 1941 and Aug. 1942. There was a weekly audience of 350,000 and an annual audience of 12 million.

There are three media for showing films: the mobile film units, of which there are now 130. These give 1200 film shows a week. Six of them are 35mm. units, and some of them have gasoline generators to help provide electricity where there is none. Then there are film showings in theaters, out of theater hours, fifty a week having been given last year. These include training films for the Civil Defense and National Fire Service personnel. And finally, there are the films circulated through the Central Film Library with its sub-libraries in Scotland and elsewhere. There were 48,000 bookings to 3,500 separate organizations with their own projectors. These reached an audience of 4½ millions. The Library is now booking 1,500 Ministry of Information films a week.

A staff of workers in the Ministry of Information's regional offices directs the traveling shows and the out-of-hour theatrical shows. About once a month there are factory showings; then village groups are given showings about every

two months. Training films for civilians are not shown regularly, but when needed.

Special audiences have special films, produced for them by agencies of the government. There are special films for farmers; for housewives; for health workers; for civil defense leaders and workers. Since September, 1940, the Ministry has produced 332 films.

Radio-Electronics in Education—Department of Information, Radio Corporation of America, 30 Rockefeller Plaza, New York. 48p.

Articles in this magazine describe the influence of radio as a science and as a system of communication, with special reference to its educational uses. "Radio-Electronics" is the term used, because new developments in radio and electronics, including television and the electron microscope, were included.

Dr. James Rowland Angell first sums up the educational programs of the National Broadcasting System. Paul Thornton in his article, "Recordings Find Wide Use in Teaching Field" describes the music appreciation records, literature records as "Abe Lincoln in Illinois," Shakespearean readings, poetry readings by Cornelia Otis Skinner, and so on. There is an article on the use of motion pictures, in group instruction, written by Ellsworth C. Dent; and Sterling Fisher's description of the Inter-American University of the Air.

Perhaps the two articles of most outstanding interest are those by Noran E. Kersta and M. C. Banca. The first makes clear not only the fundamentals of television but its possibilities in educational procedure as the broadcasting range is increased. The second article serves to clarify the working principles and growing scope of the new and too little understood invention, the electron microscope.

SOURCES OF INFORMATION

Free and Inexpensive Learning Materials: 1942 Supplement—Lucille Denham—Curriculum Laboratory, George Peabody College for Teachers, Nashville, Tenn. Bulletin No. 84. November, 1942. 25c.

The material in this bulletin has been organized around topics, alphabetically arranged. Pamphlets, posters and similar teaching aids were carefully examined by at least three persons and compiled with the aid of fifty librarians from the Library School. Criteria for selection are given in the Foreword. The bulletin should be of great value to teachers.

Illustrative Materials for Conservation Education—W. H. Hartley, State Teachers College, Towson, Maryland—*Journal of Geography*, 42:153-7 April, 1943

An up-to-date evaluated listing of films is preceded by teaching suggestions based on practical classroom experience.

Teaching Materials for Industrial Education—Chris H. Groneman, Texas A. & M. College—*Industrial Arts and Vocational Education*, 32: 15-18; 55-7; 58A-66A; 201-2; 244-7, January-June, 1943

This excellent source of information, published serially, includes materials for the teaching of the following areas: auto mechanics, crafts, drawing, electrical trades, industrial trades, metalwork, woodworking. In the January, February and March listings, pamphlets and exhibits are given; in the May and June issues, films are enumerated.

Pre-Induction Training with Audio-Visual Aids

(Concluded from page 203)

sities, from which a limited number of these films can be obtained if desired.

The motion picture is used extensively in pre-induction training, and rightly so. A pre-flight student may get something of the feel of an airplane ride by simply taking a motion picture airplane trip. A future marine may learn from a travelogue the exact nature of the terrain he will perhaps later invade. The liaison officer-to-be finds a wealth of information relative to the manners and customs of peoples he will contact from such documentary films as *North Sea*, a story of the lives of Scottish fishermen, *Five Faces*, introducing the five races of Malaya, and *Man of Aran*, showing the difficult existence of the folk of Aranmore.

For the more technical courses, films are obtainable for explaining the uses and applications of precision measuring instruments, the engine lathe, the milling machines, shapers and drills. Forty-eight titles under these headings were developed by the Office of Education of the Federal Security Agency. The Army Air Force and Navy Department offer thirty-eight titles under Engines and Structures, Weather and Navigation, Radio, and Aerodynamics. Many subjects are also available from commercial film libraries throughout the country. Many of these are widely used in several schools, as definite lessons in the training courses. In some instances they are the only lesson given on the subject but they apparently prove effective.

At present, pre-induction training has not reached the peak of its importance. Just so long as the enemy shows a breath of life, just so long as the military forces of the nation must expand in order to become strong enough to snuff out that breath of life, pre-induction training must go on growing in scope with time. Military demand for trained youth will still exist, new theories of wartime may develop, and new up-to-date teaching aids will be made to answer the needs of the instructors.

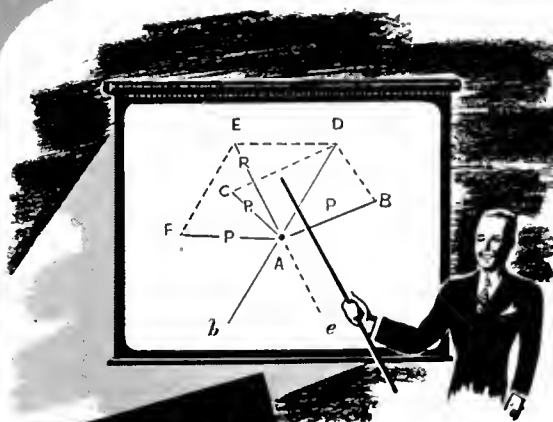
The Film and International Understanding

(Concluded from page 209)

sympathy, will the motion picture contribute to the peace that lies ahead."

"At the end of the war the armed forces will return to the educational institutions a large number of teachers who will have become accustomed to teaching with films. . . . We are prepared to cooperate with the nation's educators in the making and realization of plans, looking toward a future in which the facilities of the industry will be more fully used."

Surely the field of the film in international understanding is broad, and the time is ripe. Seed has been planted and is being planted, and it is taking root and growing rapidly. The harvest will be not only for visual education, but to an even greater extent for the peace and security of the world and its citizens for generations to come.



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Department of Visual Instruction Notes

New Zone Officers

Some of the D.V.I. zones have held elections recently, which resulted in a few newcomers to office.

Zone I continues with Mr. Wheeler as President, but Miss Dorothy A. Allard of the Reading, Massachusetts, Public Schools is the new Secretary-Treasurer.

New Officers of Zone III are: President—Mr. H. B. Allen, West Virginia University; Morgantown; Secretary-Treasurer—Mr. L. M. Lash, Henry Ford School, Dearborn, Michigan.

Donald W. McCavick, University of Texas, Austin, is the new Secretary-Treasurer for Zone IX.

D.V.I. Members Serving the Government

Lt. L. W. Cochran, formerly president of Zone IV, writes that he is now attached to the Thirteenth Naval District, Seattle, Washington, as Audio-Visual Training Officer for the forces afloat.

Lt. Donald K. Lewis, who had to resign as Secretary-Treasurer of Zone V when called to service in the U. S. Naval Reserve last December, is supervising the use of audio-visual aids in the naval training schools of Minnesota, North Dakota, Iowa, and Wisconsin.

That trio who last reported from the AAF School of Applied Tactics, Orlando, Florida—namely, Lt. Godfrey M. Elliott, Lt. Don White, and Captain H. A. Gray—have been transferred to the Training Aids Division, AAF, 1 Park Avenue, New York City.

Mr. C. R. Reagan, who has been serving as Senior Educational Film Adviser for the Bureau of Motion Pictures, Office of War Information, is carrying on the work of stimulating maximum effective use of war films throughout the Southeast, Southwest and Pacific Coast. His headquarters are located at 1003 Mercantile Bank Bldg., Dallas, Texas.

Summer Courses in Visual Instruction

(Supplementing April and May lists)

California

University of Southern Calif., Los Angeles June 28-July 30
Introduction to Audio-Visual Education; Educational
Use and Appreciation of Films (2 each) Clara Fike

Georgia

Georgia State Woman's College, Valdosta June 7-July 15
Visual Aids in Education (5 qr.) E. W. Phelan

Indiana

Ball State Teachers College, Muncie June 8-July 9;
July 9-Aug. 13
Laboratory Course in Audio-Visual Education Evelyn Hoke

Oklahoma

The University of Oklahoma, Norman May 31-July 27
Visual Aids in Education (2) Thurman White

Pennsylvania

Thiel College, Greenville June 7-July 23
Visual Education (2) N. G. Gebert

South Carolina

University of South Carolina, Columbia June 8-25
Audio-Visual Education Workshop (3) W. H. Ward

Texas

Texas College of Arts and Industries, Kingsville July 12-Aug. 21
Visual and Auditory Aids in Education (3) H. W. Andersen

Wisconsin

Marquette University, Milwaukee June 17-July 30
Problems in Visual Education (2) G. E. Vander Beke

FILM REVIEWS

"Use and Care of the Filmo Sound Projector"

Here is a very new picture. The first finished print happened to be ready the day before our June issue deadline. We chanced to be at the Bell and Howell Laboratories that day and chanced upon the first showing. This review is at least timely.

This is a true example of the single-purpose film. It aims at one objective, to show and tell how to use and care for one particular projector. It does not sprawl its appeal, seeks no "general interest," attempts no "story" punch, and excludes all distractions, both visual and aural. The "sound" matches the picture accurately, appropriately, valuably, with vocal explanations synchronized exactly with what the eye is seeing. It is an instructional film built expressly to teach one skill to the ones who need it, and it succeeds splendidly.

The first part of the film demonstrates every detail of preparation for projection, from removal of film from can through cable connections to light source, threading, focussing, checking, to final switch—on of light, motor and sound, plus final rewind procedure. The second part—perhaps even more important for amateur projectionists—is devoted to "trouble," its prevention as well as cure. All elements in proper care of mechanism are clearly shown, cleaning, necessary take-down, care of lenses, location and handling of all parts, etc. And finally "trouble-shooting," perhaps the high spot in learning interest. Replacement and adjustment of light bulbs is simple, but the hunt for "sound" trouble is almost exciting. The various potential causes are checked, one by one, and finally the methodical testing of the exciter lamp and amplifying tubes reveals the culprit. If the would-be projectionist cannot learn his fundamentals from one or more careful viewings of this film his ambition might better be directed into other channels.

The film was made primarily for training new projectionists in Army and Navy centers where Bell and Howell Projectors are widely used. It is also hoped to make the film available for Summer Courses in Visual Instruction at educational centers this summer. (2 reels, 16mm. sound). For full information address Bell and Howell, 1801 Larchmount Ave., Chicago. N.L.G.

Matt Mann and His Swimming Techniques

(Reviewed by Indiana Teachers Committee)

(Coronet Productions, Glenview, Illinois) 17 minutes, 16mm. sound. Sale price black and white \$67.50 net, koda-chrome \$110.00 net. Apply to producer for rental sources.

With groups of boys varying from six to ten in number, Matt Mann explains and demonstrates in this film the techniques and devices which he uses to teach boys the crawl stroke, the back crawl stroke, the breast stroke, and the flying fish breast stroke. He and his assistant first hold the boys in the water and allow them to practice swimming. The boys stand up and use their arms to practice timing and breathing. Then without tubes the boys practice swimming. Next shown is the primary diving drill in which the boys bend down on their knees on the edge of the pool and the coach lets them go and the assistant picks them up. The boys next stand, bend, and dive alone.

Having explained that it is desirable to give land drills in class instruction in swimming, the coach exercises the class in various drills which give the student coordination in breathing and use of arms and legs. The leg kick is first practiced in a land drill and then in the water as the boys hold on to a light board. To demonstrate good arm action a swimmer follows a rope tightly stretched across the pool and with every stroke his hands meet along the line of the rope. Turning, which plays an important part in racing, is explained and demonstrated. Each of the various strokes is practiced on land and then in the water. Slow-motion photography is used to clarify the procedures and techniques peculiar to each stroke.

COMMITTEE APPRAISAL: The first section of the film should be of interest to both teachers and students as it presents devices that will help the student gain confidence in the water and master the basic techniques of swimming. Later sequences in the film show form in swimming and turning for advanced competitive racing. The usefulness of the film could have been greatly enhanced had it been designed for either the advanced or beginning student and had it been addressed to either instructor or student.

L.C.L.

VISUAL TEACHING MATERIALS



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 (e) Base Map
 (f) Teacher's Guide
 Price of Kit No. V-075, Complete \$9

A COMPREHENSIVE UNIT

Motion Pictures— Not for Theatres

(Continued from page 208)

Matson, the advertising manager of the concern at that time, authorized the editing of their largest existing picture to a length suitable for our purposes, and it was presented by us under the title, "How They Put the Hole in Macaroni." He stood by us, a loyal, enthusiastic friend, until the very last day, satisfied that he had had a rich return, and begging us not to forget him when we began again.

The publicity man of Oneida Community, Ltd., on the other hand, professed great interest until we had actually produced for him two types of production exploiting "Community Plate." One was in story form, called "A Chest of Silver," and the other, of "special article" order, was named "Setting a Formal Luncheon Table for Six." When misfortune descended upon us, he denied any commitments, but assured us with an odd generosity that he had no objection to our continuing to show "his" films for our demonstration purposes.

After all, he was serving a purpose

in teaching us needed lessons. And it really wasn't so tragic, because every time a fish got away, Wythe promptly mended the net and no two ever escaped through the same hole.

Such actual production as we undertook, involving actors and studios, was referred to the dependable attention of Carlyle Ellis. My own attention was needed more just then in assembling programs and organizing a script department. The advertising men, as usual, were insisting upon cooperation in the form of scenarios written especially to fit the needs of prospective accounts. It is difficult, to be sure, to say how far such cooperation ought to go, because the scenario writer's creative imagination and physical strength should not be depleted in mere sales promotion. In my opinion scenarios should not be written without specific order and nominal charges which may subsequently be deducted from the sum named in the production contract. The customer is then a little less offhand in asking for such extraordinary service, and the salesman times himself better in offering it. Also, both acquire a more wholesome respect for what is an important link in the entire production plan.

I think that it must have been St. Peter who made the heaviest drain upon us for scenarios which were never called into production. On one occasion he came in, filled with enthusiasm for the opportunities which he knew positively might be found at a convention of insurance men in Chicago. Wythe decided to pay his fare and expenses there and back to New York, and I was commissioned to prepare for him a series of scenarios presenting the respective merits of about half a dozen forms of life insurance. Duly supplied, thus, with funds and ammunition, St. Peter went to Chicago. Upon his return he brought the usual glowing reports but hopes deferred. Misfortune broke upon us a little later. St. Peter was sorry then, but he had his family to support and could not continue with us on a speculative basis. Without more ado he went away. A few years later I met him at luncheon one day, and, in a spirit of good fellowship, he confided that the trip to Chicago and my series of scenarios had brought him an excellent job with one of the largest life insurance companies in America.

(To be Continued)

News and

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WAR AND EDUCATION

In the midst of war this is an attempt to appraise education as it has been, is, and might be—to explain how the abstractions "war" and "education," so much in people's minds, cover a multitude of sins.

Evidence is presented that our education leaves us without understanding and without emotional control. Without our present systems of education would it be possible to have our present systems of wars?

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PRIVATE SCHOOLS

The 27th edition of this well known Handbook, just published, reviews the educational year and lists or critically describes over 3000 schools. **\$6.00**

Circulars and Table of Contents on Request

PORTER SARGENT • 11 Beacon St., Boston

Adult Education with Films at Boston University

There are a number of interesting uses made of the films from the library of the Division of Teaching Aids, Boston University, one of the largest educational film libraries in the country. Last year films were distributed to thirty different states and were used by many types of educational institutions and groups, churches, industrial companies, clubs and organizations of all kinds. The Division of Teaching Aids has an advisory service which arranged special educational film programs.

Recognizing the potential possibilities of using the educational film for popular adult education, Boston University established this year "A University of the Screen," a series of weekly film programs. The first course, consisting of six meetings beginning February 3rd, emphasized the use of films related to the War and to Inter-American affairs. These programs provided a previewing opportunity for leaders interested in the use of War Information films before their own organizations. Series Two, extending from March 17th to May 5th, was concerned with general popular adult education and presented films chosen from many subject matter areas.

Individual admission tickets for the series of eight meetings was \$2.00 for individual enrollment, or \$5.00 for a family enrollment. For information as to similar programs planned for the fall, write to Boston University School of Education, 84 Exeter Street, Boston, Massachusetts.

SMPE Sessions Feature Industry's War Contributions

Descriptions of how the motion picture art and industry are aiding the armed services and the war effort were highlights of the 53rd Semi-Annual Convention of the Society of Motion Picture Engineers held at the Hotel Pennsylvania, New York City, May 4, 5 and 6, in conjunction with the National Board Meeting of the Motion Picture Theatre Owners of America.

Army and Navy representatives set the war stage with the presentation of papers on the industry's role in war training and combat films. A majority of the 30 technical papers scheduled for delivery during the six sessions were devoted to military and naval subjects.

On the opening day Naval officers described the use of motion pictures in the Naval war program, with Lt. William Exton, Jr., of the Navy's Bureau of Navigation, discussing the many "Developments in the Use of Motion Pictures by the Navy," and members of the Navy's Training Section explaining the "Production of Training Films by the U. S. Navy."

The SMPE members convened at the Museum of Modern Art Film Library Tuesday evening for an illustrated discussion on "The Work of the Film Library in War Time" by Curator Iris Barry.

Wednesday's sessions featured varied technical papers, with accent on a new method of preserving valuable and historic films in the Library of Congress.

Notes

Thursday was Army Day, with Army, Air Corps and Signal Corps officers giving thirteen lectures, many illustrated, covering numerous war film activities. The talks described the actual filming and producing of army films and their final use in the training and combat fields.

The convention closed Thursday night with an illustrated lecture on "Visual Processes and Color Photography" by Ralph Evans of the Eastman Kodak Company.

Changes in Detroit Visual Department

Mr. W. W. Whittinghill, who has been supervising the Department of Visual and Radio Education of the Division of Instruction, Detroit Public Schools, for a long period of years, left that department on April 1, 1943 to become a member of the Business Department of the Detroit Board of Education. His new title is Director of Transportation and Warehousing.

The former Department of Visual and Radio Education embraced three units—the Visual Section, Radio Section, and Children's Museum Section. These are now constituted as three departments with the following officers in charge: Visual Department, Mr. Joseph K. Boltz; Radio Department, Mrs. Kathleen Lardie; Children's Museum, Miss Margaret Brayton. All three Departments are under the general supervision of Mr. Manley E. Irwin, Divisional Director of the Division of Instruction.

Uruguayan Educator Visits the United States

José Pedro Puig, Chief of the Cinematographic Section of the National Council on Primary and Normal Education in Uruguay, arrived in Washington April 23, 1943, for a three months' visit at the invitation of the Department of State.

Sr. Puig has produced several 16mm. films on educational topics in his country, and has brought four of these films with him to the United States, dealing with rural schools and the life of country children in Uruguay. It is his intention to show these pictures before teachers in schools and universities, and other groups of persons interested in observing and studying visual education in the other American republics.

Sr. Puig is also a writer of note, on educational subjects, and regularly contributes articles on educational motion pictures and their possibilities to the *Anales de Instrucción Primaria*, an official government magazine edited and published in Montevideo.

Greatly interested in the war effort, Sr. Puig plans to visit several defense plants throughout the United States, as well as the studios of such nontheatrical film producers as Erpi and the Museum of Modern Art in New York, and Bell and Howell in Chicago. He is eager to see the production of educational pictures here, and to absorb new methods and ideas.

Sr. Puig is making a study of visual education as carried on in the schools of the United States and is interested also in observing the use of recordings for musical education.

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School Film Libraries and cooperative groups find our budget payment plan a helpful, practical method of securing the 16 mm. sound and silent pictures they desire without taxing their resources.

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IEA Film Goes to South America

The Illinois Education Association film production, "Backing Up the Guns" (reviewed in the October, 1942 issue of EDUCATIONAL SCREEN) will be shown to South American audiences through the office of the Coordinator of Inter-American Affairs. Both Spanish and Portuguese versions will be prepared to demonstrate to our Latin American neighbors the vital role the public schools in the United States are playing in the war program.

Fighting French Distribute Films in U. S.

The Fighting French have opened a film distribution office at 723 Seventh Avenue, York City, and have edited ten short subjects in 16mm and 35mm sound versions from the footage photographed by Fighting French signal corps men in Canada, Africa, England and Madagascar. These films have been shown mostly to non-commercial groups, such as high schools, clubs, academies, Government military offices, and USO canteens. A new series is in preparation, titled "This Is France." It will treat the country as depicted in books and travelogues.

Correction

Mr. I. C. Boerlin, Supervisor of Audio-Visual Aids at the Pennsylvania State College, is Chairman of the recently organized Pennsylvania Civilian Defense Film Committee, and not Mary A. Kunkel, as stated in the April issue of EDUCATIONAL SCREEN (News and Notes department).

Current Film News

■ **CASTLE FILMS, INC.**, 30 Rockefeller Plaza, New York City, announce that the film record of two historically important American actions in the Pacific war can be obtained for school use in 16mm sound and titled versions through their two forthcoming releases:

Yanks Bomb Tokyo—the thrilling revelation of the bomber raid on Japan from the aircraft carrier *Hornet*. The action starts with the blasting of an unlucky Jap patrol boat from the raging sea. Never-to-be-forgotten are the scenes of the daring take-off as one by one the heavily laden bombers roar off the narrow flight deck of the storm-



Scenes from "Yanks Bomb Tokyo"

tossed carrier. Captured Japanese film shows the kind of air-raid precautions that failed when the Yanks swooped over Tokyo at house-top level. The dramatic end of the history-making achievement is seen in China as Madame Chiang Kai-chek decorates General Doolittle and other survivors of the daring raid. All the world now knows what happened to the seven American flyers who crashed in Jap-held China.

Bismarck Sea Victory—the other reel—shows the utter destruction of a Jap fleet of 22 ships by land-based American and Australian bombers. The entire Jap convoy is seen steaming along in orderly array before it scatters in an attempt to avoid MacArthur's wave-skimming attackers, employing the devastating new "skip-bombing" technique. Ship after ship in the Jap flotilla is bombed to destruction. The film shows enemy ships go up in flames, and battered, burning hulks litter the sea. There is an amazing sequence of aerial photography as two defending Zeros, caught in a hail of bullets, explode and disintegrate in mid-air!

■ **WALTER O. GUTLOHN, INC.**, 25 W. 45th St., New York City, announce the release of a very timely 16 mm. silent color film entitled:

Uncle Sam's Siberians—3-reel documentary picture presenting vivid and interesting scenes of the strategic Aleutian Islands and the Bering Sea region. The film shows in detail much of a vital area so little known to us and so important to both the defensive and offensive operations against the Japanese. Available for rental and sale.

■ **ERPI CLASSROOM FILMS INC.**, 1841 Broadway, New York City, have completed production on two 16mm sound reels, entitled:

Discovery and Exploration—describing with animated drawings the North American territory involved during the period 1492 to 1700. Sequences include routes followed by explorers from the old world in seeking new routes to the east; the Spanish conquests of rich kingdoms; and the mid-continent developments in quest of the beaver. The narration gives due significance to the national and personal motives involved.

Sound Recording and Reproduction—which explains the mechanics of sound transformation and transmission from the source to the loudspeaker in the motion picture projector. Concepts presented include the conversion of sound waves to electrical impulses; the conversion of electrical impulses to light changes registered on photographic film; various types of sound track; construction and operation of the light valve;

the optical system employed in making the sound track; the motion picture print combining photography of picture and sound; and the reversal of recording processes in reproducing the sound record.

■ **BELL & HOWELL Co.**, 1801 Larchmont Ave., Chicago, list the following new films as late acquisitions by their Film-sound Library:

Paris Calling—12-reel Universal feature starring Randolph Scott and Elizabeth Bergner. It is a thrilling drama of the French "underground" movement for freedom, involving mass flight from the invading Nazis, hairbreadth



A shot from "Paris Calling"

escapes from Gestapo agents, an ingenious secret radio transmitter, and a breath-taking commando raid. This film will be available after July 16 to approved non-theatrical locations.

Menace of the Rising Sun—2-reel Universal special.

Nesting of the Sea Turtle—1-reel silent biology teaching film.

Chaplin Festival—12 re-issued Chaplin comedies, recently sounded, and distributed by RKO. Titles include *The Cure*, *Easy Street*, *The Rink*, *The Floorwalker*, *The Vagabond*, *The Pawnshop*, *The Fireman*, *The Count*, *The Immigrant*, *One A. M.*, *Behind the Screen*, *The Adventurer*. Available on lease or rental basis.

■ **THE PENNSYLVANIA STATE COLLEGE**, State College, Pa., reports the latest release from the college motion picture production unit:

Drafting Tips—1037 feet 16mm sound—designed to give instruction in the use and care of drafting equipment, and to emphasize the importance of cleanliness and accuracy in drafting work. It contains instruction on proper sheet layout and the use of an alphabet of lines. The film graphically depicts the best procedure in developing a drawing from beginning to end in the most efficient and accepted manner.

For information or purchase, address Mr. I. C. Boerliit, Supervisor of Audio-Visual Aids, Central Extension Office.

■ COMMONWEALTH PICTURES CORPORATION, 729 Seventh Ave., New York City offers the following two new feature pictures in 16mm sound:

Adventures at the Baskervilles—8 reels—a detective yarn based on a Conan Doyle story "Silver Blaze." Arthur Wontner, who has played Holmes on the stage and screen many times, and Lyn Harding, best known for his representation of the villainous Professor Moriarty, once more pit their wits against each other.

The locale of the new Holmes' story is the same as that of "The Hound of the Baskervilles," but the new adventure takes place 20 years after that episode. This time Holmes' interest is intrigued by the disappearance of a horse. He uncovers one clue after another that leads him to believe that his old enemy, Professor Moriarty, is at the bottom of the crimes, but before he can pin the accusation on him, two other murders occur, and Dr. Watson nearly loses his life.

Code of the Red Man—7 reels—released by Monogram as "King of the Stallions." This film presents a drama of the Wilderness—told against the background of an Indian village on the southwest frontier. Around this has been woven a suspenseful story featuring the magnificent horse, "Thunder." Most of the important roles are enacted by full-blooded Indians, including Chief Thundercloud, Princess Bluebird, and hundreds of Redskins from the various tribes of the



From "Code of the Red Man"

West. A fight to the death between Thunder, the equine hero of the story, and Paint, a completely wild horse leading his band of stallions down from the mountains, is one of the highlights of the picture.

■ AETNA LIFE INSURANCE COMPANY, Hartford, Conn., has issued a new sound film on:

How to Plan a Victory Vegetable Garden—filmed in cooperation with the National Victory Garden Institute. Designed to assist the nation's spare-time gardeners in getting a maximum return from their gardens, it gives specific suggestions on correct location for a garden, proper size, and the best crops to plant. This film is the first in a series entitled "Pointers for Planters."

Other subjects to be covered in the film series include: the proper cultivation and harvesting of the garden; and the storing and preserving of the crop.

■ BRANDON FILMS, INC., 1600 Broadway, New York City, will release several special representative United Nations film programs effective June 14th, 1943, National United Nations Day. These programs of 16mm soundfilms will be available nationwide from regional commercial and educational film libraries on rental in the form of grouped units, each unit containing several films dealing with the people of member nations of the United Nations. The special programs have been selected with a view towards supplying organizations, schools, defense councils, labor and industry with suitable short film programs to be utilized at meetings, seminars, rallies and conferences dealing with the United Nations.

The Dutch, the Polish Underground, the Czechs and the Soviet Union are

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featured in United Nations Special Program No. 1 which contains the following short films: *The New Earth*, Joris Ivens documentary of Holland; *A Drop of Milk*, a short story film of Polish resistance; *The Czechs March On*, and *Under Siege*, the record of the turning point in the Axis attack on Moscow.

Arrangements have been made so that individual organizations may secure these special programs for one day, and for larger regional organizations to lease copies of the films for longer periods of time.

Among the Producers

Visual Aids for Industrial Training

Photo & Sound, Inc., San Francisco motion picture and slidefilm producers, are assisting personnel departments of many industrial concerns in their employe training program by providing suitable visual teaching tools. Now in regular use by the shipbuilding industry is Photo & Sound's series of reading slidefilms covering every phase of shipfitting practice, ranging from demonstrations of simple tools to the more complex procedures of installing pre-fabricated units in the ship's hull. Users of the slidefilms report that they have made it possible to train large numbers of workers more thoroughly and in less time than by any other method of demonstration. Sets of these films, including from 80 to 90 subjects, are in use by more than 100 schools and plants throughout the country, according to the producer.

Blueprint reading is another subject to which slidefilms can contribute. A series on "Training in Blue Print Reading" explains blue print layout, projection, standard lines, standard symbols, sections and detail designations. A working manual supplements this series, providing a completely illustrated reference work on the principal factors involved in Blue Print Reading.

A one-reel 16mm sound motion picture in color on "Short Whip Vertical Welding" has also been issued to aid trainees in learning the fundamentals of vertical arc welding.

Complete facilities for motion picture cartoon animation have just been installed by Photo and Sound consisting of a specially designed camera, illuminated drawing tables and camera stand with built in registering controls, and a special projection unit for plotting animation se-

quences. Motion picture producers engaged in the production of training films advise that cartoon animation is indispensable for graphic portrayal of certain operating techniques in films for training purposes.

Keystone Slides On Aeronautics

This new series of lantern slides—standard size, 3 1/4" by 4"—by Alexander Klemin of the Daniel Guggenheim School of Aeronautics, New York City, has been prepared with a view to complete coordination with the high-school pre-flight training courses, such as are now being undertaken in the most advanced and progressive schools of the country. They are divided into the following twelve units, which cover all the topics dealt with in pre-flight training in accordance with the program developed by the Civil Aeronautics Administration and the U. S. Office of Education: Historical Background, Types of Airplanes, Aerodynamics, Aircraft Materials and Their Uses, Aircraft Structure, Structural Detail of the Airplane, Airplane Controls, Airplane Engines, Propellers, Meteorology, Navigation and Radio, Aircraft Instruments and Accessories.

The slides are the work of an aeronautics teacher of long experience and excellent reputation, who has kept carefully in view both the needs of the student, and the teachers' viewpoint. Accompanying the series is a brief manual, coordinating fully with the slides and written in simple, but technically accurate style, which can be used by the teacher with full confidence, and can also be placed, if necessary, in the hands of the students.

HERE THEY ARE

A Trade Directory
for the Visual Field

FILMS

- Akin and Bagshaw, Inc.** (3)
1425 Williams St., Denver, Colo.
- Bailey Film Service** (3)
1651 Cosmo St., Hollywood, Calif.
- Bell & Howell Co.** (3)
1815 Larchmont Ave., Chicago
(See advertisement on inside front cover)
- Better Films** (2)
742A New Lots Ave., Brooklyn, N.Y.
(See advertisement on page 220)
- Bray Pictures Corp.** (3, 6)
729 Seventh Ave., New York City
- Castle Films** (2, 5)
R CA Bldg., New York City
- College Film Center** (3, 5)
84 E. Randolph St., Chicago.
- Creative Educational Society** (1)
4th Fl., Coughlan Bldg.
Mankato, Minn.
- DeVry School Films** (3)
1111 Armitage Ave., Chicago
(See advertisement on page 194)
- Eastman Kodak Co.** (3)
Teaching Films Division
Rochester, N. Y.
- Eastman Kodak Stores, Inc.** (3)
Eastman Classroom Films
356 Madison Ave., New York City
- Father Hubbard Educational Films** (2)
188 W. Randolph St., Chicago
Santa Clara, Calif.
(See advertisement on page 220)
- Films, Inc.** (3)
330 W. 42nd St., New York City
64 E. Lake St., Chicago
314 S. W. Ninth Ave., Portland, Ore.
- Fryan Film Service** (3)
East 21st and Payne Ave.,
Cleveland, Ohio
- General Films, Ltd.** (3, 6)
1924 Rose St., Regina, Sask.
156 King St., W. Toronto
- Walter O. Gutlohn, Inc.** (3)
25 W. 45th St., New York City
(See advertisement on page 221)
- Hoffberg Productions, Inc.** (2,5)
1600 Broadway, New York City
- Ideal Pictures Corp.** (3, 6)
28 E. Eighth St., Chicago, Ill.
(See advertisement on page 193)
- Knowledge Builders Classroom Films**
625 Madison Ave.,
New York City (2, 5)
- Post Pictures Corp.** (3)
723 Seventh Ave., New York City
- The Princeton Film Center** (2)
106 Stockton St., Princeton, N. J.

- Swank's Motion Pictures** (3)
620 N. Skinker Blvd., St. Louis, Mo.
(See advertisement on page 216)
- Texas Visual Education Co.** (3)
305 West 10th St., Austin, Tex.
- Universal Pictures Co., Inc.** (5)
Rockefeller Center, New York City
- Vocational Guidance Films, Inc.** (2)
2718 Beaver Ave., Des Moines, Ia.
- Williams, Brown and Earle, Inc.** (3, 6)
918 Chestnut St., Philadelphia, Pa.
- Y.M.C.A. Motion Picture Bureau** (3)
347 Madison Ave., New York City
19 S. LaSalle St., Chicago
351 Turk St., San Francisco, Cal.
1700 Patterson Ave., Dallas, Tex.

MOTION PICTURE MACHINES and SUPPLIES

- The Ampro Corporation** (3)
2839 N. Western Ave., Chicago
(See advertisement on page 196)
- Bell & Howell Co.** (3)
1815 Larchmont Ave., Chicago
(See advertisement on inside front cover)
- DeVry Corporation** (3, 6)
1111 Armitage Ave., Chicago
(See advertisement on page 194)
- Eastman Kodak Stores, Inc.** (3)
Kodascope Libraries
356 Madison Ave., New York City
- General Films, Ltd.** (3, 6)
1924 Rose St., Regina, Sask.
156 King St., W. Toronto
- Ideal Pictures Corp.** (3, 6)
28 E. Eighth St., Chicago
(See advertisement on page 193)
- RCA Manufacturing Co., Inc.** (2)
Educational Dept., Camden, N. J.
- S. O. S. Cinema Supply Corp.** (3, 6)
449 W. 42nd St., New York City
- Texas Visual Education Co.** (3)
305 West 10th St., Austin, Tex.
- Victor Animatograph Corp.** (3)
Davenport, Iowa
(See advertisement on page 211)
- Williams, Brown and Earle, Inc.** (3, 6)
918 Chestnut St., Philadelphia, Pa.

SCREENS

- Radiant Mfg. Corp.**
1140 W. Superior St., Chicago
(See advertisement on page 217)
- Society for Visual Education, Inc.**
100 E. Ohio St., Chicago, Ill.
(See advertisement on outside back cover)
- Williams, Brown and Earle, Inc.**
918 Chestnut St., Philadelphia, Pa.

SLIDEFILMS

- Foley & Edmunds, Inc.**
480 Lexington Ave., New York City
(See advertisement on page 219)
- Society for Visual Education, Inc.**
100 E. Ohio St., Chicago, Ill.
(See advertisement on outside back cover)
- Visual Sciences**
Suffern, New York
(See advertisement on page 220)
- Williams, Brown and Earle, Inc.**
918 Chestnut St., Philadelphia, Pa.
- SLIDES (KODACHROME 2x2)**
- Klein & Goodman**
18 S. 10th St., Philadelphia, Pa.
- Society for Visual Education, Inc.**
100 E. Ohio St., Chicago, Ill.
(See advertisement on outside back cover)

SLIDES (STANDARD 3¼x4)

- Ideal Pictures Corp.**
28 E. Eighth St., Chicago, Ill.
(See advertisement on page 193)
- Keystone View Co.**
Meadville, Pa.
(See advertisement on page 213)
- Radio-Mat Slide Co., Inc.**
222 Oakridge Blvd.
Daytona Beach, Fla.
(See advertisement on page 220)

STEREOPTICONS and OPAQUE PROJECTORS

- Bausch and Lomb Optical Co.**
Rochester, N. Y.
(See advertisement on inside back cover)
- DeVry Corporation**
1111 Armitage Ave., Chicago
(See advertisement on page 194)
- General Films Ltd.**
1924 Rose St., Regina, Sask.
156 King St., W. Toronto
- Keystone View Co.**
Meadville, Pa.
(See advertisement on page 213)
- Society for Visual Education, Inc.**
100 E. Ohio St., Chicago, Ill.
(See advertisement on outside back cover)
- Spencer Lens Co.**
19 Doat St., Buffalo, N. Y.
(See advertisement on page 215)
- Williams, Brown and Earle, Inc.**
918 Chestnut St., Philadelphia, Pa.

REFERENCE NUMBERS

- (1) indicates 16 mm silent.
(2) indicates 16 mm sound.
(3) indicates 16 mm sound and silent.
(4) indicates 35 mm silent.
(5) indicates 35 mm sound.
(6) indicates 35 mm sound and silent.

EDUCATIONAL SCREEN

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SEPTEMBER, 1943

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- Fighting U. S. Marines
- West Point
- Washington

FOR RECREATION

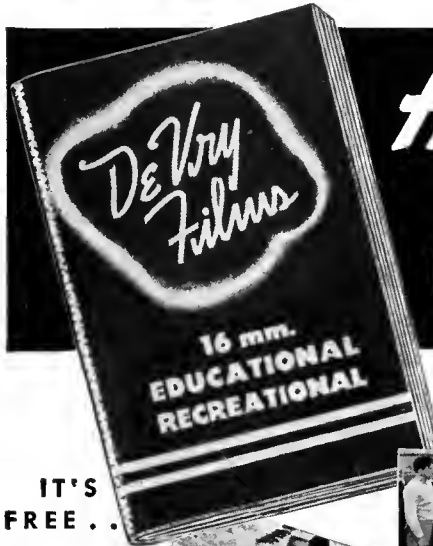
- Track Meet Thrills
- Football Thrills
- Here Comes the Circus
- Clyde Beatty's Animal Thrills
- Wild Elephant Roundup
- Fairytale Cartoons
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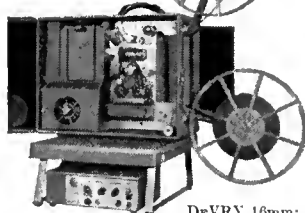
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"Through the Pyrenees to Loudres"

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MECHANICAL OPERATION: Submit working models, mechanical drawings, rough sketches. *The idea is the thing*—how to simplify, improve, perfect either camera or projector operation.

ART OR DESIGN ABILITY NOT ESSENTIAL!

Design ideas must be original, practical. Mechanical suggestions must be original and contribute to the over-all simplicity and effectiveness of operation of either camera or projector mechanism. You don't have to be an artist to enter this competition. You may supplement your designs, drawings, or models with written explanations. You may get an artist, or designer to help you.

If you are interested in entering this competition simply send your name and address and we will see to it that complete information, Official Entry Blank and suggestions from our Engineering Department are sent you by return mail. No obligation!

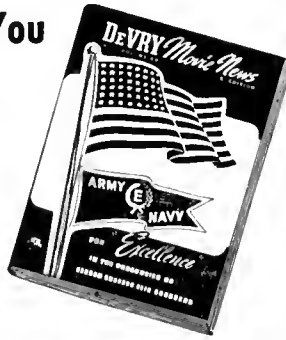
HERE ARE THE 26 AWARDS

FOR CAMERA DESIGN: 1st Prize, \$200; 2nd Prize, \$100; 3rd Prize, \$50.00 in War Bonds. FOR PROJECTOR DESIGN: 1st Prize, \$200; 2nd Prize, \$100; 3rd Prize, \$50.00 in War Bonds. FOR MECHANICAL REFINEMENTS: CAMERA—6 \$50.00 U. S. War Bonds for the six best individual mechanical ideas. 4 \$25.00 bonds for the four best supplemental designs, or mechanical suggestions, contributing to the over-all design and operation. PROJECTOR—6 \$50.00 U. S. War Bonds for the six best individual mechanical ideas. 4 \$25.00 bonds for the four best supplemental designs, or mechanical suggestions, contributing to the over-all design and operation.

IMPORTANT CONDITIONS OF THE COMPETITION FOLLOW: Contest closes at Midnight, December 31st, 1943. Awards will be announced on or before February 1st, 1944. Do not contribute anything until you have read full particulars of the competition and signed and returned Official Entry Blank.

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THE EDUCATIONAL SCREEN
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VOLUME XXII

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(Courtesy of U. S. War Department)

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Education and Legislation—An Editorial

Education's Great Task

WAR is the hideous product of human error; of individual megalomania, of national ambition and injustice, of international maladjustment, misunderstanding, mistrust. It is the grewsome eruption from internal infection, a poisonous surface-growth upon our still imperfect civilization. Only armies and navies and airfleets can cut away this surface-growth. The cost of the cure, in wealth and woe, is incalculable, and nothing but the war is cured! The causes of war live on. Military, naval and air might can do nothing against them. Universal unselfishness would be the total cure, attainable some time beyond the millennium, perhaps. But the world can at least move toward that goal.

To establish unselfishness as a universal motive is probably the supreme and ultimate achievement of civilization. A nation that contributes to prosperity and contentment for the world best serves its own. But such a motive cannot be engendered by industrial or political achievements, however monumental or profitable those achievements. Only by intellectual processes, by mental evolution, can the motive come into being and permanence. The educational feat of the ages will be to make that motive dominant in the soul of all humanity. Only education has even a chance at such an accomplishment.

Visual Instruction Meets Wartime Challenge

PEARL HARBOR plunged this country, over night into the greatest war in history and instantly posed the most staggering educational problem that ever confronted a nation—how to teach the ways of war to peace-trained millions—not to scores, as we do in classrooms—and to do it in months—not years, as the Axis did it. Success in the global war, for all the United Nations, depended on the swift solution of this problem in America, and that solution depended heavily on the visual method. It was a major factor in making the "impossible" task possible. The youngest and newest of all teaching procedures, the one with the stuffy name of "visual education," met its crucial test, on a gigantic scale, and for all the world to see. The film became one of our most important weapons of warfare. All branches of the Armed Forces—Army, Navy, Coast Guard, Marine Corps—immediately began production of scores of films for use in their training of recruits. The U. S. Office of Education produced a series of vocational films for the training of war workers in special skills. This agency also has released the Army Air Forces pre-flight training films to educational and vocational institutions.

This master demonstration of the power of visual teaching will have immeasurable effect on schools after the war. Students, teachers, workers, civilians returning from service will *know*, because they have *seen* what visual education means. They will carry their convictions home. Faculties, school boards, community organizations will demand that their schools be equipped, albeit belatedly, for truly modern and effective teaching. The coming-into-its-own of the visual method should be one of the bright spots in the grisly aftermath of war.

The Motion Picture Bureau of OWI

THE establishment of the Bureau of Motion Pictures of the Office of War Information in the summer of 1942 was of equal importance to the success of the war effort. Its function was to impart information to the public on the aims and progress of our war program, to develop a better understanding of the problems to be met, and to mobilize and energize the hands and minds of a nation at war. A centralized directorate of experts was essential—for selecting and assembling suitable films from all sources—for production of new films in areas where no films were available—for preparation of supplementary material to accompany the films—for arrangement of programs in final form for nation-wide use by civilians of all ages and in all localities, as well as by workers in war production. The Bureau acted on short notice, under countless handicaps, and with no precedents for guidance. Its mistakes are nothing beside its successes.

The Bureau of Motion Pictures was faced by another problem, that of getting adequate distribution for its output. Every corner of the country must be brought within reach of the service, and no distributional system of such range existed. This problem too was solved through national organizations specializing in distribution of films. They submerged their individual policies and practices to devote their facilities to a common end, complete coverage of the country with OWI films. It was more than collaboration, it was coalition.

THE EDUCATIONAL SCREEN has kept its readers closely in touch with the great work of the OWI Bureau, not only through "Notes and News" but through regular articles. "A Program for War Film Use," in September, 1942—by Paul C. Reed, formerly Chief of the Bureau and now with the Office of Education—outlined the OWI war film program that was just then getting under way. In the May, 1943, issue Harold Putnam's article, "The War against War Movies," foreshadowed the elimination (fantastic, unbelievable) of OWI's motion picture activities and called upon all who believed in the value of the program to speak their minds. In this issue again Paul Reed summarizes the splendid results of the first year's effort by the Bureau—results proved beyond possible shadow of doubt in thousands of classrooms, war plants, assembly halls, open fields, before the eager eyes and minds of millions of Americans, young and old.

But "the incredible" happened!

Congress Cuts Appropriation

LAST June Congress calmly snuffed out the Bureau's great work by a 96% cut in its appropriation! Determination of such a question should be a matter of academic study and intelligent appraisal, not of political opinion, impulse or expediency. There should be no place in such action for "Republican" or "Democratic" thinking. It is a tragic absurdity that an educational development of this magnitude should be decided on other than purely academic grounds. It is only charitable to assume that Congress did not know the facts. The country should let Congress know the facts, promptly and emphatically.

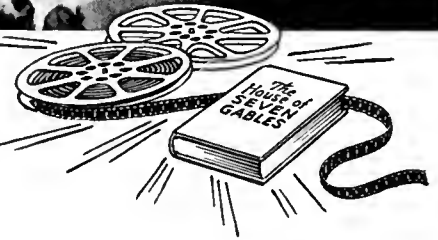
National efforts are under way to induce Congress
(Concluded on page 242)



FILMOSOUND V...

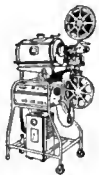
being used here, is made with limited use of critical materials . . . yet B&H engineering has given it high performance standards. It is available only to our armed forces . . . until Victory.

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The Classics Come to Life

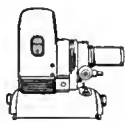
These Will Again Help Teach Americans . . . When Victory Comes



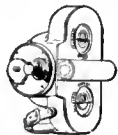
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OWI's 16mm Motion Picture Program

July 1942 - June 1943

A report on the activities and accomplishments of the division the past year, during which period fifty million people saw the 16mm war information films.

PAUL C. REED
Former Head, Educational Division
OWI Bureau of Motion Pictures

THERE was a fundamental assumption that 16mm motion pictures had an important contribution to make to the Government's war information program. The challenge to the Bureau of Motion Pictures of the Office of War Information was to use this medium to the maximum advantage to aid in keeping the American people fully informed about the war and what they could do to help. What were the specific problems?

(1) Twenty thousand or more 16mm sound motion picture projectors were available in schools and other institutions, and owned by commercial operators and others. Most frequent use of this equipment was in schools for instructional and entertainment purposes, and for entertainment purposes by roadshow operators in theaterless communities. One of the specific problems faced by the Division was that of encouraging and promoting wider group use of every projector possible—and especially adult group use—for informational purposes. Groups, wherever they were assembled and for whatever purpose, were potential audiences for Government war information motion pictures. The limited number of projectors must be shared and their use extended, if potential values of the 16mm medium were to be realized.

(2) Existing 16mm film distributing agencies were of many kinds and as a total group completely lacking in organization. Specialization within the distributional field resulted in some distributors serving only certain groups such as labor groups, or schools, or churches.

Some distributors limited their service to specific areas; others covered the country. Some established 16mm distributors specialized in feature pictures and entertainment subjects; others specialized in short subjects. If the 16mm motion picture medium was to make its maximum contribution for war information purposes, a real problem existed to set up a distributional system that would recognize the diversity of existing distributional agencies and achieve commonness of purpose for the war emergency.

(3) The third principal problem of the Educational Division was the selection, clearance, and making available in 16mm those motion pictures appropriate for non-theatrical audiences that would contribute most to an understanding of the war effort and the people's part in it.

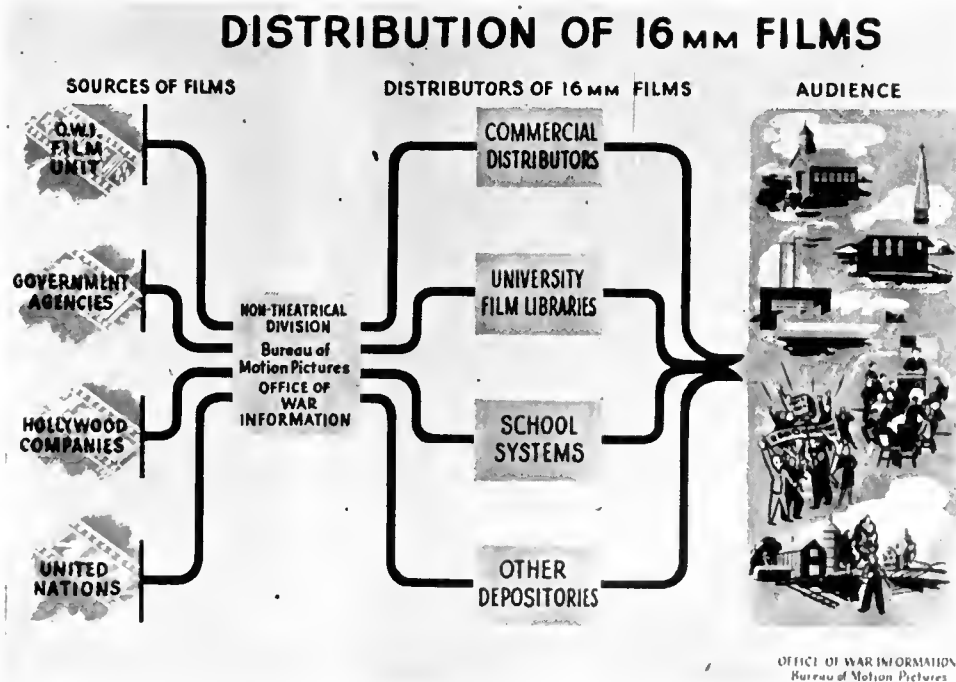
Restated, these then were the major problems: 1. To make available all 16mm projectors for showing war information motion pictures to non-theatrical audiences; 2. To organize an effective national 16mm distributional system; and 3. To select and produce suitable pictures and to develop wide and effective use thereof.

It remains to show how these problems were attacked and what was accomplished.

Making Films Available

Sixty-two motion pictures were made available through the Office of War Information during the past year. These films had been produced by the Office of War Information, Department of Agriculture, War

The accompanying chart clearly presents the functions of the Educational Division, OWI Bureau of Motion Pictures.



Department, Army Air Forces, British Ministry of Information, various Hollywood companies, and independent producers. All subjects were selected on the basis of what their contribution would be in developing a better understanding of the war. More than twenty-thousand prints of these subjects were released through a newly created distributional system, an average of over 300 prints per subject.

Following are the 62 subjects as released each month: (Already in release by OEM before July 1942) *Aluminum, Building a Bomber, Building a Tank, Defense Review No. 3; Men and Ships, Power for Defense, The New Spirit, Women in Defense*—(July 1942) *Bomber, Ring of Steel, Safeguarding Military Information, Tanks*—(August 1942) *Democracy in Action, Lake Carrier, Target for Tonight, Anchors Aweigh, Caissons Go Rolling Alone, Keep 'Em Rolling*—(September 1942) *Men and the Sea, Western Front, Winning Your Wings*—(October 1942) *Home on the Range, Salvage*—(November 1942) *The Arm Behind the Army, Listen to Britain, Manpower, U. S. News Review No. 1*—(December 1942) *Campus on the March, Divide and Conquer, Henry Browne Farmer, The Price of Victory, Out of the Frying Pan into the Firing Line*—(January 1943) *Dover, Japanese Relocation, Negro Colleges in Wartime*—(February 1943) *Keeping Fit, Spirit of '43 The Thousand Days, U. S. News Review No. 2, Marines' Hymn, World at War, Point Rationing of Food*—(March 1943) *Conquer by the Clock, A Letter from Bataan, Paratroops, U. S. Review, No. 3, Coast Guard Song*—(April 1943) *Brazil at War, Food for Fighters, Swim and Live, Troop Train, U. S. News Review No. 4*—(May 1943) *Jap Zero, Report from Russia, Wartime Nutrition*—(June 1943) *The Farm Garden, Youth Farm Volunteers, Farmer at War, It's Everybody's War, Mission Accomplished, Right of Way, Wings Up*. (Of the 62 subjects there were 13 by OEM, 21 by OWI, 4 by Department of Agriculture, 3 by Army Air Forces, 1 by Warner and Army Air Forces, 1 by Treasury Department, by Disney and Treasury Department, 2 by War Department, 2 by U. S. Maritime Commission, 3 by British Ministry of Information, 2 by Paramount, and 1 each by United China Relief, Coordinator of Inter-American Affairs, Disney, Fox, RKO, Universal, Warner, Screen Cartoonists' Guild, and Associated Screen Studios of Canada.

In addition to prints allocated directly to film distributors by the Office of War Information, arrangements were completed for making thirty-six of the released subjects available on a purchase basis. Castle Films, Inc., served as sales distributor under a basic Government contract between them and the U. S. Office of Education which provided for making the films available at two cents per foot plus cost of reel. More than five thousand prints were purchased by industrial plants, schools, clubs, and film libraries. Not only was this a valuable service to those wishing to purchase prints, but it added substantially to the total number of prints being used.

In its first year of operation, the Educational Division of the Bureau of Motion Pictures did succeed in making available in 16mm an excellent group of war information films. Subjects were well balanced among various war information objectives. There were films on our fighting forces, on the people of the Allied countries, on the nature of our enemies, and on the production, farm and home fronts. Furthermore prints were made available in sufficient quantity to serve well the needs of non-theatrical motion picture audiences.

Distributing the Films

In setting up a distributional system for 16mm war information films four simple but extremely important



Army cuts up old relics for scrap—from the OWI film release, "U. S. News Review No. 4"

fundamental principles were established as the basis for the plan.

1. Films should be distributed through established 16mm exchanges and film libraries.
2. All kinds of existing 16mm film libraries should be considered.
3. Distributors should be selected on a non-exclusive basis in reference to territory and groups served.
4. Distributors were permitted to make a "service charge to the user not to exceed 50c for the first subject and 25c for each additional subject included in a single shipment."

During the first month of operation one hundred twenty-nine distributors were selected and first films shipped to them. Selection had been made on the basis of the best objective information that could be obtained concerning the film distributing activities of each of these distributors. Location, number of years in business, number of subjects being distributed, kinds of groups served, area served, were important factors considered.

By the end of the year there were one hundred ninety-three regular distributors and twenty-three having limited number of prints or prints for a limited period on a trial basis. In addition a special film distributional program in Texas was operating through eighteen outlets.

The records show that an effective national 16mm distribution job was done. An audience of more than seven million people per month was being reached by the end of the year. Films were readily available through distributors located in forty-seven states, Hawaii and Alaska. All kinds of non-theatrical audiences were being reached—schools, churches, factories, community groups in theaterless communities, farm groups, youth and adult groups of all kinds. Serious minded Americans all over the country seeking information about the war effort and their part in it were given the opportunity of seeing and studying motion pictures.

Promoting Best Use of Films

Those who were distributing war information films played a major role in promoting and developing the best use of the films they were distributing. Through announcements, pamphlets, and bulletins, prepared and printed at their own expense, they saw to it that groups they regularly served and groups that had never before thought of using motion pictures knew of the war information films that had been made available. Through personal contacts and through their normal channels for helping film users to plan programs they continuously and systematically widened the audience for OWI films.

Supplementing the activities of the distributors were those carried on by the Washington office, the Bureau's two Field Advisors, and the OWI regional and branch officers. OWI Information Officers, in fifty-two regional and branch offices, all became a source of in-

formation films and a greater understanding of the program. It also provided the Washington office with a direct and reliable source of information about the effectiveness of the program and with criticisms and constructive suggestions based upon actual experience which provided a guide for constant improvement of methods and procedures.

More specifically, these were some of the activities and accomplishments of the field program:

More than 150 OWI film distributors were called upon one or more times during the year and assistance given to bring about most effective film distribution.

More than thirty preview showings of OWI films for community leaders were planned and carried out in the larger cities.

Many calls and investigations were made of potential film distributing organizations. These resulted in some cases in the appointment of new distributors.

Conferences were held in a number of larger cities with OWI distributors, civilian defense leaders, and others to bring about better coordination of services and film use. Such conferences were especially fruitful in Philadelphia, New York City, Boston, Providence, Hartford, Cleveland, Chicago, Los Angeles, Birmingham, and Atlanta.

Of perhaps greatest significance in the war film program were the conferences, consultations, and plans which resulted in systematic organizations at the state level for systematic state-wide distribution and use of war films. In many states the organization was set up under a State War Film Coordinator appointed by state authorities. Excellent state plans, designed to fit the particular needs of the state involved were developed in Texas, Oklahoma, Mississippi, Tennessee, Connecticut, New York, Indiana, Iowa, Oregon, and California.

Also of help in developing a wider and better use of war information films was the prompt and thorough attention given to replying to all correspondence and inquiries received in Washington. Information about films from all sources was kept up-to-date and accurate, and all requests for general or specific information about films relating to the war effort were answered completely. The quarterly publication "A List of U. S. War Information Films" filled a real need as a source

(Continued on page 268)



A still from the OWI film, "It's Everybody's War."

formation about film availability. Many took the initiative in setting up special community preview showings of OWI films to key leaders in the larger cities thus providing an opportunity for them to see the kinds of films available and to discuss ways to make best use of these materials.

Originally plans had been made for four regional Field Advisors directly assigned to the Educational Division of the Bureau of Motion Pictures. Appropriation limitations permitted the appointment of only two. The activities of these two advisors, working out of Chicago and Dallas, Texas, were supplemented by field trips of the Head of the Division and other members of the Bureau's staff.

Field activities were carried on in thirty-four states—from Washington to Florida and from Massachusetts to California. Field activities provided direct contacts with film distributors, and leaders of organizations and citizen groups using the films, resulting in better organization and a more systematic use of war



This scene appears in the OWI film on "Paratroops."



Film booking and order desks in Museum office.

Visual Aids in Cleveland Schools

An overview of the efficient functioning of an active visual aids department in a large city school system; how it meets expanding needs of the wartime curriculum.

M. R. KLEIN
Director Educational Museum
Cleveland Public Schools

"OUR School needs a projector for sound films for a special patriotic program next week; what war information films are available, and can your department help us?" "The art department has organized a high school course on camouflage; may we have sets of lantern slides prepared for such work?" "Can your department furnish this school with a good photograph of President Roosevelt?" "The physical welfare department needs slides and films on good posture."

These are typical of the requests for service the Educational Museum receives from departments of instruction in the Cleveland Public Schools. Are such requests granted? By and large, they are granted. If the demands are reasonable and within the scope of services delegated to this department, a determined effort is made to comply with each request. Since most calls are for the eventual use of the classroom teacher and her pupils, it is the policy of the department to honor such requests for material that may concretize and enrich instruction. Because of the war, however, schools have made allowances for the difficulties in obtaining certain supplies and equipment.

Service is rendered on a weekly delivery schedule to the respective schools, each school receiving materials once a week. Practically all of the materials are organized and correlated with the courses of study for the elementary, junior and senior high school levels. As a department financed by the Board of Education, it operates rather closely with teachers, principals and subject supervisors as a "visual aid" center for all of the 158 public schools in Cleveland.

The Museum, comprising about 6500 square feet of floor space located in Gladstone School, circulates generally five types of materials, namely: (1) 16mm sound and silent films, (2) lantern slides, $3\frac{1}{4} \times 4$, (3) mounted photographs (mostly glossy prints $8" \times 10"$), (4) exhibits in plywood cases, and (5) various charts. Based upon the logical thesis of "The Pupil

and His Needs," materials for visual and auditory communication offer an atmosphere of realism and orientation in the classroom, enriching and supplementing instruction.

A large percentage of the work of the Museum consists in organizing and preparing for circulation thousands of lantern slides required to illustrate radio lessons and talks originating in curriculum school centers or developed by supervisors of instruction. The school radio station is administered and staffed separately from that of the Educational Museum, the latter assuming the responsibility of visualizing the radio presentations. The slides when ready are sent to the schools on a long loan basis; that is, they remain in the schools throughout the school year. As many as 111 sets, one for each elementary school, containing from 25 to 50 slides each, are prepared and circulated in



Part of the film vault.

this audio-visual aid correlation project. Each school receives its own box of slides properly labeled.

The Educational Museum also furnishes each school with at least one lantern slide projector, a large proportion of the schools with a projector for silent films, sets of short reel geography films, and occasionally a projector for sound films. Each junior and senior high school has at least one 16mm sound projector. Available also are strip film projectors, sound-slide projectors, projectors for opaque objects, lamp bulbs, screens and microscopes. All films circulated to the schools are of 16 millimeter width. Films owned by the department are purchased after previewing. Since most educational films are of one reel length, it is comparatively easy to segregate the silent films from the sound by placing all sound films in black metal containers 400 foot size, and all silent films in natural tinned metal containers. By such an arrangement it has been possible to reduce damage to sound films mistakenly used on silent film projectors having double sprocket wheels. Titles of films with accession numbers are typed on half-inch adhesive tape with primer typewriter. When fastened on outside of metal container and given a coat of lacquer the label is not only easy to read but is long lasting. Also, a good number of commercially sponsored films are available to the schools having been loaned to the Museum for a term extending from four months to two years. Circulation reports are sent to the distributors of such films at designated intervals, complete with school names, dates when shown and attendance. Punctuality in reporting the circulation of commercial films to the distributors is appreciated by them.

The department is likewise responsible for the purchasing and accessioning of new materials and for the replacement of supplies. Under this category are slides, filmstrips, pictures for mounting, and various charts and exhibits which circulate.

Demonstrations are given by staff members to school faculties upon request, where new films may be viewed, slides shown, or help offered and suggestions made toward better utilization of visual materials. Our staff is called upon to present materials at department meetings for science teachers, mathematics teachers, vocational guidance groups, Parent-Teacher meetings, and others. The staff personnel consists of a director, teacher assistant, office secretary and accessions clerk, film booking clerk, slide and exhibit booking clerk, order and filing clerks, film inspectors, mechanical handyman, delivery truck driver and helper.

There has been a gratifying response in the secondary schools to the showing of the excellent U. S. Office of War Information films by the Bureau of Motion Pictures and, more recently, films received from the Coordinator of Inter-American Affairs.

Another of the services of the Educational Museum is the issuance of various catalogues for the schools; included are *Classified Listing of Titles for Sound and Silent Films*, *Descriptive Catalogue of Sound and Silent Films*, *Lantern Slide Listings*, and *Mounted Pictures and Charts*. Also listings of films for various departments such as vocational guidance, social studies and science are available. It has proved worth while



(Top) Lantern slides from A to Z.
 (Center) Assembling lantern slides for radio lessons.
 (Bottom) Plywood exhibits and other materials.

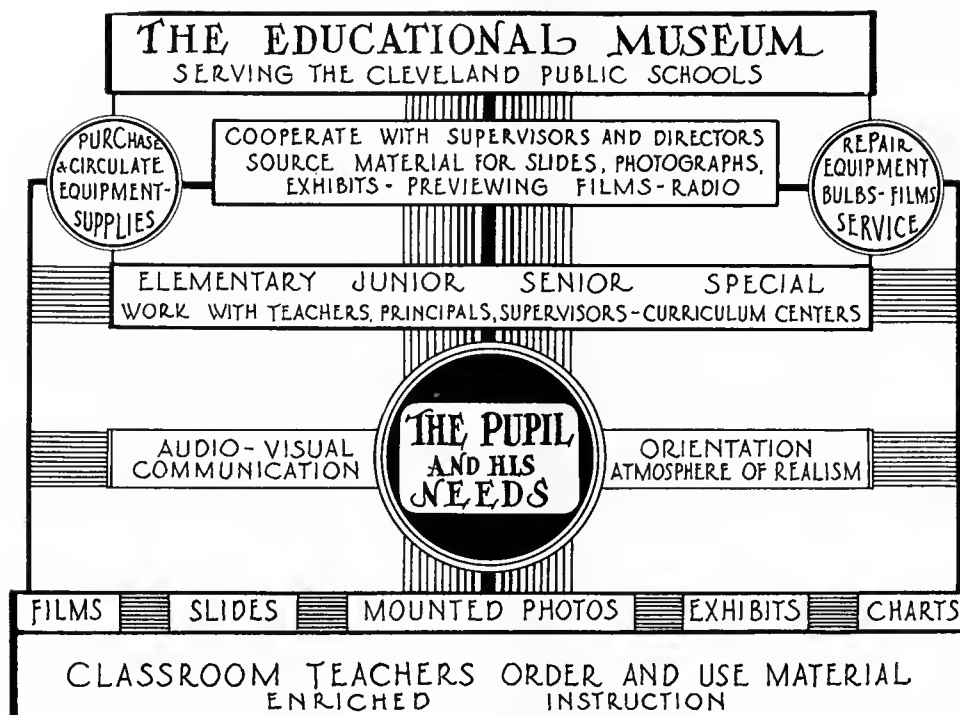


Chart showing the organization and services of the Educational Museum.

to issue separate listings for specific subject matter, so that teachers save time in ordering films for their respective area of instruction.

One page in the classified listing of films contains *Suggested Techniques in Utilizing Classroom Films*. So that more teachers may know of such techniques, they are reprinted below:

1. The teacher should preview the film prior to showing it to her class. Like studying a new textbook before use with classes, it is a distinct advantage for a teacher to preview films.
2. The teacher should prepare pupils for seeing the films by giving a very brief discussion or explanation. Lengthy introductions detract from the interest of the pupils.
3. It is best to show films where classes meet daily, or in a room especially set up for film projection.
4. Preparation of the room and having equipment in place for film showing should be accomplished with minimum delay and disturbance.
5. Films shown for the first time to a class should be run through without interruption.
6. Subsequent showings may be interrupted for asking questions.
7. Attitudes of study may be developed by pupils by having them concentrate on the major idea of the film, ask questions, remember facts, discover problems, and gain information.
8. The film may suggest the use of other visual aids supplementing the lesson such as maps, still pictures, graphs, lantern slides, books and magazines.
9. The teacher should list questions for discussion as a follow-up, along with the vocabulary of the film which may need clarifying.

10. Pupils may gain ideas from the film for follow-up work, such as making posters, developing charts and cartoons, and writing themes or verses.

11. The teacher may require a written report on the film.

As far as possible films have been chosen and recommended for classes that fall within the vocabulary and study levels of the respective groups.

Several recent visual aid projects may be mentioned. An extensive series of slides has been prepared in cooperation with the music department and Severance Hall, home of the Cleveland Orchestra. Miss Lillian Baldwin, supervisor of music appreciation, assisted in this work by writing an interesting script to accompany the slides. Another recent project, sponsored by the industrial arts department, is a series of slides being prepared for aircraft identification and drawing. The high schools, in addition, are receiving an interesting and timely set of slides on "camouflage" sponsored by the art department. A new third grade social studies set of slides is in preparation to be used with radio lessons, and a set of fourth grade slides, mostly in colors, has recently been sent to elementary schools.

Another addition has been a number of government-sponsored films, for the science and mathematics departments of the high schools, which may book these for showing in correlation with preflight courses in these teaching areas. Other school departments are preparing material for organization into slide sets, photographs and motion pictures for use next semester.

Increased demands for all types of new visual media have been made by schools especially since our entry into the present world wide war. More teachers are using slides and films than ever before, but insist more and more upon modern and up-to-date aids.

Split-Second Seeing

"READY NOW!" Flash! The shadow of an airplane flickers for an instant on a screen. Fifty or sixty Pre-Flight Naval cadets are sitting in a semi-darkened classroom, watching the screen but ever ready to write briefly their reactions to these split-second observations. They are learning to recognize planes and ships of friend or foe.

An instructor stands before the screen. On the table at his side are a box of slides and a projector. Again the instructor speaks slowly and distinctly the two magic words which precede the flash. The unbelievable time of one fiftieth or one seventy-fifth of a second is all that may be allowed for the cadets to recognize battleship, destroyer, submarine, aircraft or carrier. "Ready. Now!" Flash! Another silhouette is projected on the screen, the decision is made and the cadets respond in chorus with the name and nationality of the object shown.

To so recognize an aircraft carrier or submarine is fairly simple, but destroyers and battleships require finer lines of demarcation. A Lockheed P-38 is easy to identify as an American fighter airplane with thin twin streamlined booms and high twin rudders. But to choose instantaneously between a "Mosquito" and a "Vengeance" requires both training and experience. Pursuit planes have deceptive contours, and no be-

A stimulating story of Recognition Courses in Navy Training where "visual methods" are absolutely necessary for effective teaching.

SAMUEL R. ELLIS

Naval Pre-Flight School

Ohio Wesleyan University, Delaware, Ohio

ginning "Dodo" would attempt to guarantee his choice between an American Boeing Flying Fortress and a German Focke-Wulf Kurrier.

Sooner or later the "scuttle-butt" rumor floats around campus and "ship" dormitory to the effect that certain subjects in the Flight Training School are "pipe" courses, or that some instructors require too many outside-of-class problems, but of the Recognition Course no such complaint is heard. Day after day, six days a week for twelve weeks the cadets assemble in the Recognition rooms where special equipment is provided. Not only on the bulletin boards but all over the walls are numerous pictures of aircraft. To facilitate learning, the titles are deleted. Thus the instructor hopes to arouse interest, but keeps control of the situation. He wants the cadets to achieve recognition in the prescribed way.

The equipment used for this training course is not too technical. A large screen, tilted slightly forward, is mounted on a special portable frame. A standard stereopticon projector using 3¼" x 4" slides is mounted with clamps on the nearby instructor's table. The new and essential feature is the timing device, so arranged



U. S. Navy Photo

Courtesy FLYING Magazine

A U. S. Navy aircraft recognition class studies salient points of Grumman "Wildcat." Models are for detailed study.

that a quick adjustment will flash the picture on the screen for exactly 1/10th, 1/25th, 1/50th, 1/75th or 1/100th of a second. The human eye will register on those showings when the learner really is alert. No loafers, tea hounds, nor lounge lizards are to be found among the eager Naval cadets. Any good grade of green window shades will prove adequate for darkening the classroom. Complete blackout is not desired, for the human eye tends to dilate the pupil in extreme darkness. This would handicap somewhat the quick perception which is required in Navy Recognition.

Whenever the roll is called of good motivation in teaching by Visual Education or any pedagogical procedure, the Naval Pre-Flight Training Program in Recognition will hold high rank on such a list. Never was a functional program more quickly evolved than this unique training schedule. The whole technique has been in line with the speeded-up program of the Navy. It took careful planning and good organization to put it into effect.

Dr. Samuel Renshaw, professor of Experimental Psychology at Ohio State University, deserves credit for inaugurating and developing the scheme, and now devotes considerable time to supervising the work of training officers for basic Recognition courses. Not only U. S. Navy officers, but representatives from the U. S. Army, the British Navy, the Royal Canadian Air Force and from the fighting French are at Ohio State University.

Lt. Cmdr. W. W. Agnew, who is in charge of Recognition training for the Navy, presents an adequate explanation of the system in the following statement: "Visual perception of the whole coupled with the ability

Courtesy FLYING Magazine



Boeing "314" (Transoceanic Flying Boat)

What To Look For: The high cantilever wing has moderate dihedral, equal taper and pointed tips. The four radial engines are directly on the wing's center line. The large flying boat hull is two stories high, the crew occupying the second floor. Large hydrostabilizers are fitted to the hull at the water line, directly under the wing. The tail unit has two rudders and a large vertical stabilizer between them, giving the appearance of being three rudders.

to see and reproduce visual forms responds to training. By forcing learners to see quickly, they see coherently. A proof-reader may not be able to tell what is on a page just checked but he has spotted the individual mistakes. He is trained to do it. A good stenographer may not be able to repeat the identical words which have been dictated to her because she has been trained to comprehend the whole import of the letter. So it is with the Navy system. We train men to see the thing in its totality."

Three objectives are paramount in the Recognition Training Program; namely, to teach officer-instructors the theoretical background of the system; to train them to recognize and identify planes and ships quickly and accurately; and to train the men how to teach what they have learned. These objectives are achieved in a minimum of time and with a maximum of results.

Cadets in turn are taught fundamental principles and essential details of this Recognition system. It is not sufficient that the fledgling pilots study carefully some eight or nine photographs and half a dozen silhouettes of a Jap Zero at various angles, not sufficient to recognize each plane just well enough to pick it out from others in a group. These Naval pilots may face the Zero in a dog-fight. In an actual encounter with an enemy plane they need to know many details of its performance. Therefore, the training program provides information involving type of engines, symbols, wing span, length, height, maximum speed, cruising speed at certain altitudes, service ceiling, loaded and empty weights, and armament. This knowledge is vital.

The cadets are so eager to learn that they fairly bristle with enthusiasm. They lean forward in their chairs, they focus their attention so steadfastly on

Courtesy FLYING Magazine



Lockheed "Constellation" (Cargo and Transport)

What To Look For: This low-wing monoplane has moderate dihedral and leading and trailing edge taper, with pointed tips. The engines are underslung below the wing and the main wheels of the tricycle gear retract fully into the inboard engine nacelles. In the side view, the fuselage has a slightly humped back. The tail assembly includes the well-known Lockheed twin rudders and a third stabilizing fin between them.

the screen preceding each flash that in a large classroom you can actually hear a pin drop. They write their reactions on prepared charts of paper. Not only do they compete against other platoons and against each other, but also they compete against their own record of the day before.

Admitted, at first, that they need warming-up exercises. The digits three, four, five, six and seven are flashed on the screen as practice exercises. "Counters," or groups of objects, are utilized for functional training in keenness of observation. The results obtained are no less than amazing. This is teaching at its best.

As amateurs their guesses are none too good. But soon their estimates become accurate judgments, for they have learned to extend their vision and to perceive in totality. In the preface to one of Joseph Con-

rad's novels he states a basic principle of Visual Education to the effect that in learning we have the written word to make us hear and feel, but to fix an idea in the mind permanently, we need, before all, to see it. So it is with the cadets in this unique program.

Occasionally humor is injected into the otherwise too tense a classroom. Accidentally or otherwise the instructor may show a slide upside down. The student reaction is as violent as mental kick-back could be. Or the officer may announce, "Watch out for a fogged-out craft." When it appears, the picture is indeed cloudy, and the cadets register their frank disapproval. Another time the instructor sounds off with the provocative phrase, "Here comes a donation of the first or second order!" Likely it is a well known American plane. But day in and day out the cue for efficient recognition is, "Ready. Now!" Flash.

Motion Pictures a Stimulant to Reading Interest

ABOUT a year ago nineteen organizations and several individuals in Winchester, Massachusetts, contributed money for the purchase of a Bell and Howell sound motion picture projector for the Winchester Public Library. This project originated with the librarian who had long felt that moving pictures had great potentialities for stimulating interest in reading.

Last October, weekly educational moving picture programs known as "FAMILY NIGHT AT THE PUBLIC LIBRARY" were inaugurated. The evening programs were planned to interest older boys and girls and their parents but soon became of general community interest regardless of ages. It was noticed that as the series progressed the number of adults in the audience increased. Stimulating reading interests was of first consideration in planning the programs. Dr. Abraham Krasker, Director of the Department of Visual Aids at Boston University, was of great assistance in planning the programs and most of the films used have come from his department under a rental plan.

Varied programs are used and usually include several subjects. Many of the films from the Office of War Information have been shown and tied in well with current books on war subjects and with pamphlet material from the Office of War Information. Films from the Coordinator of Inter-American Affairs have been used successfully and certainly have stimulated interest in our neighbors to the south and encouraged the reading of books about them. History, science, natural history and social studies films have been used. Films depicting the growth of our country were popular and good books in abundance were displayed for "follow-ups."

Saturday morning moving pictures for younger boys and girls are a part of these weekly educational programs. Many of the pictures used the previous night for the "FAMILY NIGHT" programs are repeated

A shining example for all libraries not yet using motion pictures, to amplify and enrich their service to the community.

CORINNE MEAD
Librarian Winchester Public Library
Winchester, Massachusetts

for the children. It has been found that keen interest in most of the pictures is as evident with the Saturday morning groups as with the older ones of the night before.

Book displays on the subjects of the moving pictures are set out in both the adult and boys' and girls' departments. A typical film program might include: *Episodes in the Life of Thomas Edison*, *Pioneers of the Plains*, *Winning Your Wings* and *Venezuela*. It is easy to visualize the many books that were displayed at the time these pictures were shown. They included biographies of Edison, interesting books on inventions and related subjects. *Pioneers of the Plains* introduced books on the West and its development. *Winning Your Wings* invited readers to the many books on aviation, Air Corps training, biographies of famous aviators and famous flights as well as current accounts of air activities of the present war. Books on Venezuela and other South American countries went along with the picture. Spanish language books were in the group.

Films of special interest to the younger group were *Passenger Train*, *New England Fishermen*, *Adventures of Bunny Rabbit*, *An Airplane Trip* and, of course, the pictures of Army, Navy and Marine training. *Mexico Builds a Democracy*, *Americans All* and the South American films in color were much enjoyed and were good ones to encourage reading.

Between films, there is informal discussion and some comments about the books on display. There are always responses after the programs. The extent to which the audiences linger over the books is one measure of the success of these educational film pro-

grams which are designed to win more readers for the wealth of books the library has to offer.

Some five thousand more books were issued from the children's department on the Saturdays this winter when there were moving pictures than on the corresponding Saturdays last year without them. The children's librarian reports sustained reading interests in the subjects of the films shown and a substantial increase in the demand for non-fiction.

The moving pictures are shown in the art gallery of the library that encourages the use of books and is drawn into the gallery to see the films and at the same time are introduced to exhibitions of good paintings and other arts. It all adds up to a broader use of the library that encourages the use of books and is proving to be an additional stimulant to more and better reading.

Education and Legislation

(Concluded from page 231)

to reconsider. In July the "War Film Committee" was organized expressly to bring these facts to congressional attention. The Committee is composed of representatives from eight organizations—four academic and educational, four commercial and professional (names of these associations are listed on this page.) The Committee is at work to marshal the public and professional opinion of the entire country and turn its full power toward Washington. If every American citizen really interested in the welfare of his country and world civilization would write *now* to his Senators and Representatives at Washington, urging full restoration and expansion of the Bureau of Motion Pictures of the Office of War Information, he would be helping mightily toward winning not only the war but a long, long post-war peace and permanent progress for education.

A New and Greater OWI

WAR is ephemeral. It has its day—albeit mad, ghastly, and more costly than decades of peace. Years of peace and productivity are required for a year of war and destruction. An Office of Information is invaluable during the brief span of war, but could be still more so during the long span of peace. There should be no break in the continuity. With war's end—and it may be nearer even than the chronic optimists imagine—the Office of War Information should become the Office of World Information.

If the wisdom of the race is adequate to the achievement of a post-war "United Nations," the new "Office of World Information" can be priceless to the cause of civilization. It would be a community service for the shrunken world, under a centralized directorate, with representation from all the nations, located as well at Washington as anywhere. Official appointees abroad, writers and cameramen, would maintain the flow of facts and films to Washington for re-issue by radio and motion picture around the world. If there is to be any concerted search for world adjustment and permanent peace it may require years to determine the final formula. A vast amount of "education" will be needed before the thoughts and attitudes of all the nations can be brought to harmony and decision. The right motion pictures, in adequate supply, would be the master means for bringing the nations to think, feel, and act together. It will be done some day. It could be started now.

N. L. G.

16mm War Film Committee Organized

Representatives of eight national associations met during the Midwestern Visual Education Forum in Chicago, July 23-24, to discuss the support of the 16mm war film program. The following groups were represented: Educational Film Library Association, Department of Visual Instruction of the N. E. A., Audio Visual Aids Committee of the American Library Association, National University Extension Association, Allied Non-Theatrical Film Association, National Association of Visual Education Dealers, National War Committee for the Visual Education Industry, and Visual Equipment Manufacturers' Association.

These eight organizations formed a 16mm War Film Committee, composed of the presidents (or their designated appointees) of the respective associations, and pledged their resources and facilities to Congress and OWI to attain maximum effective use of 16mm war films on the home front and to take necessary steps to achieve that end.

The representatives on the committee agreed that one responsibility of OWI is to supply the necessary number of prints of 16mm factual or educational films, of a non-partisan nature, available from federal agencies, United Nations, semi-official or private sources, for use by the above groups. Such films on absenteeism, industrial safety, wartime nutrition, food, women in war, wartime child care, war bonds, salvage, rationing, manpower, conservation, combat reports, and other vital war problems are essentials of the nation's emergency information program.

It was also unanimously agreed that two conditions are necessary to reach this objective:

1. The personnel for administering such a service must be trained and experienced in 16mm distribution and utilization.
2. To be truly democratic and thoroughly effective, this emergency 16mm War Film Service of OWI must include a 16mm Advisory and Policy Committee, similar to the Newspaper Advisory Committee established by Palmer Hoyt, Director of OWI's Domestic Branch.

This Advisory and Policy Committee should include representatives of 16mm associations and should work closely for the duration with the designated heads of the OWI 16mm Film Service in establishing basic policy, in determining types and quality of films to be distributed, and in developing utilization procedures.

Each one of the affiliated national associations accepted certain jobs, to avoid overlapping. Responsibility for contacting other national organizations interested in war films was assigned to different members of the Committee.

David J. Goodman, Executive Director, Foley and Edmunds, has been appointed Educational Specialist of the Training Aids Division of the Army Air Forces, New York City, under supervision of Dr. Howard A. Gray.

MOTION PICTURES— NOT FOR THEATRES

By ARTHUR EDWIN KROWS

IT HAS been one of the many incidental merits of Wythe's plan that he would have experts to assist in finding the interesting facts about advertised products. The advantage may be illustrated by an incident. Through Albert Krippendorf, the interest of the Proctor & Gamble Company, whose headquarters were situated in his home city of Cincinnati, had been directed to our enterprise. One of the organization heads visited us during his next stay in New York, and made an exhaustive examination of what we possessed. "I am satisfied that you can do all that you say," he admitted at last "Now, what sort of picture would you recommend for us?" We replied that to answer him properly we would have to know something about his organization and methods, so he bade us to ask him some questions, then—just to give a general idea of our probable approach. "Well," we ventured, "of course we are familiar with the slogan 'ninety-nine and forty-four one-hundredths per cent pure.' Just what does your Company mean by that?"

He looked at us sharply as though he thought we were joking, but explained that it meant a marketable soap which was just about as pure as human knowledge could make it. We had the temerity to go on: "We gather that much, but what are the standards of purity? What is purity in soap particularly which isn't also purity in bread, for instance?" His expression changed. He stammered a moment and then burst into a laugh. "Funny," he said. "I know that there must be standards, all right, but I've just forgotten them. I'll tell you what I'll do. We have a research division, and the experts there will know all about it. I'll send you the explanation as soon as I get back."

But here Wythe interrupted, saying: "No need to. You see, we knew you were coming and we wanted to be informed about your product. So we asked our own expert. And she told us about not only the nature but the purpose of soap. The action of soap is not chemical—it does not dissolve the dirt—but mechanical. It pries the particles loose so that the water may rinse them away. On that account the picture we would recommend for you would tell people who have been taking 'ninety-nine and forty-four one-hundredths per cent pure' for granted about the important underlying fact. We would explain that good soap needs no chemicals. We would show them the action by micro-photography.

We think that they'd be as interested as we are now." The figurative earthquake in our affairs happened soon after that, but we were flattered to notice in due course of time that the Proctor & Gamble magazine advertising showed microscopically the action of an effective soap which needed no chemical reagents.

But the real point which I wished to remark here concerned our staff of experts. There were to have been a number of these in time, especially in different lines. The first, and the consultant who had quickly provided that soap explanation, was Miss Sarah Field Splint, former editor of *Today's Housewife*, and then conducting an ex-



The "Companion's" treatment of home problems benefited from the unfailling good taste and excellent business counsel of Sarah Field Splint

perimental kitchen for testing the potentialities of food products for advertisers. In recent years this accomplished, busy lady has been one of the editors of *McCall's*. She now is on the staff of *The Woman's Home Companion*. The Screen Companion never had a better friend nor one more devoted in service. She it was who supervised the laying of the silver and, indeed the preparation of the meal which Carlyle Ellis otherwise directed, in "Setting a Formal Luncheon Table for Six." She and Ellis had been editors together on the old *Delineator*.

She it was, also, who, when we felt that we needed a feminine point of view in many of our scenarios, sent me Miss Norma Kastl who was on the way to becoming a brilliant scenarist in advertising subjects when the collapse came,

Part 49.—Our non-theatrical history begins its fifth year of serialization with more about advertising pictures and the allegedly exclusive right of theatres to show films.

I had just taken on, too, Louis Raymond Reid, who, in later years became well known as radio editor of the *New York American*. About Reid I was especially disturbed. I had brought him to the Companion from the theatrical publicity offices of the Shuberts, on Broadway. When the first rumors of our trouble came, he told me that he had an offer to go with Metro-Goldwyn Pictures, but would prefer to stay with us. I advised him to remain and he declined the offer. A week later and we crashed. Fortunately Reid was able still to join Metro-Goldwyn, but I fear that he has never forgiven me for the narrow escape I gave him with honest intention.

The Down Grade

THE catastrophe, to which I have referred now too many times to delay the explanation longer, resulted from the sudden financial reverses of Albert Krippendorf. He had underwritten some mining securities and was suddenly called upon to put up a staggeringly large sum of money. Unable to shift other investments at the moment, he turned to his bankers. But those same bankers, attributing his troubles to his dabbling in pictures—notably to his financing of the Holley Holy Land series—told him sternly that they would not stand by him unless he foreswore the films. We felt that the Screen Companion plan, which had been in operation then only a few months, had even in that short time begun to prove itself, and it seemed really not too much to ask help in establishing just the first circuit. Out of that the other circuits might grow. But the bankers were adamant. Krippendorf, game and sympathetic though he was, had no choice but to withdraw. And the Screen Companion, the "magazine on the screen," was thus left high and dry.

Wythe was determined, as usual, not to give up. He invited every employee—about twenty of us, I suppose—to dine with him at a little Greek restaurant in the neighborhood. When the meal was at an end, he broke the unhappy news to us. But he reminded us that his plan had been devised to go on and expand with its own momentum, and that possibly we were so close to what the original impulse had been expected to accomplish that just a little more concerted effort might carry us through. He could not pay anybody salary beyond the end of the current week. However, when money came in from any source, it would be divided among those who stood with

him. If the effort succeeded, the proper earnings would be made up. The personnel, with only one exception, I believe, voted to stick, from the telephone operator up. And stick most of them did, without salaries, for approximately one year. The non-theatrical field has no finer story of faith than this.

Wythe, heartened in the midst of his setback, characteristically surveyed the ground to make the absolute most of what remained. This philosophical habit of his always made me think of the cheerful attitude of the clergyman head of the *Swiss Family Robinson*, when he, his wife and four sons were shipwrecked. Wythe went to the landlords of the Masonic Temple Building and told his story. Whereupon another miracle happened. For that same period of one year they gambled the suite of offices rent-free. There was a telephone switchboard, with a number of extensions. The New York Telephone Company, hearing the circumstances, gambled the phones. A situation possibly unparalleled in American business. The only day-to-day hope of income was to give shows. Harry Swartz, Larry Fowler, Jack DeMarr and Herbert Stephen took their turns at that work. Ward Woodriddle, his wife and his boy undertook the same labor with the machines and programs we had. Wythe and I, in the meantime, worked long and late to build fresh programs out of the films we had in the vaults maintained by Walter Yorke. Bill Briggs visited the advertising agencies on the possible chance that they might somehow help. Eustace Adams had at length been obliged to leave us, not until he also had tried again.

Wythe scribbled columns of figures on every envelope in his pocket, every clear scrap of paper in mine and on every luncheon tablecloth, working out new ways to finance the project. He determined that with only \$50,000 we might make a go of it. That was encouraging. We were sure that we could raise that nominal sum. A few millionaires were stirred up here and there, but they pooh-poohed the thought that anything requiring less than five times that amount could be worthy of their attention. We sought interviews then with men of comfortable but less ample means. Most of these, however, were fearful of anything so speculative as motion pictures, and the others dilly-dallied with the idea until it was too late.

When the original programs had played the metropolitan area so far as they might, there were no others to replace them. Equipment depreciated with use and we could not afford major repairs. But we all obtained first-hand experience with non-theatricals which we would neither trade for much money today nor wish to repeat because the Screen Companion, for very honest reasons and with no denial of the essential merits of its plan, went into such marked decline that it was

folly to continue. We moved out of our office suite and, for a temporary refuge when the second-hand-furniture man came for the desks, downstairs to where Walter Yorke and his Edited Pictures System went steadily, dependably on. Walter made us welcome and gave us repeated practical evidences of his sympathy.

But even yet Wythe did not give up. There was Herman De Vry. The De Vry Company, which had permitted us to have a number of its standard projectors "on consignment" and therefore had that much equity in the project, agreed to wipe out the obligation and assume whatever else was owing on film rights if they could have the remaining materials for use in promoting their own sales. This was at least a kind of settlement, and it was accepted. Wythe, himself, went along to make the most of it. There wasn't room for anybody else. It was "every man for himself" then.

So, about 1925, in the De Vry New York office on West 42nd Street there arose on the ashes of the Screen Companion a modest phoenix called the Neighborhood Motion Picture Service. With that unassuming rebirth, Fred Wythe—single-handed, doing all the creative work himself—built eighteen exhibition circuits extending as far west as Harrisburg, Pennsylvania, and as far north as Binghamton, New York. He had three advertisers, including that blessed standby, Mueller's Macaroni. Hope springing perhaps more eternally in his breast than in the bosoms of some others, he presently began to see renewed opportunities for the resurrection of the larger idea. He was so sure of it, that he tried to corner the non-theatrical rights to the more important stocks of film. He took options and made heavy commitments to theatrical exchanges for their used reels.

But, after about a year, the great improvement in 16mm film stock made 35mm equipment and theatrical prints useless for this purpose. He wriggled free from the now burdensome contracts, but how he did it is a complicated story which he must tell himself. It is sufficient to say that he eventually came through intact and personally still owning the idea of the Screen Companion.

If you will think carefully about all this, you will see that it was and is an idea worth clinging to. It was distinct from the theatres; it provided an outlet for exhausted theatrical material and circulation for industrials; it stimulated the market for equipment; it made school subjects available without strain; it supported non-theatrical exchanges and projection services; it provided well-balanced programs for the "entertainment fringe;" it made available needed funds for non-theatrical production; it established a continuing, steady market. Where is there another plan which can do so much?

And now a little postscript to es-

tablish the whereabouts, a dozen years later, of some of the pioneer band not otherwise accounted for. Ward Woodriddle, in failing health, went westward to Arizona and died. A fine fellow. The world was decidedly better for having had him. Herbert Stephen joined Carlyle Ellis and me for awhile in non-theatrical production, then founded and long conducted the "Advertiser" column of the *New York Evening Post*. After that he formed his present connection as a staff writer for *Printer's Ink*. Bill Briggs became an account executive with the New York advertising agency Buchanan & Company and, years later, with Weiss & Geller, Inc. Eustace Adams developed into a voluminous short story writer and has attained the *Saturday Evening Post* level. Miss Kastl became a successful writer on fashions. Larry Fowler is on the New Rochelle police force, not far from New York City, and Harry Swartz, when last I saw him, was a picture projectionist at the Waldorf-Astoria Hotel. And Jack De Marr? Well, I have lost track of Jack; but I do know that for a long time he was first assistant to the amiable Major Arthur Procter, long executive head of the Boy Scout Federation of Greater New York.

Complaints

MOTION PICTURE exhibitors have long looked askance at activities in the non-theatrical field, and this should, of course, be quite understandable. Showing pictures for admission prices is the theatrical manager's livelihood; it is not that of the churchman or school teacher. He has much money invested in his theatre building; he has been to serious trouble and expense to conform with various laws and regulations which demand especial construction—surrounding alleys, lobbies, aisles, exits, projection booths, storage cabinets, ventilators and many other architectural necessities. He has taken out expensive licenses and pays extraordinary taxes imposed on his particular kind of business—all for the privilege of carrying it on. Naturally he resents competition by untaxed organizations which have not been obliged to meet the structural demands, to pay for similar licenses and, in general, to assume responsibilities such as his.

It stirs his indignation to see a large part of his heretofore regular audience going off, on what ought to be his most profitable evening of the week, into a tumbledown, firetrap church across the street merely that the minister or priest may keep the young persons of the parish under his eye. He resents the free show which draws the crowd at the automobile salesroom. He is openly disturbed by the ten-cent movie at the school auditorium by means of which the students expect to buy new uniforms for the hockey team. And, even when the minister counters (as he frequently does) by charging that the theatre decimated *his* congregation first, the exhibitor seems to have the weight of argument with him

when he retorts that he presents the better show.

There are many other answers by the clergy, schoolmen, parent-teacher associations and remaining non-theatrical groups, the most usual being that the exhibitor is not sufficiently particular about the influence of his pictures on the young. There are other charges by the exhibitor, too, their tenor being that his attackers are really trying to appropriate his business. But the truth seems to be that, in all the heavy, endless charges and recriminations on both sides, there are seriously vulnerable arguments; and no protestation yet has been so free of personalities and peculiar local considerations that it might be set up as a definition of justice for all parties. So, all that can matter in this connection to this history is the observation that some exhibitors try to get along amicably in their respective communities, and others are constantly warring for their rights; that certain non-theatrical leaders are forever brandishing swords and breathing fire in the presumed cause of righteousness, and others are patient and eager not to trespass on the feelings or perquisites of others. In other words, that in human nature there are kindly, tolerant persons and also extremists of more violent temper. As to the specific nature of the clash, this struggle is essentially a process of adjustment to new times and new manners. It is a mere passing detail among the countless incidental conflicts visible on the broader screen of these rapidly changing times.

In the mid-nineteen-twenties the opposition of theatrical and non-theatrical exhibitors became exceptionally tense. It might have resulted in some painful open warfare had the modern talking picture not intervened. That world-shaking innovation postponed serious hostilities for nearly a decade. But, by 1935, the militant leaders had donned their armor again and were once more wrathfully descending from their heights to compel decisions.

Protests filled the air. A. H. Shaffer, owner of the Strand Theatre, of Kausas City, charged that the showing of films every Sunday at the Community Church by the Rev. Burris Jenkins—Dr. Jenkins, by the way, had long been known as an active friend of the motion picture industry—was damaging his business, and sought an injunction against Fox Films for supplying the programs there. Exhibitors in Des Moines complained against showings of Russian motion pictures at the local First Unitarian Church. Fred Wehrenberg represented, on behalf of the theatre managers of St. Louis, and while addressing the commission in charge of the Municipal Auditorium, that the commission had been unfair in permitting the Community School Foundation to present their "competitive showings of Flaherty's "Man of Aran." The Motion Picture Exhibitors and Distributors of Canada met to consider the annoyance caused by some two hundred "hobo" projectionists who were wandering over the Dominion giving shows with their portable equipment. Regular theatre men in Wisconsin



Ed Kuykendall's unceasing war on non-theatrical competition began when he was a traveling carnival entertainer, battling small town counter-attractions for his bread.

and Michigan protested movies in the Civilian Conservation Camps because others than the C.C.C. workers were admitted, and there was begun against them in turn, a conspiracy-and-damages action by Minnie Tulverman's Royal Talking Pictures Service which supplied some of the shows.

One of the prolific sources of trouble was the insistence of the non-theatrical showman that he should be permitted to rent current pictures not in actual use by theaters at the time of his application. A 1935 case of this sort involved the organization of a Motion Picture Council in Oklahoma City to investigate charges that local exchanges would not procure desired films. The main intent was to run to earth a persistent rumor that the Publix Theatres had a contract with certain distributors designed to shut out schools, churches and independent theatres.

In Salt Lake City an especially difficult adjustment was temporarily made. For a long period, twenty-two Ward Houses of the Latter Day Saints Church had been showing films on a subscription basis whereby admission to five weekly shows was given to families of any size for one dollar per family. Protests of the local exhibitors were of no avail until the Government's National Recovery Act came into force in June. Shortly thereafter two managers, backed by the International Theatres Association, complained to their industry's Code Authority, which decided that the churches should not exhibit pictures until six months' after their professional release in that territory.

The N.R.A. code for the film industry was drafted in the summer and autumn of 1933. Article VIII, Section 8, Part 4, stated that: "It shall be unfair practice for any distributor to license the exhibition of its motion pictures for exhibition in any non-theatrical account contrary to any determination, restriction or limitation by a local grievance board

where such exhibition shall be determined by such grievance board provided for in this code to be unfair to an established motion picture theatre." However, Part 4, in Subdivision b, continued in a manner which seemed decidedly contradictory: "Nothing in this part shall be interpreted to prohibit the licensing of motion pictures for exhibition at army posts or camps, or on board ships of the United States Navy, or ships engaged in carrying passengers to foreign or domestic ports, or at educational or religious institutions, or at institutions housing 'shut-ins,' such as prisons, hospitals, orphanages, etc." I am not aware of what happened in the Salt Lake City situation after May 27, 1935 when the Supreme Court invalidated the N.R.A., but, if the behavior of other industries at the same time offer any indication, there was a prompt backslip into abhorred practices.

The storm of protests continued into 1936. In May, Philadelphia exhibitors, who claimed dependence on patronage of downtown shoppers, declared a grievance against Gimbel's Department Store, which was screening old-time films in a free one-hour show four times daily. These presentations were actually in continuation of a plan of department store release which had been worked out to exploit the New York stock film library assembled years previous by Isaac Stone and since then managed by his widow and daughter, Dorothy. The plan had begun operation in February at the James McCreery & Company store in New York City.

One finds the extreme exhibitor attitude in the manager who holds that there is no saturation point in the volume of business which may be brought into his theatre. He thinks of his establishment as the only logical and proper community recreation center, and of any competitive attraction, of any sort whatsoever, as an invader of his rights. In the truly diabolic case the exhibitor opposes the garden club's seasonal flower show, the afternoon monthly lecture at the woman's club, the community sing. In this stand he is surely wrong. Using the same argument the stage could claim a right prior to his.

The legitimate principle of being a hustler in business is to preserve the free choice of the customers, and to lead them to bestow their trade on a basis of superior values, meaning also, superior service. If there is business to be had beyond that, it is certainly not fair practice to disturb healthful customer relationships maintained by respectable competitors; it should accrue, rather, through the cultivation of neglected opportunities.

The reference to warring exhibitors and fire-breathing non-theatrical leaders has been made with specific persons in mind. On the exhibitors' side in 1935, was, for instance, Edward Kuykendall, president of the Motion Picture Theatre Owners of America. He made a speech at a New Orleans convention of that organization in February, 1935, stating that the trouble was partly the exhibitor's fault for not sufficiently encourag-

ing the interest and good will of Rotary, Kiwanis, Exchange, Lions and Women's Clubs, the American Legion, school authorities and Parent-Teacher Associations. He believed that the situation might be improved by holding back the release of theatrical films to non-theatrical groups for a long period. "We must use discretion in attacking these non-theatricals," he said, "but we must be relentless on the cheaters, including religious institutions who attack us as an industry, yet attempt to rent and run our films for profit to themselves." And, in September of the same year, in a more outspoken statement concerning the alleged threat of non-theatricals to the business of film exhibition, he proposed a boycott of equipment manufacturers who supply reproducers for non-theatrical "competitors."

As Kuykendall's organization lost a point of gain through the collapse of the N.R.A., it is a form of compensation that the champion to be named on the other side was unhorsed by the defeat of a Government bill which would have made possible a realization of her own high hopes. She was Mrs. A. Raymond Klock, motion picture chairman of the District of Columbia Congress of Parents and Teachers, Washington, D. C. The time was the spring of 1935, and in the House of Representatives Samuel B. Pettengill, of Indiana, had introduced a measure designed to end supposedly wicked motion picture trade practices known as block booking and blind selling. Among its provisions was the removal of restrictions upon types of rental.

Terry Ramsaye, editor of the *Motion Picture Herald*, wished to learn the reasons for the ardent support of the bill by the National Congress of Parents and Teachers, and telegraphed his question to Mrs. Klock. Her prompt reply was that its passage "would be an opening for a broader program which would put churches, schools and civic organizations on a basis with motion picture theatres, giving them equal opportunity to rent and exhibit the better class of photoplay." She added, among other irritations to the theatre managers generally, that, "much splendid welfare work can be financed in every community from the proceeds of motion picture exhibitions in church, school and civic auditoriums."

Early in 1936 General Motors Corporation sent forth a "caravan" educational exhibit on automobile trucks to supplement its general sales promotion campaign. Together with lectures and numerous interesting mechanical gadgets it had some motion pictures. Many theatrical exhibitors along the intended route set up an outcry based on the allegation that it would cut into their box-office receipts. Astonished by the unexpected protests, Paul Willard Garrett, director of public relations for General Motors at the headquarters office in New York, asked various film industry leaders to see the show for themselves and to

determine its non-competitive character.

Terry Ramsaye was one of those who responded. The following week he presented his opinion as an editorial in the *Motion Picture Herald*. He scouted the idea of a menace, and asked the thousands of exhibitors served by his admirable paper, if they wished to raise the point of competition by outside industries, what about the competition they were encouraging themselves when they gave so much publicity on their own screens to baseball, for instance? With



In Terry Ramsaye's comprehensive motion picture experience he seems never to have found the slightest justification for either theatrical or non-theatrical intolerance.

particular relevance to the present page, he continued:

The day has long since passed when the motion picture theatre can reasonably expect to have exclusive use of the medium of the films. The theatre is concerned with the films as a medium of entertainment, and it can demand that its function of entertainment shall be properly protected. But the motion picture is just a medium of expression, a way of saying things, and if others with something to say desire to use it nothing can prevent extension of its use. The theatre can no more expect a monopoly of the use of camera and projector than the newspaper might in an earlier day have demanded a monopoly on the linotype and the rotary press.

The Narrow View

THE advent of a really satisfactory 16mm film gave rise to the impression among exhibitors that theatrical and non-theatrical fields might be kept divided and under control on a gauge basis. The thought was that, if non-theatrical centers were to have only 16mm projection equipment, they could not use the theatrical subjects until the theatrical exchanges were ready to permit their reduction to narrow width film. This view of the case, spreading among professional exhibitors, caused a considerable abatement of their fighting spirit. Here was the solution, they seemed to feel, and it was necessary only to wait for its natural developments.

But, in their sense of new security, and possibly to hurry the anticipated curc-all, there was an immediate movement to increase the reduction of used theatrical subjects to 16mm film. Keep non-theatrical centers fed and they would not complain of being hungry. Symptomatic of what was going on was the rise of a concern called International 16mm Pictures, Inc., formed during the summer of 1931, with New York offices in the Film Center Building, 630 Ninth Avenue, Rudolph Mayer was president. The announced aim was to open a chain of 16mm exchanges over the nation for the distribution of narrow width reels on a plan of sharing profits with 16mm producers. By October three exchanges had been made definite—respectively in New York, Boston and Philadelphia. Associated with Mayer in the development were the Sparks-Withington Company, of Jackson, Michigan; the Sprague Specialities Company, of North Adams, Massachusetts; and the International Projector Company, of New York, all manufacturers of 16mm projection devices.

The year of the general blossoming of the 16mm idea, as a compromise solution of the exhibitor-non-theatrical-competitor problem, was notably 1935. There came into existence about then even a "16mm Board of Trade." A. D. Storey, a former member of the Universal Pictures publicity department, was its executive secretary. In fact, there were many interesting 16mm enterprises, and they filled the horizon so completely that commentators generally forgot about the Old Master in the narrow-width film situation, Willard B. Cook. However, for his part, he just went on in his accustomed serenity and "sawed wood" while newcomers became excited over the vision that he had seen so long before, and from which he himself had done so much to tear the veil.

About June, 1936, the year in which nineteen nations represented at Budapest approved the 16mm recommendations of the American Standards Association, Julius Singer, who had been an exchangeman with Carl Laemmle for some thirty years and had himself supervised the establishment of various important independent exchanges during the early Patents wars, moved out of the Universal Exchange headquarters in New York to found a 16mm business of his own. He called it the Social Motion Picture Corporation of New York City. Despite Singer's background of experience and current enthusiasm, he met with disappointment. He hung on for a while and then went definitely out of all motion picture business in October, 1942, when he dropped dead in a midtown theatre—quite consistently watching a movie. A pathetic note was his personal ad in the *Motion Picture Daily*, February 15, 1939, reciting his misadventures in the 16mm field and asking for a job.

(To be continued)

The Film and International Understanding

Animated Understanding

THIS Department has on more than one occasion called attention to the potentialities of the animated film in the field of international understanding, as well as in education in general. From the information discussed below, it now appears that these potentialities, like the cartoons themselves, are becoming animated with the life and action of activity and reality.

Walt Disney's Message In a recent message to his employees who are in the services Mr. Disney said:

"Working, as we never worked before, on films for the army and navy, we are thinking of the time when you are coming back. Animation is proving, with war films, that it can help with major problems. The lessons learned, you will apply constructively in solving the problems of peace."

"Making films for the development of better understanding between North and South America, we look forward to similar work on a world-wide scale. New and better types of educational motion pictures must give cohesion to this torn earth. Light for China and India must reach their millions through the projection machine. Science, Economics and Industry must be given a voice which all can understand. With these and a thousand other problems, the motion picture can be more helpful than any other force.

"This is the work to which you will return with the ending of war. It is an important part of the work to be done, a good thought to hold. Using the ways and means which the art of animation is acquiring through films for war, you will make constructive educational films for peace."

Animation's Expanding Scope That the world-wide plans referred to above are not idle dreams is indicated by the increasing variety of training films and other films in which Disney's technique is being used. His work for the Coordinator of Inter-American Affairs is hemisphere-wide in scope. Subjects for the encouragement of hemispheric cooperation include health, agriculture and industry, as well as culture and folklore, music and romance.

Conferring recently at the studio were Dr. Enrique S. de Lozada, special advisor, and Kenneth Holland, director of the department of education at the Coordinator's office; Dr. Hernane Tavares de Sa, of the University of Sao Paulo, Brazil; Jorge Delano, Santiago, Chile; and Jackson Leighter, from the Coordinator's Hollywood office.

Professor Clemente Olvera y Soto, one of Mexico's foremost authorities on agriculture, visited the studio and discussed educational films.

Jack Cutting and Bill Cottrell, of Disney's Foreign Relations Department, were touring Central America

Edited by DR. JOHN E. DUGAN

Haddon Heights, New Jersey, Schools

to request advice and gather information concerning educational films. Preliminary work for a forthcoming picture about Cuba has been under way.

Animated Film Seminar Plans have been discussed for a seminar to be held at the studio. Here educators from the Americas might meet to discuss educational film subjects and to further the understanding of health and education problems common to the Americas.

Educational Animation Fundamental to all our discussion, however, is the film itself. How is an animated educational film made? How does an idea take on action and come to life? Is any special procedure followed? Bob Carr of the Disney staff has this to say:

"Here at the Walt Disney Studio, now the largest single producer of educational films in the world, we first make a careful analysis of the exact educational situation in which the proposed film is to be exhibited. Is it for classroom use, theatre release, or exhibition under private auspices? Exactly who will comprise the audience? What are their ages, their attitude toward the instruction offered? What do they really know about the subject?"

"From this foundation, Walt Disney's story crews shape their material specifically for the intended audience, building in as much or as little entertainment value as will be required to put that specific subject across to a definite audience. A film for Naval cadets, eager for battle and knowing that victory depends upon how well they learn their lessons, is found to require very little garnishment, for the film is shown in an ideal educational situation in which the students are in a high state of receptivity and concentration. But how different is the problem of selling sanitation to a half-wild Indian, who is under no compulsion to stand in the village street and look at the outdoor movie unless the film itself wins and holds him.

"In this case we invent an interesting little story, clear and vivid, made up of elements the audience recognizes. With music and color we appeal to their emotions and to their imagination, holding their interest long enough to implant the few simple lessons of the film."

Can these films which seek "to implant the few simple lessons" help to reconstruct the peace and understanding of the world? Walt Disney believes mightily that they can, and we are inclined to agree with him. After all, it is the "few simple lessons" in the history of mankind which have moved them most mightily to action and to understanding.

The Sixth Annual Meeting of the Midwestern Forum on Audio-Visual Teaching Aids

Summarized by

ABRAM W. VANDERMEER, Ph.D.
The University of Chicago "

THE contributions of audio-visual teaching materials in a world at war was the theme of the Sixth Annual meeting of the Midwestern Forum on Audio-Visual Teaching Aids held July 23rd and 24th at the University of Chicago. In addition to the displays of some twenty-five dealers in audio-visual materials and equipment, three general sessions were held. Each session dealt with contributions of audio-visual aids to one of the three phases of the war effort: civilian morale, industrial education, and military training. Departing somewhat from the pattern established in previous meetings, there were no demonstrations of actual techniques for using films, slides, and the like. Instead, an attempt was made to show something of the wide range of new uses of audio-visual aids, and to indicate some of the important new developments in the field.

The Use of Motion Pictures in Developing an Understanding of the War

Mr. L. C. Larson of Indiana University presided over the Friday evening meeting, which began by showings of sound motion pictures from the Office of the Coordinator of Inter-American Affairs, the National Film Board of Canada, the British Information Service, and the U. S. Office of War Information. Mr. William McHenry of the Educational Film and Recordings Institute described the film program of the Office of the Coordinator of Inter-American Affairs. The two-fold nature of the Coordinator's program was outlined clearly as Mr. McHenry told how films are being used to give information about the United States of North America to the peoples of Latin America as well as to inform citizens of this country concerning their neighbors south of the border. Mr. McHenry said that in producing these films, great emphasis is placed upon making them entertaining. Only the barest facts are included in each subject because of the magnitude and complexity of Latin America. Militarily, the films are helping to protect our weaker southern flank against the Axis by forming a body of opinion favorable to the Allied Cause. At the same time, by developing a feeling of friendliness and by encouraging cooperation among the nations of the Western Hemisphere, films from the Coordinator's Office are helping to make possible a better post-war world.

Thomas Hodge of the British Information Service described the use of films in developing an understanding of the war in Britain. "It is our philosophy," said Mr. Hodge, "that the people will cooperate with administration and support the war effort in direct proportion to their understanding of the war. Films of the British Information Service have therefore been produced to develop understandings basic to the prosecution of the war. These films contain no exhortation. They do not say that this or that should or should not

be done. Rather, each film attempts to describe a problem and to show how people are getting together in group action to do something about the problem. In some cases, typical, successful solutions to problems growing out of the war are shown. In other cases, cooperative efforts of citizen groups in attempting to find solutions themselves form the central theme of the film." Mr. Hodge's points were admirably demonstrated in the film, *Via Persia*.

The program of the official motion picture agency of Canada, the National Film Board, was described at some length by Mr. Wesley Greene of that organization. The successful centralization of resources for producing, distributing, and utilizing visual materials that has been accomplished in Canada stands in marked contrast to the relatively high degree of decentralization which characterizes the activities of the United States Government in the audio-visual field. Mr. C. R. Reagan described the defunct film program of the U. S. Office of War Information, and pointed out some desirable trends should such an agency again be re-established to carry on a program of audio-visual education.

The Contribution of Visual Aids to the War

Meetings were held in the morning and afternoon of Saturday, July 24th. The morning meeting, over which Mr. Harry E. Erickson of RCA presided, was divided between a discussion of visual aids in military training, and demonstrations and statements of newer developments in the field of audio-visual materials. Lieutenant, Colonel G. McGuire Pierce of the United States Marine Corps told of the use of audio-visual aids in combat training of the fighting Marine. He stated that complete dependence upon any single type of aid is out-of-the-question in military education; instead, the peculiar contributions of each type of material that make it especially effective for a given training job are utilized to the fullest extent. Thus, everything from sand tables, models, and dioramas to sound filmstrips and motion pictures are used in the training of the fighting Marine. To illustrate his point, Lieutenant-Colonel Pierce showed a 35mm filmstrip and a 16mm sound motion picture, both of which are regularly used in the Marine Corps training program.

The second half of the Saturday morning meeting was given over to demonstrations and discussions of new developments in audio-visual materials relating to the war effort. Materials for pre-induction training were discussed by Mr. A. J. McClelland of Erpi Classroom Films. As illustrative of a wide-range of such teaching aids, one of a new series on radio was shown to the group. Mr. Curt Dechert of the Jam Handy Organization presented the findings of a questionnaire study of the factors inhibiting the use of audio-visual

(Concluded on page 252)



Pertinent Pictures

Left: "Invasion Convoy — Africa-bound" was the public's first choice among the fifty great war photographs exhibited in The Graflex War Picture Show. The winning picture is an unusual aerial view taken through the clouds of the U. S. African convoy, the largest mass movement of men and ships in the history of the world.

(U. S. Navy Photo)

Below: Lt. Harold R. Fleck, USNR, goes into action with his ship at Sicily. Lt. Fleck was President of the Vaporate Company, New York City, before the war.



Above: Production crew at work on a documentary film about TVA which will be released in foreign countries by the Overseas Motion Picture Branch of the Office of War Information. Captain Traube of the Signal Corps directed the film.

Right: A new important Navy development is the "Navy Gunnery Trainer"—a special unit developed by Lt. Commander D. L. Hibbard, USNR, Special Devices Section in the Bureau of Aeronautics, manufactured by the Jam Handy Organization and built around the Ampro Dual 16mm projectors. This visual training device improves the quality of U. S. aerial gunnery by providing machine gun practice under simulated aerial battle conditions. Against a silver screen there is projected the moving figure of an enemy plane, at which realistically the trainee "blasts away." A visual scoring device permits the instructor to observe the accuracy of the trainee's aim.



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Annual Meeting of Midwestern Forum

(Concluded from page 248)

materials by teachers. In general, the study suggested that the most serious hindrances are those involved in securing materials and administering and operating equipment. Mr. E. C. Dent of the Society for Visual Education described several new developments in still projection materials. Three-dimensional projection was described and explained. The availability of the Coronet Magazine Picture Stories in filmstrips was announced. Materials and equipment for teaching aircraft identification by the WEFT method were described and demonstrated. Finally, the outlook on the availability of projection equipment for pre-induction courses was touched upon briefly.

Contribution of Visual Aids to Industry and Education

The uses of audio-visual materials in industry was the theme of the Saturday afternoon meeting, presided over by Mr. Alvin B. Roberts, Principal, Haw Creek Township High School, Gilson, Illinois. Mr. William Kruse of the Bell and Howell Company talked on specialized uses of visual materials in industry. In emphasizing his statement that no single audio-visual aid has a right to unrestricted preference in industrial training, Mr. Kruse cited Russian use of motion pictures on servicing and assembling American airplanes and tanks, the use of illustrations and diagrams in training lens grinders, and the importance of motion pictures in building morale among individual workers.

An experimental study of the economy of time in industrial training through the use of sound motion pictures was reported by Abram VanderMeer of the University of Chicago. The specific hypothesis tested in the study was that prospective lathe operators whose training included the integrated use of motion pictures would learn the various skills to the required degree of proficiency in less time than those whose training did not include such aids. Approximately ninety-five engine lathe trainees of the Amertorp Naval Ordnance Plant acted as subjects for the experiment. Half of the trainees were taught by a method which included a carefully worked out series of lessons based upon United States Office of Education training films. The other half of the trainees were taught by the conventional lecture-demonstration-reading method identical with that used in the film group with the exception that the film lessons were omitted. Groups were equated in terms of motor ability, mathematical skill, and technical information at the beginning of the experimental period. On the basis of individual time records it was observed that the film groups on the average finished to rigid, objective specifications each of twelve practice jobs on the lathe in from 50 to 85 per cent of the time required by non-film groups on identical jobs. On the average, the film group had fewer rejections, which indicates that their superior speed in learning was accompanied by equal, if not greater, accuracy of work. This also shows that

speed did not require sacrifice materials. Furthermore, the superiority of the film groups was greater on the more difficult lathe operations than it was on the simpler operations which allowed larger tolerances.

Mr. Floyd Brooker of the United States Office of Education spoke on the responsibilities of executives and administrators for the wider use of audio-visual aids. The first pre-requisite, said Mr. Brooker, is to provide an adequate budget for the procurement of materials. However, even with adequate materials, leadership in efficient utilization must be supplied if the optimum value is to be obtained from them. Finally, the use of audio-visual materials should be facilitated by the removal of the complicated and tedious details so often connected with getting a class, a projector, and a visual aid together at the proper time. These last two responsibilities can best be met, said Mr. Brooker, by appointing a well qualified person to act as director of audio-visual education.

Summary

The meeting closed with a summary statement by Mr. William Reavis of the University of Chicago. Mr. Reavis explained that difficulties of housing and transportation, together with a desire to make the meeting more easily available to school administrators, had been responsible for the fact that this year's Forum meetings were held in July instead of early spring as has been the practice in previous years. An analysis of the registrations at the meetings revealed that the largest single group represented was the school administrators.

Approximately two hundred and twenty-five registered for the Forum, but it was estimated that the actual attendance exceeded this figure considerably. The largest number came from Illinois and Indiana, but twenty-five states were represented by one or more registrants. In addition to school administrators, there were large groups of teachers and audio-visual dealers in attendance. Instructors in higher institutions led in attendance among teachers. The presence of sizeable numbers of representatives of industry and the armed forces provides evidence of the interest of these groups in the Forum. Confirming previous experience, it was evident that the Midwestern Forum groups duplicate relatively little of those attending meetings of the Department of Visual Instruction since only about one in seven Midwestern Forum registrants indicated membership in the other organization.

The reactions to the 1943 Forum meeting that have come to the attention of the author have been almost unanimously favorable. The program was perhaps the most varied to be offered in recent years, and therefore it contained much material of significance for the several professional interest groups attending. The general feeling was that the variety of uses of audio-visual aids described and demonstrated in the two-day meeting was a significant sign of the increasing importance of these materials in training and in education.



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SOCIETY FOR VISUAL EDUCATION, Inc., 100 East Ohio Street, Chicago 11, Illinois

The Literature in Visual Instruction

A Monthly Digest

Conducted by **ETTA SCHNEIDER**

ADMINISTRATION

Planning a Visual Center.—Lt. James P. Fitzwater, formerly Lake View High School, Chicago—*Nation's Schools*, 32:58. August, 1943.

Floor plans supplement the description of a recommended Audio-Visual Center in a high school. The proposal calls for a coordinator of visual instruction, working with a secretary and student staff. The Center includes a projection room with seating capacity of 140, adjoining the main office, preview room, library-conference room and coordinator's office. With two projectors enclosed in booths, one for group showings and one for previews, there is a minimum of wear on the equipment.

FILM PRODUCTION

The Basic English Teaching Films.—Mary L. Guyton, State Department of Education, Boston—*Adult Education Bulletin*, 7:118 April, 1943.

The possibilities of teaching basic English in a meaningful and lasting way are being studied by I. A. Richards, with the cooperation of the Walt Disney Studios, under a Rockefeller Foundation grant.

By this plan, there would be a course of twenty reels, each lasting slightly less than ten minutes. About five hundred basic words and their use would thus be demonstrated by animated figures. One test reel has been completed.

SLIDEFILMS

The Probable Role of the Soundslide Film in Postwar Education.—Ellsworth C. Dent—*American School Board Journal*, 107:35 July, 1943.

An abstract of an address at the Conference on Radio in Education, held last May at Columbus, Ohio.

There is every indication that slidefilms—with and without sound accompaniment—will be used more generally in post-war education than any other type of mechanical aid to classroom instruction. This statement is made after full consideration of the ever increasing use of motion pictures, recordings, transcriptions, and radio programs.

War training is making intensive use of the soundslide film, with notable results. Some have indicated that training time has been reduced by 40%. Airplane recognition slides help to develop almost instantaneous recognition.

It is estimated that there are now 125,000 or more slidefilm projectors in use in schools. Auxiliary sound apparatus will be provided after the war, as well as educational transcriptions to accompany slidefilms.

RADIO and RECORDINGS

A New Clearing House for Educational Recordings: 4-page circular. New York University Film Library, Recordings Division, 152 West 42nd St., New York City.

The Recordings Division of the American Council on Education has been added to the New York University Film Library. This circular lists educational recordings available on social and economic problems, literature, languages, United States history, and science for the enrichment of class and group discussion.

This Division will continue to make available recordings on educational subjects, to evaluate recordings offered by various agencies, to encourage the production of educational recordings, to help teachers and discussion groups select recordings for their programs, to prepare and distribute selected lists of recordings, and to fill orders for them.

High School on the Air.—K. Duane Hurley, Marysville (Cal.) Union High School—*Sierra Educational News*, 39:9 June, 1943.

An extensive broadcasting program from the local station is conducted three times each week. The campus broadcasting station is connected with the local commercial station's transmitter. All technical work involved in broadcasting, however, is done by students. Thus, vocational training in the various aspects of radio work is afforded in the high school.

We're Wondering.—Georgiana K. Browne, Radio Supervisor, Ventura Co. (Cal.)—*Sierra Educational News*, 39:26 June, 1943.

An account of radio programs which are planned and executed by intermediate grade children.

PERIODICALS

Sight and Sound.—Summer, 1943—British Film Institute, London.

The development of filmstrips for education in England is described in "Using the Film Strip," by A. Arkinstall, headmaster of a boys' school in Watford, (p. 19)

A 250-watt projector with changeable lenses allows for auditorium and classroom use (a tri-purpose type of machine is described). For preview, a viewer is available for the teacher. The article concludes with an appeal for more and better film strip materials.

* * *

An interesting development in photoplay appreciation is described on p. 21. One of the theatre chains has initiated Cinema Clubs for Boys and Girls whereby selected matinee programs will be supplemented by educational films or cartoon-type of slides. Children's committees of old boys and girls will act as monitors, will visit ill members, and promote worthwhile activities among the members.

The use of films for rural education in Essex is described by B. E. Lawrence on page 14. Mobile vans remain within a given district for a few weeks during which time the films are planned with the teachers. One van generates power for the projector.

Lack of darkening facilities and teachers inexperience in applying films to the curriculum are important problems. Suitable films for elementary grades are needed, and not necessarily sound films.

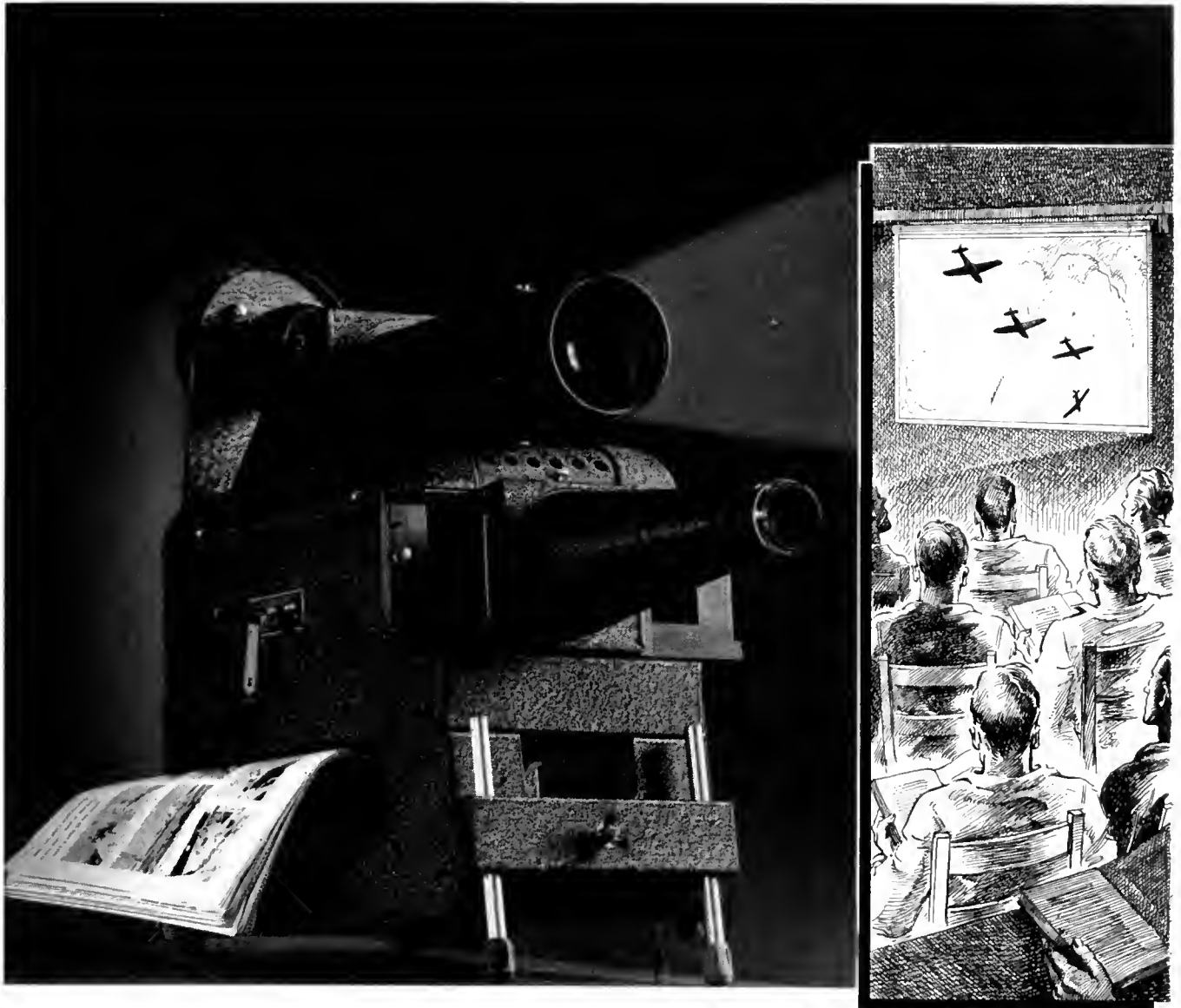
SOURCES OF INFORMATION

French Films for American Schools: a selected list of sixteen titles.—A. S. Ackerman, comp.—*French Review*, 16:355-7 February, 1943.

Science.—compiled by George E. Flimlin, High School, North Arlington, N. J.—available from Audio-Visual and Teaching Aids Service, N. J. State Teachers College, Upper Montclair, N. J. 43 pp. mimeo. 1943. 75c.

An excellent list of audio visual and teaching aids intended to supplement the teaching of General Science in all grades. The material is grouped under two main classifications: "Science in General," which includes Nature Study and Physics, and "Contributions of Science to Our Daily Life." This second group, which constitutes the greater part of the publication, is subdivided into "Science in Farm and Garden," "Science in Industry," "Science in the Home," and "Science in Warfare."

This compilation of teaching aids is offered as this college's second contribution to the program of education in wartime. The first in this series covered the subject "Flying and Weather."



“Target for Tonight”

In the “Ready Rooms” of aircraft carriers, in flight quarters at aviation land bases, in classrooms for maintenance instruction courses, projection instruments are performing vital services in the war of today.

Of the various types of Spencer projectors suitable for these tasks, the VA Delineascope has been especially useful since it is capable of projecting slides or opaque material, such as

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SCHOOL MADE MOTION PICTURES

By **HARDY R. FINCH**

Head of the English Department
Greenwich High School, Greenwich, Conn.

A Documentary Film in 8mm

ALTHOUGH the sixteen millimeter film is used by most school film producers today, practical films may be made on 8mm stock for showing before small audiences.

A practical 8mm film is *Looking Forward*, a 1200-foot documentary showing the present program of the Department of Hygiene (Women), of Brooklyn College. Elizabeth M. Pierce and Marian M. Manico were co-producers. Titles for the film were made by Arturo Sofu.

The aim of the picture was "to record, through the medium of the motion picture, a program, built on principles of healthful living, which is now open to the entire student body of Brooklyn College (one of the four City Colleges of the City of New York.)"

Miss Pierce's outline of the film is given below:

Reel I. Part I. Introduction.

General Views, Campus, Academic Buildings, Library, Gymnasium, Students entering Gymnasium, Hygiene Office, close-up of Head of the Department, Department of Secretary, Students making appointments.

Part II. Medical Examination (Required of all entering freshmen)

Identification photograph, hair and skin, weight and height, posture and feet, Snellen Chart vision test, Audiometer hearing test, blood pressure, examination by M.D., final check on findings by M.D., lung X-ray (not shown in this film)

Part III. Required Courses

- A. *General Hygiene*. "A course in personal hygiene including a study of the care of the systems of the body; the prevention of infectious diseases; the elements of diet and nutrition."*
Class and instructor demonstrating mannikin and skeleton.
- B. *Physical Education* (Freshman) "Self testing activities; team games; rhythms; folk dancing; social dancing; etc."*
Laboratory phase of hygiene, showing general view of the class, taking attendance, introductory gymnastics, games.

Reel II. Part III.

- B. (continued)
Folk Dancing, First Aid Demonstration.
- C. *Physical Education* (Sophomores) "Students are required to select one of the following:" Fencing, Archery, Hockey, Softball, Tennis, Badminton, Basketball, Modern Dancing and use of Percussion Instruments, Swimming (See Reel III.)

Reel III.

- C. (continued) Swimming
Test, steps in learning the crawl stroke, diving, sterilizer and towel service.
- D. *Modified Courses*. "Required of those students whose physical condition disqualifies them for any of the above." Exercises, Deck Tennis, Shuffleboard, Ping-pong, Resting.

With a question box on the making of school film productions, conducted by

DONALD A. ELDRIDGE,
Wesleyan University, Middletown, Conn.

Part IV. Posture and Remedial Gymnastics.

Relationship of body mechanics to posture.
Class and individual demonstration of corrective exercises.

Part V. Medical Services

Medical Office, Infirmary, Doctor, Nurse, Patients, Basal Metabolism, (Benedict-Roth Spirometer.)

Reel IV. Part VI. Elective Courses of Study

- A. *Physiology*.
Supply Room, Elementary Laboratory, Urine Analysis, Dissection of gastrocnemius muscle of frog, Measuring muscle load of frog muscle, Measuring hunger contraction with stomach tube, Eye dissection, Cleaning and storing equipment, Nutrition study showing rats raised with diet deficiencies.
- B. *Home Economics*. Three recitations a week and three hours of field or laboratory work.
 1. The Home and its Furnishings. (not shown in this film.)
 2. Fabrics and Clothing.
"Textile fibres, their production and preparation for weaving; dyes and dying; history and hygiene of clothing; materials and color in costume." (not shown in this film.) *
 3. Food Products.
"Sources, preparation and manufacture of food materials; food laws and food inspection." *

Reel V. Part VII. Extra-Curricular and Allied Activities

"The Department of Hygiene fosters various intra-mural and intercollegiate sports including baseball, basketball, handball, field hockey, swimming, tennis, archery, fencing."

- A. Athletic Association Board Meeting.
- B. Hockey Game.
- C. Basketball Game.
- D. Fencing Intercollegiates.
- E. Water Ballet.

Reel VI.

- F. Modern Dance Recital.
- G. Defense Day Demonstration.
 1. Wall Climbing. (men)
 2. Net Jumping. (men)
 3. Mass Exercises. (men and women)

Illinois University Filmed

Visual Aids Service, University of Illinois, Urbana, Ill. has a new 16mm. color sound film entitled *Marching Illini*—which tells a story of the University of Illinois, a vast laboratory of science and citizenship, serving in war as well as in peace. It emphasizes that the university at war is essentially the same as the university at peace—preparing men and women to do the work of the world, and if the work is war, then they are prepared to carry on war. A great university is marching forward in its learning and in developing its students. The film has a running time of 32 minutes. It is available without charge.

*indicates quotations from the Brooklyn College Bulletin for 1942-43.

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COMBINING SIGHT and SOUND



"The Engulfed Cathedral" as illustrated by Danny Hall for the Janssen production.

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"THE ENGULFED CATHEDRAL"

by CLAUDE DEBUSSY

Dramatic portrayal of the legend of the Cathedral which disappeared beneath the waves.

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. . . a dream . . . a boy and girl
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The story of a hen . . . who is "all out for Victory."



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Treasured possessions for home or classroom, these famed mural maps by Miguel Covarrubias were first shown in the Pacific House, theme building of the San Francisco World Fair. Scientific accuracy is combined with artistic directness in this painstaking study of Pacific ethnology, economy, art, botany, zoology, native housing and transportation. Unusual versatility makes these maps decorative, as pictures; important as visual education; stimulating, as an insight into a vital world area.

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Write us for further details.

Pasadena School Productions

A listing of the 16mm films produced by the Pasadena, California, City Schools has been furnished to this department by Mr. Harry H. Haworth of the schools' library and visual service. For the convenience of schools wishing to show the Pasadena films, Mr. Haworth has included nominal rental fees in his film summaries quoted below.

They Can Help—23 min., sound, \$3.00—produced by the Pasadena City Schools under the sponsorship of the Junior Chamber of Commerce, to show the scope, the resources, and the results obtained by the Pasadena Junior College Employment Bureau.

Art in Living—4 reels, silent, \$3.00, Junior High School. An attempt is made in this picture to show how a modern art curriculum is used to train students to meet the problems of our modern world.

Scratchfoot Ranch—a first grade unit and *Junior Citrus Corporation*, a third grade unit, 1 reel, silent, \$1.00. The first graders "develop" their ranch in the gardens next to their bungalow school room and pick and sell their crop of figs. As second and third graders they found an old citrus tree in their garden which needed pruning, spraying, and fumigating. This led them to study of the citrus industry.

We and Our Health—1 reel, silent, \$1.00, a third grade unit record of a feeding experiment showing the effect of properly balanced diet upon the growth of young white rats with application to the children.

The Story of a Wool Blanket—1 reel, silent, \$1.00—a fourth grade unit, which shows the children going through the various steps in washing, carding, spinning, and weaving of a small blanket.

The Romance of Exploration—3 reels, silent, \$3.00—a sixth grade unit, showing the steps involved in preparing this unit. The development of language, spelling, and arithmetic. The writing and preparation of an original pageant and the record of final presentation of the pageant in the school auditorium.

For further information regarding terms of rental, write directly to Harry H. Haworth, Pasadena Schools, 1501 East Villa Street, Pasadena, California.

QUESTION BOX ON SCHOOL FILM PRODUCTION

IN THIS column last spring we attempted to answer a question concerning the importance and function of a haze filter with out-door Kodachrome film. In reply to this, Mr. C. Edward Graves, of Arcata, California, offers the following account of his experience, which will interest readers who have occasion to use Kodachrome, particularly for mountain scenery. Mr. Graves writes:

"I have been using both movie and still kodachrome ever since it first came out, especially the 35mm stills. In the summer of 1939 I decided to experiment with the use of haze filters. I was working in the Yosemite High Sierra that summer. I made shot after shot with both haze filter and without filter. At the end of the season I was so convinced that the results of work with the filter were valueless that I have discarded it ever since. This last summer I was with a friend who kept his haze filter on his lens all the time, as you suggest. I used no filter. We made many similar shots from the same viewpoint. On comparing results at the end of the summer even he was convinced that the filter actually spoiled many shots from a pictorial standpoint. Of course for aerial photography or in cases where you want clear definition above all else, the filter helps. Its main disadvantage is that by removing the haze which is natural in the high mountains and is a definite part of mountain scenery, you ruin the perspective by eliminating the different planes. For instance, in a view across the canyon toward a distant cliff, when you use the filter, the canyon walls and the distant cliff all merge into one, whereas without the filter the natural haze in the atmosphere makes the canyon come forward into the foreground, or rather into its proper place in the composition while the cliff recedes into its proper place in the background. Your answer was therefore both right and wrong, depending on whether you want faithful and artistic pictorial effects or merely clear detail (which is not natural in the mountains)."

Are there other readers who would like to add accounts of their experiences to this discussion?

Pacific Northwest Audio-Visual Conference

(Report submitted by MR. CURTIS REID,
Head, Department of Visual Instruction,
Oregon State System of High Education)

The Third Pacific Northwest Audio-Visual Education Conference was held in Portland on June 17-18, 1943, with well known speakers from the educational film world and from the radio industry. Over two hundred teachers and professional people attended the sessions that were, on this occasion, primarily devoted to the utilization of mechanical aids to teaching. Among those participating in the program were Paul Cox, West Coast Representative of the Erpi Classroom Films, Inc.; George Jennings, Acting Director of the Chicago Round Table; Glenn Jones, Director of General Extension, State College of Washington; Louis Hill, Coordinator, Visual Aids, U. S. Army; Dora Scheffsky, Supervisor of Teaching, Oregon College of Education; and Kenneth Wood, Instructor in Speech, University of Oregon.

The conference was highlighted by an apparent difference in ideologies between those representing the film group and those engaged in radio. The former stressed the need for minute detail and meticulous accuracy in the presentation of historical material, while the latter favored a more dramatic treatment of the same material. Where those in film looked upon their medium as a valuable teaching device in itself, the people in radio conceived their function to be that primarily of the stimulation of interest in a given subject field. Of course the two views are not incompatible. Certainly one can see how the differing emphasis might develop since radio programs are devised for one time use only, while films are frequently repeated for further study and the rechecking for details and ideas.

Mr. Wood opened the session on "Radio in Education" with a discussion of the use of radio workshops in the public schools. While expressing the need for high quality productions for actual broadcast, he emphasized that much can be done in the school with seemingly simple equipment. Mr. George Jennings reported on the extensive activity in classroom use of radio in a large metropolitan school system. Mr. Jennings discussed methods of collaboration in the planning and executing of program series. He emphasized the importance of giving assistance in utilization to the teachers and enumerated ways in which it was accomplished. He expressed the need for dramatic and stimulating forms of presentations with prime emphasis on stimulation rather than concentrated educational content.

During the session on "Training with Sound Motion Pictures," Mr. Hill reviewed the history of motion pictures in the schools of the Pacific Northwest. Continuing, he compared the effectiveness of training in the armed forces through the use of films with that received by the army in the last war. Mr. Paul Cox talked on the "Selection of Subjects and the Production of Educational Motion Pictures." Problems met in the fitting of scripts to general curricula, in the filming of natural science subjects, in expeditions to foreign lands were outlined.

(Concluded on page 269)

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NEW FILMS OF THE MONTH

As They Look to A Teacher Committee

Conducted by **L. C. LARSON**
Instructor in School of Education
Consultant in Audio-Visual Aids
Indiana University, Bloomington

Assisted by **CAROLYN GUSS**
and **VIOLET COTTINGHAM**
Extension Division
Indiana University, Bloomington

Far Western States

(Erpi Classroom Films, Inc., 1841 Broadway, New York City) 11 minutes, 16mm sound. Sale price \$50.00 less 10% educational discount. Apply to producer for rental sources. Discussion guide available.

In this film relief maps show that the Far Western states, divided roughly into the Pacific Northwest and Southwest, vary greatly as to climate, rainfall, surface, people, products, and occupations. Scenes of Hollywood studios typify the modernity of the Far West while scenes of the giant sequoias remind one of the age of the region. To emphasize further the contrasts in this region, the film shows Mt. Whitney, highest point in the United States, and Death Valley, less than eighty miles away, the lowest point in our country. Animated maps point up the chief population centers of the Far West and close-ups of individuals reveal the different racial stocks in this region.

After presenting an all-over view of the region, the film in successive sequences treats the chief assets of the Pacific North and the Southwest. The first deals with mining. Maps show where the different mineral deposits are located. Scenes of Sutter's Fort, of ghost towns, and of the old prospectors panning gold are shown as a contrast to the modern—though less romantic—methods of placer mining. The second presents the forest of oil derricks in southwest California. This sequence concludes with a map showing the products in which California ranks first or very high. The third sequence presents the lumbering industry of the Pacific Northwest. Again a map is used to explain the relation between the mountains and the rainfall in the distribution of timber lands.

Diagrams and maps show that the Northwest leads in the production of apples, wheat, and fish while the Southwest produces more tropical fruits and vegetables. Diagrams indicate the location of the Inland Empire, the San Joaquin Valley, and the Imperial Valley. To provide irrigation for the dry lands and to make electricity as cheap as possible, huge dams have been constructed. Grand Coulee Dam in Washington is an example. The Far West is also using this cheap hydro-electric power to build its own manufacturing and processing plants.

As a conclusion, the film presents two maps: one summarizes the wealth of the Far West by showing the many products; the other, an animated map, illustrates the

products that all regions exchange, thereby emphasizing the interdependence of all six geographical and social regions of the United States.

Committee Appraisal: One of a series of six films which deal with the geographically and culturally related regions of the United States. The film gives a good over-all picture of the natural, industrial, and human resources of the Far Western States. Teachers will find the series to be excellent films for use in classes in geography and social studies.

South of the Border

(Office of the Coordinator of Inter-American Affairs, 444 Madison Avenue, New York City) 40 minutes, 16mm. sound, kodachrome. Produced by Walt Disney and his staff. Apply to distributor for a list of depositories and terms governing purchase of prints.

The film follows Walt Disney and his crew on a tour of South and Central America. Their impressions and experiences as they travelled from country to country are recorded through live action and cartoons. Their first stop was Brazil's beautiful capital, where Joe Carioca, the parrot who is a figure of Brazilian comedy, joined the other Disney creations. From there, they went to Montevideo and then to Buenos Aires, where they took time off to go to an estancia for a barbecue and an opportunity to see some of the native Argentine dances. They flew over the Andes to Santiago, Chile, and from there up the west coast through Peru, Colombia, Bolivia, and Venezuela. During all this, they found enough material for numerous drawings, sketches and cartoons. Amusing sequences show Donald Duck at Lake Titicaca and Pluto in the Argentine, where he learns the intricacies of a gaucho's wardrobe. After a visit to Mexico the film ends with bewildered customs officials looking through Indian blankets, sketches, pottery, silver, rugs, and scores of other souvenirs which were brought up from the countries "South of the Border."

Committee Appraisal: The film is essentially a Walt Disney travelogue which illustrates his ability to create animated cartoons that portray the salient factors of a situation. It heightens an understanding of an appreciation for the people and customs of South America. The film is excellent for art classes and general assembly programs both on the elementary and high school level and as an entertainment feature for adult social, cultural, and business groups.

Food—Weapon of Conquest

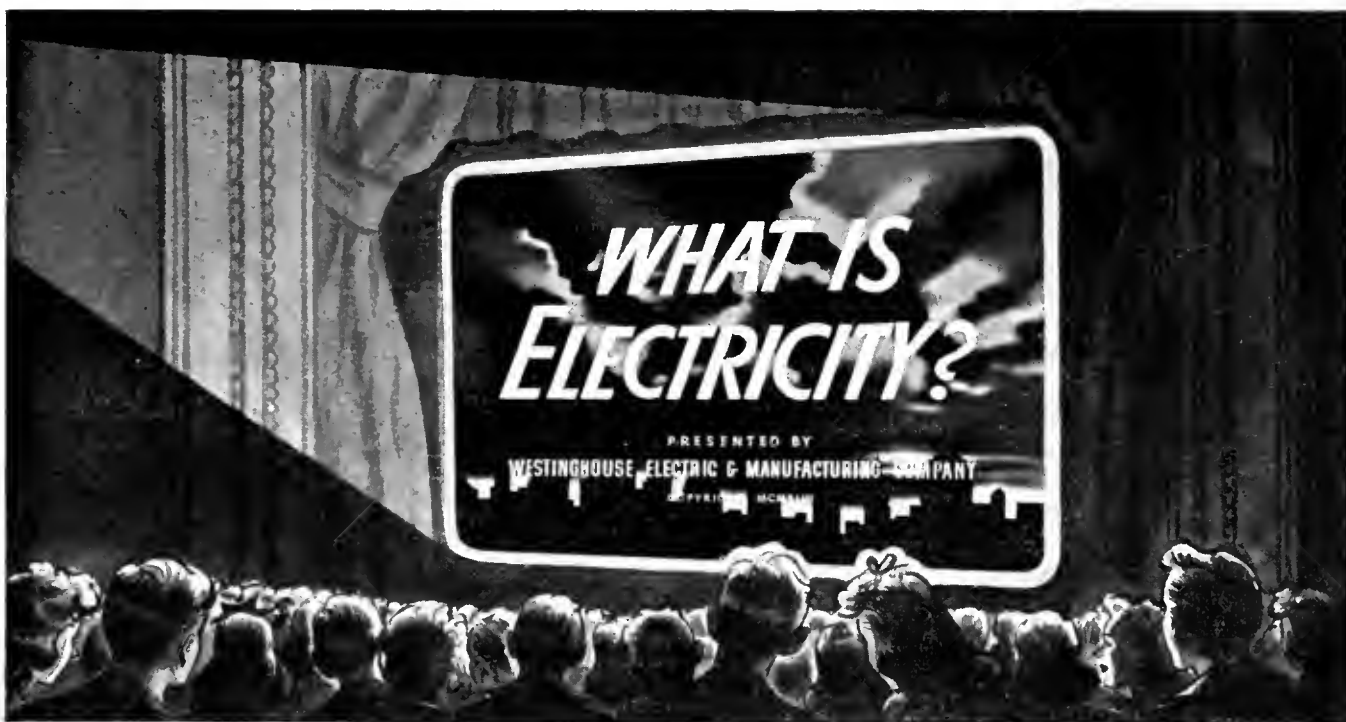
(Educational Film Library Association, 45 Rockefeller Plaza, New York, 20, New York) 20 minutes, 16mm. sound. Sale price \$35. Apply to E. F. L. A. for rental sources. Discussion guide available.

Opening scenes contrast American housewives carefully selecting proper foods from well-stocked grocery shelves with starving Europeans suffering in bread lines for the meager dole which might fall their lot. Allied leaders are shown discussing the problem of providing for an equitable distribution of food among the Allies. Cargo ships export food-stuffs from America to Russia and Britain. In addition to the fact that America must contribute to providing food for other countries, the film emphasizes that Americans must be well nourished and that huge fields of Canadian

(Continued on page 262)

This monthly page of reviews is conducted for the benefit of educational film producers and users alike. The comments and criticisms of both are cordially invited.

Producers wishing to have new films reviewed on this page should write L. C. Larson, Indiana University, Bloomington, Indiana, giving details as to length, content, date on which the film was issued, basis of availability, prices, producer, and distributor. They will be informed of the first open date when the Teacher Committee will review the films. The only cost to producers for the service is the cost of transporting the prints to and from Bloomington. *This Cost Must Be Borne By The Producers.*



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Never before has a knowledge of electricity been so important to every American.

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In regular and adult classes, schools are providing for hundreds of thousands of men and women and boys and girls who are studying electricity, to help them do their jobs better, to prepare them for army or navy or industry.

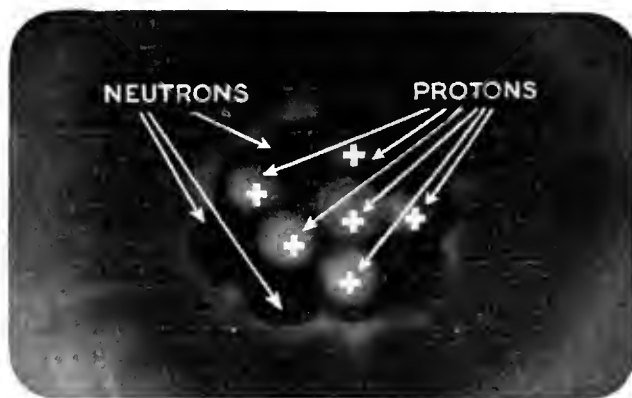
They all want—and need—more than simple instruction on common uses of electricity. They want to know the fundamental facts on which these uses are based—the theory and principles, as well as the practical applications.

Then, when the occasion arises, they can apply this knowledge to new situations—they can figure things out for themselves. The most practical knowledge they can get is a sound understanding of theory.

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“What is Electricity” is available on both 16 mm



“What is Electricity” makes extensive use of animated drawings. By this method relatively complex phenomena can be expressed clearly. At the same time the motion itself holds student interest to a degree that would be impossible with a static diagram.

and 35 mm film. It is loaned free to schools, or prints can be purchased at small cost if you wish to add it to your permanent film library.

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wheat must be converted to meet the need for vegetables, dairy products, fruit, and eggs.

Both Hitler in Germany and Mussolini in Italy are shown stressing to their people the importance of food and urging them to greater production. Germany's recognition of the importance of food as a weapon is revealed by her factories' converting foods into explosives and oils, the citizenry's depriving itself of foods needed for soldiers and war material, the introduction of soybeans as a substitute for fatty foods, and Hitler's personal concern for the palatability of ersatz rations. An animated map shows how Germany plans to be a great industrial center with the rest of Europe as her gigantic farm. Not only in Germany but also in occupied countries do the Germans treat food as a weapon. The French are offered jobs and foods for work in Germany. For those who are loathe to leave France a system of priorities, depending upon usefulness to the Reich, is set up. Similar conditions prevail in Greece. The closing scenes show grain elevators, trains, and ships on the Great Lakes of North America; activities of farms and industrial areas of England; a submarine attack on a British ship; and a British canteen truck providing food and relief after a raid. A note of optimism is sounded in the flashes of the two North American capitals—Washington and Ottawa—and of prosperous farm scenes and a loaded cargo vessel.

Committee Appraisal: This politico-economic treatment of the importance of food to the war effort is recommended for use in classes in economic geography, social studies, home economics, and general science and in assembly programs, adult groups, and forums. Some important generalizations which may be derived from the film are that we of the Western Hemisphere cannot waste food while Europeans are starving, that Germany has for years been safeguarding herself against a food shortage, that the Nazis have been using food as a powerful weapon to win over the conquered peoples, that many of the Allied Nations have never been able to produce their entire food supply, and that upon the United States rests a major responsibility for providing food. Many facets of the problem are presented at the expense of an adequate development of relationship between sequences.

Wings Up

(Office of War Information, Washington, D. C.) 11 minutes, 16mm. sound. Produced by the U. S. Army Air Forces. Apply to distributor for a list of depositories and terms governing purchase.


The film opens showing a lost bomber flying through the skies and the members of the crew looking anxiously and accusingly at the navigator who has cracked under the strain and is unable to chart the course home. To minimize the possibility of human failure, the narrator, Clark Gable, asserts that a human X-ray—the Officers' Candidate School of the Army Air Forces—ferrets out only the best of the best to act as leaders of men. By diagrams and quick sequences, the film explains that of 1,000 enlisted men, only twenty-three pass the rigid qualifying tests.

Basing their actions on the theory that only those who can obey are fit to lead, the officers subject the underclassmen to seemingly embarrassing and unreasonable treatment. In this and other ways, any emotional instability is discovered here rather than in a critical situation—the film flashes back to the harried navigator who failed.

During the twelve-weeks' course, thirty-three subjects are covered—eight of them military and the rest academic. Many of the subjects requiring a full year at West Point in peace times are completed in twelve weeks at OCS.

The film depicts a typical day: up at 5:30, breakfast at 6:10, classes all morning and most of the afternoon, self-directed calisthenics at 2:25, a mile and a half run three days a week, and the obstacle course the other three days. The evening meal is over at 6:20 and the men attend classes or study until 11:00. Full military retreat lasting two hours is held four times each week. At these ceremonies, the underclassmen must stand at rigid attention for thirty minutes.

The final sequence presents the graduating class on pa-



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rade. After twelve weeks of concentrated effort, strict discipline, and hard work, the men graduate and receive the rank of second lieutenant in the United States Army Air Forces. The film closes with General Arnold at the graduation ceremonies and Clark Gable asking us to "Keep 'Em Flying."

Committee Appraisal: This film presents in an interesting fashion some of the more dramatic phases of the curricular and extra-curricular training given men in the Officers' Candidate School of the Army Air Forces at Miami Beach, Florida. As a picture of O. S. C. the film is not too representative of the complete training program since greater emphasis is placed on the physical and military aspects rather than on the importance of the thirty-three classes which men must attend all morning and most of the afternoon. It should have a great deal of appeal in community gatherings where members have boys in attendance at or graduated from O. C. S. It should also be popular and enlightening in pre-induction, aeronautics, and guidance classes. Many ideas are presented verbally with no accompanying pictorial representation.

This Is the Bowery

(Teaching Film Custodians, Inc., 25th West 43rd Street, New York, New York) 11 minutes, 16mm. sound. Produced by M. G. M. Lease price for three years, \$25. Apply to distributor for rental sources.

After scenes of New York's Bowery where 20,000 men are cast-offs, the film presents the problem of the Bowery through a selected case study of one subject who, on a cold winter morning in 1941, is shown shuffling toward an oil drum full of burning papers where other derelicts are trying to keep warm. After warming his hands, the subject moves on down the street toward a restaurant which he cannot enter because he has no money. He passes an alley where other men are rummaging through garbage cans for food. The many unattractive, cheap

hotels or flop-houses where men must resort for sleep are shown. As the film presents the men sleeping in doorways and on benches, the commentator summarizes this side of the Bowery as the "failure's last mile."

The subject, cold, hungry, and "broke," wanders into the Bowery Mission for lack of anything better to do. The Mission leader sees him and takes him in tow. After following the mission leader to the kitchen where he is fed wholesome food, the derelict is surprised to find there are no prayers and no comment concerning his soul. Scenes of the Mission include men washing their clothes, having woolen things fumigated, bathing, and shaving.

Next, the men are shown asleep in clean and comfortable beds. In the morning, the men repair their shoes, mend their clothes, and make ready to start anew. The subject, a newcomer to the Mission is taken to see the head, himself a re-claimed man. While the subject waits patiently for the long-delayed sermon, the leader asks no reason for his downfall but urges the man to try again. The man is last seen decently dressed and with a suitcase of personal belongings on his way uptown to try again.

As a conclusion, the scene shifts again to the Bowery Mission where another failure enters and is taken in hand by the leader. As the film closes, the commentator points out that if one man out of one hundred can find his way back, the Mission has succeeded.

Committee Appraisal: John Nesbitt in this "Passing Parade" film, in introducing a case study of a subject found in the New York Bowery, presents in a sympathetic fashion conditions under which men who have failed live in the slums of major cities. The film can serve as a basis for discussions concerning the problems which face human derelicts and, more specifically, a role of functional religion in rehabilitating these social out-casts. The film should be especially useful for either school or adult groups studying social problems characteristics of metropolitan areas.

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News and

Budget Curtailment Eliminates OWI Film Production

All film production by the domestic motion picture bureau of the Office of War Information was abolished by Congressional action in July, which allocated only \$50,000 for this division instead of the \$1,200,000 recommended by the budget bureau, and limited its activities to that of liaison office between the Government and the motion picture industry. Last year the motion picture bureau received \$1,300,000 to carry on its activities.

Following this action came the resignation of Lowell Mellett, who had been chief of the domestic motion picture bureau since OWI was formed over a year ago. Mr. Mellett has returned to his duties as a member of the President's administrative staff. His successor had not been announced at this date. The new head of the Domestic Operations Branch of the OWI is Palmer Hoyt, newspaper publisher.

The budget cut not only halts the bureau's film production program but is expected to curtail the extensive 16mm distribution system organized under the direction of Paul Reed, who resigned as head of the Educational Division on August 15th, and is now with the U. S. Office of Education, working with Floyd Brooker on the training film project.

Reagan Head of OWI Educational Division

Mr. C. R. Reagan has been appointed Head of the Educational Division, Bureau of Motion Pictures, Office of War Information, succeeding Paul Reed.

Mr. Reagan is thoroughly qualified to carry on the work, having been largely responsible for the successful distribution of the OWI 16mm films. As chairman of the Committee of Seventeen an organization of educators, producers and dealers, which was formed in 1942 to cooperate with the Office of the Coordinator of Government Films—and as Office of War Information Field Advisor for the Southeast, Southwest and Pacific Coast, he has worked for the widest possible circulation of these films. Mr. Reagan is also past president of the National Association of Visual Education Dealers.

Combat Films Revolutionize R.A.F. Gunnery Tactics

Techniques of air attack are being revolutionized at a new R.A.F. school in England where films of air kills—made in actual combat—help students polish up their gunnery. The pupils are the cream of the R.A.F.'s air gunners and fighter pilots. The pictures are made by a tiny camera which is set in the starboard wing of the majority of Britain's fighter planes. Set in motion automatically when the plane's guns open fire, the camera takes 16 pictures a second.

The morning after he does a "camera shoot," the pupil at the school goes to the assembling room, where his film is run off for criticism by the other members of the class. Later, the gunner can run it off as often as he likes and work out the cause of his errors.

Notes

New USOE Visual Units

The U. S. Office of Education received an appropriation of two million dollars to continue the production of visual aids for vocational training for war workers, under the direction of Floyd E. Brooker. Of this new series, 105 films, dealing with Aircraft, Shipbuilding and Machine Shop work, are now in production. Other films to follow will cover the fields of electronics, optical work, welding, farm skills, and foremanship. Filmstrips are also being made as a follow-up to the motion pictures.

Distributors are invited to bid on the distribution of these visual units, as the contract with Castle Films expires.

Dr. Klinefelter, assistant to the Commissioner of Education, reports that 17,137 prints of the original 48 subjects have been sold to schools, industries, and allied nations; in addition, the armed forces have produced 9,492 prints from duplicate negatives.

The Office of Education estimates that almost 300 films in this new series will be ready by November 1st. The production program calls for the filming of 380 new subjects during the fiscal year beginning July 1st.

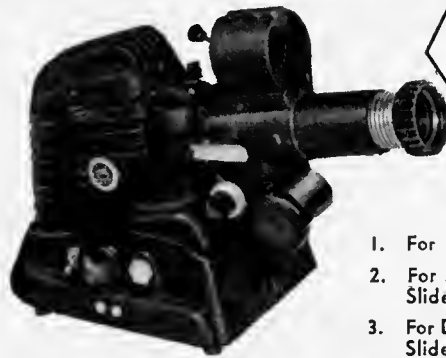
Deposit of U. S. Films in the Library of Congress

The Library of Congress announces that it has requested U. S. motion picture producers to deposit in the Library 104 films and portions of films released in the period from May 1, 1942 to April 30, 1943. These films are to be deposited under an agreement between the Library of Congress and the motion picture producers made in April 1942. Under the terms of this agreement, the Library of Congress is to select from among the films copyrighted in any given year pictures having documentary significance or significance as records of the time.

The Library is compelled to restrict its selection of films because it lacks adequate present facilities for the screening, cataloging and shelving of great quantities of motion pictures. Eventually it is hoped that the Library will be able to add to its collections all significant motion pictures, but until the necessary funds can be made available, the Library's film activities must be limited in scope. A three-year grant made in 1942 by the Rockefeller Foundation enables the Library to employ the Museum of Modern Art in New York as its agent to screen new films and provide temporary storage for the reels selected.

It cannot be too emphatically stated that the Library's selection of films is in no sense based upon an attempt to secure the "best" films released during the year. Broadly speaking, the Library attempts to choose, from each year's output, those films which will provide future students with the most truthful and revealing information the cinema can provide as to the life and interests of the men and women of the period. Films illustrating outstanding technical or artistic advances in the art of the motion pictures are also preserved.

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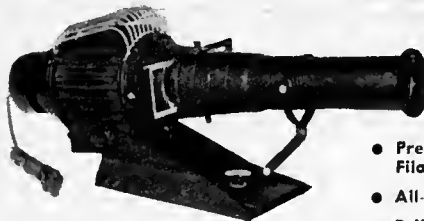
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EDUCATIONAL SCREEN

Tennessee Plans Annual Visual Education Conferences

Plans are now in the making for Tennessee's third annual series of audio-visual aids conferences to be held during the week of October 11. Probably six one-day, two-session conferences will be held at various points across the state, the major part of the program-planning and promotion being handled by the University of Tennessee Division of University Extension.

Visiting speakers and discussion leaders will travel from one conference to the other and include Roger Albright of Teaching Film Custodians, C. R. Reagan of the O.W.I. Motion Picture Bureau, Frank L. Rouser of Erpi Classroom Films, and Oscar E. Sams, Jr. of the University of Tennessee Division of University Extension.

Topics for discussion at the conferences will be the effective use of teaching films in the classroom, recent trends in educational film production, fighting the war with films on the home front, and problems concerned with the administration of an effective visual education program. Some of the time at each session will be devoted to the screening of new teaching films and war information subjects.

Visual Education Continues to Function at Chinese University

Through its program of visual-audio education, the University of Nanking, now in exile in Chengtu, has been an influential factor in building the morale of the Chinese people and welding them into a United front. This work, which is under the college of Science, was started in 1930.

The University's Department of Educational Cinematography has produced 100 reels of 16mm film, many of which have been circulated in the United States, England and France. Subject matter of these films have much to do with the promotion of cultural relations. British and American documentary, classroom and training films are circulated throughout many provinces. Fortnightly outdoor showings to the public, consisting of assorted silent Chinese films with commentation, background music and sound effects, are also part of this Department's program. Projection is made on a silk screen, which makes the picture visible from both sides. Audiences range from 4,000 to 10,000 each time. Educational films correlating with the curriculum, are used regularly in the University classes. Special showings are given in other institutions upon request.

Another function of the visual department is the training of students for projectionists, radio operators, and instructors of visual education.

The College of Science maintains the National Microfilm Library in Chungking for the International Cultural Service of China. About 400 subjects of microfilm have been received from the United States and are put into circulation. The College also manufactures a microfilm reader in big quantities which they supply to branch libraries all over the country.

The University is working constantly to extend their audio-visual services.

Recommended Procedure for Schools Desiring New Projection Equipment

The Division of Visual Aids for War Training, U. S. Office of Education, has issued a memorandum on "Suggestions to Schools in Obtaining Projection Equipment and Accessories." The War Production Board requires a high priority rating on all projectors sold to schools. Some manufacturers of projection equipment have been recently granted permission "to manufacture and sell motion picture 16mm projectors to . . . War Training Schools." If the manufacturer indicates that the equipment desired can be supplied to a school with a sufficiently high priority, a copy of the PD-1-A form should be obtained from the local War Production Board and completed with a certification that the equipment will be used for pre-induction courses, war production training, or for the showing of government films related to the war effort.

To obtain parts, lamps and accessories for projection equipment, obtain from the local Board a copy of the CMP Reg. 5A, which will explain how to proceed in assigning your purchase order the proper preference rating. Schools and colleges are specifically included in the list of governmental agencies which will be entitled to use a blanket priority rating of AA-2X, for maintenance, repair, and operating supplies.


Educational institutions are urged to maintain periodic contact with their local War Production Board, since regulations are altered from time to time as changing situations demand.

NAVED Board Meeting

A report by Mr. J. M. Stackhouse, President of the National Association of Visual Education Dealers, in the July number of NAVED News, summarizes the more important matters discussed on the first day of the meeting of the acting NAVED officers and directors in Washington June 13-15. At that time it was agreed to have the same officers and directors continue until the next annual meeting, scheduled to coincide with the next meeting of OWI distributors, when the regular election of NAVED officers can proceed. (This meeting was held this month.)

The question of what the armed services will do with their visual equipment when demobilization comes, was gone into and a committee appointed to confer with projector manufacturers and government agencies in an effort to work out some plan for the post-war disposal of these surplus materials.

On the following two days, representatives from several Government agencies met with the group, offering helpful information and suggestions. Among them were Lt. Francis Noel, Training Aids Section, Utilization Unit, Bureau of Navy Personnel, Capt. Walter Bell, Division of Plans and Policies, Headquarters U. S. Marines, Mr. Ford Lemler and Mr. Ted Karp, of the U. S. Office of Education, Mr. Paul Reed, Office of War Information, Mr. K. P. Vinsel and Mr. George



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OWI's Motion Picture Program

(Concluded from page 235)

list of films of all Government agencies and specific information about how these films could be obtained.

Statistical Control and Evaluation

Provision was made in the organization and working plan of the Division for adequate statistical control and constant evaluation of all phases of the program. Evaluation was conceived as a functional, integral, and essential part of the program, necessary to provide the objective, factual basis for constant improvement and refinement.

What were the facts about film distribution? How much use was being made of each print? How many duplicate prints could each distributor use advantageously? Which films were in demand in some areas and not in others? What were the differences in film distribution effectiveness of different kinds of distributors? How much overlapping in film shipment existed due to the "non-exclusive" territorial distribution system? Which states areas were being served best and poorest? What groups were using the films? What was the percentage of adult audiences? What groups should be using the films who were not being served? What did those using the films think of them? Which films were most in demand? What was the relationship between the number of prints available, and the "play-off" time? For how many months did a film retain its popularity? What did the distributors think of the pictures? What kind of pictures were wanted? These were the kind of questions that required factual, objective answers. These were the kind of questions for which answers were constantly sought and obtained. These answers gave constant guidance to the program and brought about continued improvements. The evaluation program of the Division provided the basis for decision and action.

It is conservatively estimated—based upon complete statistical analysis of several months distribution—that during the year there were more than 300,000 showings of Office of War Information films to a total audience of 50,000,000 people.

Detailed statistics for the month of April 1943 based upon the distribution and use of thirty-seven subjects showed

11,230 prints in circulation (37 subjects only)

21,440 bookings, with an estimated total of

47,168 showings, and an audience of

7,216,705 American men, women, and children

Comparative statistics from month to month showed that throughout the year there was a constant increase not only in the number of subjects and prints in circulation, but also in the total audience being reached. This trend was still upward at the close of the year, indicating that maximum potential war information film use would have been achieved in the months ahead.

Next Steps

At the year's end, tentative objectives and plans had been formulated for the next year based upon the first year's experience.

Fewer new subjects were to be released during the

new year. These would have been carefully selected, based upon known war informational needs and the needs of non-theatrical film audiences. More featurette length pictures running forty to fifty minutes were to be released. Several previously released subjects would have been withdrawn from circulation.

The distributional system would have been refined. Special assistance was to be given to those distributors obtaining less than average circulation per print. Further experimentation would have been carried on in placing a limited number of prints for a limited period with new distributors in areas least well served.

In developing wider and better use of war information films further emphasis was to be placed on helping states organize their plans for distributing and using war films. First attention was to be given to those states with fewest showings per hundred thousand population. Further special study and attention was to be devoted to the use of films in industrial plants for incentive purposes and with civilian defense groups. Preparation of study materials to guide the use of films had been planned. Major objective for the year was to be to obtain maximum informational value from every film showing.

The 16mm motion picture program of the Office of War Information as carried on in 1942-43 demonstrated the value of the 16mm motion picture as an informational medium in a way never before realized. It proved the valuable function that could be performed by a coordinating centralized Government agency in channelizing 16mm motion pictures for a single purpose. It showed what could be done when a total film program was planned and new subjects released on a regular monthly schedule. It reinforced the faith and confidence of those who believed in the potentiality of the existing but unorganized film distributing agencies. The use made of the 16mm war information motion pictures proved to all who participated in the program, or who were acquainted with it, that this was a program that should be continued and expanded.

Pacific Northwest Audio-Visual Conference

(Concluded from page 259)

Subject matter for animated discussion was provided in the demonstrations by Miss Dora Scheffsky of how to use a sound motion picture in teaching a day's lesson in history, and how to use a radio program to help the students organize their class for self-government. Miss Scheffsky taught a fifth grade class from one of the Portland schools.

In the round table discussion that followed, Mr. Jennings and Mr. Miller criticized the film used for containing too much detail of material, for lacking a dramatic approach. Others pointed out that Miss Scheffsky chose in advance what she wished the students to learn from the film, and so prepared them ahead of time. The teacher's pedagogical methods which insured the success of the lessons were commented upon by the various specialists.

Highlights of the speeches and discussions were summarized and evaluated by Mr. Glenn Jones as the closing feature of the conference.



Tried and Proved in Training for War!

**Already Proved
Equally Effective
in Thousands
of Classrooms**

Confronted with the problem of training millions of men quickly, Uncle Sam was fast to appreciate the experience of thousands of schools that had already proved the effectiveness of instructional films. And today, ERPI films do their part — speeding up the instruction of this vast army of men — equipping them quickly and thoroughly for mechanized war.

Whether for pre-induction courses, actual training programs, or the regular school curricula — ERPI films effectively supplement personal instruction by the pictorial presentation of scientific subjects being studied. Write for FREE Booklet describing the ERPI film subjects which have been used so successfully in this training program.



ERPI CLASSROOM FILMS INC.
1841 Broadway New York 23, New York

HAL ROACH Features

Enduring, wholesome "hits" suitable for school presentation on 16 mm Sound Films.

JUST RELEASED!

OF MICE AND MEN

Featuring Burgess Meredith, Betty Field, Lon Chaney, Jr. Dramatic picturization of John Steinbeck's exceptional novel and prize-winning stage play. Tensely portrays migratory farm workers' struggles for existence in a ceaseless search for work.

A CHUMP AT OXFORD

Featuring Stan Laurel and Oliver Hardy

The riotously funny escapades of two lowly street cleaners who long for the distinction of a college education. Presto! The wish comes true—the boys arrive at sedate Oxford—where a bevy of amazingly ridiculous adventures make them really relieved to be hounded out of college.

Also Available

THE HOUSEKEEPER'S DAUGHTER
with Joan Bennett, Adolphe Menjou

THERE GOES MY HEART
with Fredric March, Virginia Bruce

TOPPER TAKES A TRIP
with Constance Bennett, Roland Young

ZENOBIA (An Elephant Never Forgets)
with Oliver Hardy, Harry Langdon

CAPTAIN FURY
with Brion Aherne, Victor McLaglen

OTHER OUTSTANDING "HITS"
SOON TO FOLLOW

ORDER FROM YOUR FILM LIBRARY TODAY

Write for Free Catalogue listing many other educational and recreational 16 mm sound films.

POST PICTURES CORP.

723 Seventh Avenue

Dept. 10

New York, N. Y.

Current Film News



Scenes from Castle war films:
(Top) "Axis Smashed in Africa."
(Bottom) "Victory in Sicily."

■ CASTLE FILMS, INC., 30 Rockefeller Plaza, New York City, cover the story of recent stirring events in the great Allied offensive, in their two latest news releases in 16mm sound and silent editions, entitled:

Axis Smashed in Africa—depicting the sudden collapse of the enemy in Tunisia and the Allied strategy which brought it about. As the Nazi General Von Arnim concentrated his forces for an expected attack by the British Eighth Army in the South, Eisenhower secretly shifted several divisions of American and British troops to the North, and took Bizerte. The Eighth Army then struck its delayed blow from the South, capturing Tunis and a quarter of a million prisoners, including General Von Arnim.

Victory in Sicily and Bombs Rock Italy—on the same reel—is an amazing camera record of the first bold Allied thrust against the Fortress of Europe. The greatest armada that ever sailed is seen as Yanks, British and Canadians storm the beaches of Sicily under cover of terrific naval and air bombardment. The last half of the film shows the devastating effect of concentrated air attack upon Italian supply and transportation centers, particularly the knockout blow given the railroad yards at Rome. Aerial views reveal that the bombs fell with perfect accuracy upon strictly military objectives.

A new series of films for home movie fans which Castle also recommends for education programs to provide entertainment relief, is a set of

■ BRAY PICTURES CORPORATION, 729 Seventh Ave., New York City, has released six new pre-flight training films in 16mm sound, one reel each. Photographed from scripts prepared by Dr. Arthur S. Otis, Co-author of the Pope-Otis textbook, "Elements of Aeronautics," the subject matter of these films is especially designed to fit the aviation courses now being taught in the nation's secondary schools. The contents of the six subjects are indicated by the titles:

Aircraft and How They Fly
Motions of a Plane.

Flying the Turn

Starting—Taxiing—Taking Off
Landing

Advanced Maneuvers

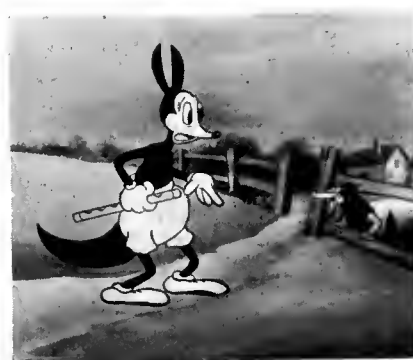
Dr. Otis, an instructor of teachers of aeronautics, explains the purpose and content of these films by saying: "They furnish the basic information about all the important phases of the art of flying which require motion for their proper understanding; they consist of approximately 5% technical animation, 35% of photography of the motions of model planes, and about 60% of photography of aeroplanes in motion."

Mr. J. R. Bray, President of Bray Pictures Corporation, personally supervised the production of these pictures. Mr. Bray produced last year a series of films on aviation in collaboration with the Franklin Institute of Philadelphia, including "Youth Takes To Wings."

Mr. Bray says that the new Bray-Otis group of films provides the answers to the most important questions in learning to fly. They demonstrate clearly, and in detailed close-up, every movement the plane and pilot need to make from the take-off for a short flight, to the landing. Spins, loops, and stalls are carefully demonstrated, because mastery of such plane movements is essential to safety in flight.

eight cartoon comedies featuring the popular animal character:

Kiko, the Kangaroo—created by the celebrated Terrytoon Studios. Four of these cartoons are now ready. They are "The Big Fight," "Cleaned Out," "The Foxy Fox" and "Hail the King."



Kiko and the Foxy Fox

■ WALTER O. GUTLOHN, INC., 25 West 45th St., New York City, has just released in 16mm sound film, three features presenting Scattergood Baines, the well-known character of fiction and radio, created by Clarence Budington Kelland. Titles are:

Scattergood Baines

Scattergood Pulls the Strings

Scattergood Meets Broadway

The genial and resourceful small town philosopher is portrayed by Guy Kibbee.

■ BRANDON FILMS, INC., 1600 Broadway, New York City, has instituted a special consultation service designed to aid civilian and military study of foreign areas. Mrs. Anne Schutler has been appointed to head the new service which will issue special comprehensive lists of FILMS FOR FOREIGN AREA STUDY. Lists on Italy, Germany, France, Russia, and Czechoslovakia will be ready for servicing this month.

It was also announced that Brandon Films, Inc., had acquired the distribution rights to a series of five health films produced by Finer Films Co.:

Vim, Vigor and Vitamins—a dramatic presentation of the nature of a complete diet; the function of vitamins and their richest sources.

Small Pox: The Ever-Present Menace—proves the necessity of vaccination and revaccination as the only sure preventative of Smallpox.

In Every Day—a study of proper health habits by presenting a typical day in the life of a model American boy.

The Value of a Smile—a human interest study of mouth health, including the need for straightening teeth, foods for strong teeth, and proper methods of brushing teeth.

The Smiles Have It—an elementary motivation study for developing children's interest in proper care of the teeth and gums.

■ ATLAS EDUCATIONAL FILM Co., Oak Park, Ill., has completed production on a new high school Victory Corps film presented by the American Dental Association as a contribution to the U. S. Bureau of Education Physical Fitness Program:

Student Flyer—1 reel, 16mm sound—dramatizing the importance of dental health both for service in the Armed Forces and as civilian war workers. Utilizing the popular Hollywood technique of Narrator-Actor-Flashback, the story opens with a dramatic high-spot in the life of a boy keenly desirous of becoming a flyer. Woven into the plot is practical advice on the care of the teeth. While the emphasis is on fly-

(Continued on page 272)

Behind the Battle Line...



Motion Pictures Refresh our Fighting Men

A GAINST a backdrop of rugged mountains thousands of American soldiers are enjoying the latest films from the U. S. A. This scene is immediately behind the battle lines where our fighting men come to rest and relax before going back into action.

Here the Army Special Service Units make available to the men every type of recreational material including the AMPRO Dual motion picture units known in the armed forces as the "J" kit.

In addition Ampro 16mm. Projectors

are being used in all types of educational institutions for standard courses as well as for training tasks in connection with the war effort. In building these precision projectors to meet the exacting demands of high standard projection under the most trying conditions, Ampro engineers are accumulating valuable experience that will result in some astonishing developments for post-war civilian projectors.

To keep abreast with these developments, write today for the latest Ampro catalog.



These dual unit Ampro-sounds are typical of those used in "special services" overseas as part of the Army's "J" kit.

PRECISION CINE EQUIPMENT

The Ampro Corporation, 2851 N. Western Ave., Chicago, Illinois

AMPRO

(Concluded from page 270)

ing, the story of physical fitness applies to all school students.

The film is available, without charge, in cities having Visual Aid Departments serving the schools. Applications should be made to the producer.

■ VISUAL ART FILMS DISTRIBUTORS, Empire Bldg., Pittsburgh, Pa., have been assigned exclusive distribution of the Father Hubbard films in the states of Pennsylvania, West Virginia and Eastern Ohio. Among other subjects recently added to the rental library of Visual Arts is the feature film:

Our Town—9 reels—based on Major Thornton Wilder's Pulitzer prize play, portraying life in a small town, with Martha Scott and William Holden as stars. Other acquisitions are "Children of the Wild," "Fangs of the Wild," "I Conquer the Sea" and "Under Strange Flags."

■ BELL & HOWELL COMPANY, 1801 Larchmont Ave., Chicago, report the following new features are now available for approved non-theatrical audiences.

Ride 'Em Cowboy (Universal)—9 reels—Bud Abbott and Lou Costello on an Arizona dude ranch.

Bombay Clipper (Universal)—6 reels—an action mystery drama concerned with jewel smugglers on a transpacific airliner.

Caption Caution (United Artists)—9 reels—from the story by Kenneth Roberts, starring Victor Mature.

What's Cookin' (Universal)—7 reels—a musical comedy with the Andrews Sisters, Woody Herman, Leo Carillo and Gloria Jean.



"A Warrior of the Sahara"

(From a one-reel film on "Warriors of the Sahara," made by Count Byron De Propok, noted archeologist, who visited the famed, veiled Tauregs. The film portrays the discovery of the tomb of Tin-Hinan, white queen of Sahara. It is distributed by Bell & Howell Co.)



Scenes from British films: "Silent Village" (left), "World of Plenty" (right).

■ RUSSELL C. ROSHON ORGANIZATION, large distributors of 16mm motion pictures, has opened branch offices in five additional cities, namely, Boston, San Francisco, New Orleans, Denver, and Cincinnati. This now makes fifteen Roshon offices serving non-theatrical film users throughout the country. Headquarters are in the State Theatre Building, Pittsburgh, and additional branch offices are located in Philadelphia, Atlanta, Dallas, Memphis, Kansas City, New York, Minneapolis, St. Louis, and Chicago.

Major 16mm sound feature films are now available to projector owners from coast to coast, including such outstanding pictures as "The Howards of Virginia," "Arizona," "His Girl Friday," "Sweetheart of the Campus," "Golden Boy," "Ellery Queen," and many others exclusively distributed in the non-theatrical field by the Roshon Organization.

In addition to its large catalogue listing hundreds of films for all purposes, the company issues *Film Fax*, which is furnished free to all users of 16mm sound films who write to the Pittsburgh, Pa., office.

■ AUDIOFILM STUDIO of Vancouver, Washington announces the production and availability of a one-reel sound film titled:

Electrons and Current Flow—designed for High School Physics classes and other classrooms teaching basic electricity. The film explains the laws of attraction which cause electrons to move among the atoms of a conductor of electricity, showing how current flows, why a wire has resistance and the effect of increased voltage upon current flow. The true meaning of "voltage" is made clear and the "speed" of electricity as contrasted with "electron drift" is explained in detail.

■ UNION COUNTY FILM SERVICE, 128 Chestnut St., Roselle Park, New Jersey, announces the offering of a wide variety of 16mm sound and silent subjects at reasonable rentals. Included are features, cartoons, comedies, sports, travel, musicals, etc. A careful effort is made to select only those films that seem best suited to the school demand. All films are screened before acceptance in the library to ensure satisfactory photographic and sound quality.

■ BRITISH INFORMATION SERVICES, 360 N. Michigan Ave., Chicago, have released for non-theatrical showings two important recent productions of the British Ministry of Information. They are:

Silent Village—a Crown Film Unit Production in 4 reels, made with the cooperation of the Czechoslovak Ministry of Foreign Affairs and the South Wales Miners Federation. In this film the story of Lidice is re-enacted by the people of a mining village in South Wales, whose peacetime life was similar to that of the people of the Czech village. It depicts the effect of the Nazi attack on the life of the village in terms of the life of Cwmgiedd. Throughout the film the people, therefore, continue to speak their Welsh language, wear their own clothes and sing their own Welsh songs. Theme of the film is that freedom can always be maintained so long as there are people with conviction enough to die for freedom.

World of Plenty—a Paul Rotha Production in 5 reels—a film on the production, distribution and consumption of food, the implication being that in peace as well as in war, food is man's primary security. Opening with the pre-war problems of overproduction and the anomaly of glutted markets and hungry people, the film goes on to show the control being exercised over production, distribution and price during the present war. The final message is that after the war there must be international control of world products and world-wide planning of distribution. Well-known experts on the subject of food appear in the film, discussing the many problems raised.

Other British 16mm sound productions recently received for showing in this country are two features, "I Was a Fireman," and "Before the Raid," and ten short subjects on farming, science, health, war and industry.

■ COLLEGE FILM CENTER, 84 E. Randolph St., Chicago, is also distributing the four British features listed above, as it handles all the films released by the British Ministry of Information, and the National Film Board of Canada.

■ **IDEAL PICTURES CORPORATION**, 28 E. Eighth St., Chicago, makes the important announcement that this organization has obtained exclusive 16mm distribution rights to such outstanding Hollywood feature productions as:

Becky Sharp—8 reels—based on Thackeray's famous novel, *Vanity Fair*, starring Miriam Hopkins, with Alan Mowbray and C. Aubrey Smith in important supporting roles.

Little Lord Fauntleroy—10 reels—the notable screen version of Frances Hodgson Burnett's beloved classic of the same name, starring Freddie Bartholomew and Dolores Costello.

The Young in Heart—9 reels—a delightful comedy with an outstanding cast which includes Roland Young, Billie Burke, Janet Gaynor and Douglas Fairbanks, Jr.

A Star is Born—11 reels—the story about Hollywood, starring Janet Gaynor and Fredric March.

These films are listed and described in Ideal's new Catalog Supplement just issued, together with scores of other features from major studios including such subjects as the *Scattergood Baines* series about small-town life, starring Guy Kibbee, Orson Welles' famous production *Citizen Kane*, *Suspicion*, the Hitchcock production, starring Joan Fontaine and Cary Grant. Also new in the Ideal Library is *Zamboanga*, authentic, colorful tale of the Moro Sea gypsies, *Children of the Wild*, featuring the dog Silver Wolf and animals of the wild, in the scenic settings of the Rocky Mountains, *Code of the Red Man*, a story of frontier days, featuring the horse, Thunder.

This is a supplementary catalog to Ideal's large general catalog and either or both can be obtained on request from headquarters address given above or from Ideal's several branches throughout the country.

■ **THE PRINCETON FILM CENTER**, Princeton, N. J., will handle the distribution of a film they have produced for Boeing, documenting the Boeing Flying Fortress:

Fortress in the Sky—a 3-reel Kodachrome film which tells the dramatic story of the fighting bombers which have played a spectacular role in the operations of our Air Forces. The film, photographed mainly in Boeing plants and at an Army Air Base, was produced under the direction of Gordon Knox.

■ **DEVRY FILMS AND LABORATORIES**, 1111 Armitage Ave., Chicago (14), have just issued a new 56-page edition of their Educational and Recreational Film Catalogue of 16mm sound and silent films. Included are teaching subjects in history, geography, nature study, the sciences, literature, music, health safety, vocational training and current events. The 16mm sound feature length recreational films include some of the outstanding productions of Hollywood. Selected short subjects, cartoons and comedies are also available for every type of program. A free copy of this catalogue may be obtained upon request to DeVry.

NOW...

is the time

To order YOUR copy of the 19TH EDITION of

“1000 and ONE”

The Blue Book of Non-Theatrical Films

which will be off the press in just a few days.

USERS OF FILMS in
Schools, Churches, Industry, Military Training Camps, Clubs and Community Work

will find the 19TH EDITION of “1000 and ONE” more serviceable and indispensable than ever before. Among the several thousand films listed are hundreds upon hundreds of new, important subjects made available since the previous edition appeared last Fall.

Included are the latest and best films for classroom instruction in the elementary school, the high school and college . . . films for training in war production . . . for the instruction of men in military training camps . . . films for informing the general public on the aims and progress of the war . . . films on Health, on Religious subjects and for entertainment and recreation . . . Films for every need and every purpose, classified into 176 subject-groups, with complete information as to length, whether silent or sound, and distributors from whom available.

MAKE SURE

you have this latest Edition of the famous film directory immediately it is off the press by sending for it NOW.

Price **75c**

Subscribers to **EDUCATIONAL SCREEN** pay **ONLY 25c** for “1000 and ONE.”

\$2.25 will bring you the magazine for a year and copy of the directory; \$3.25 pays for two-year subscription and “1000 and ONE.”

★ ★ ★ ★

Educational Screen

64 East Lake Street

Chicago 1, Illinois

Among the Producers

"Coronet" Magazine Announces New Visual Aids for Schools

A new and unique educational service is being offered to schools by *Coronet* Magazine and the Society for Visual Education, Inc. This service will start this month, and extend through eight months of the regular school year. Slidefilms and reprints of *Coronet's* interesting and timely "Picture Story" will be furnished each month to those who enroll for the service at a nominal annual fee to cover postage and handling. *Coronet* will pay all costs of production as a contribution toward the better understanding of the world in which we live. These visual aids are designed for use in social studies and related subjects, and all will have a direct relationship to the activities, problems, and personalities of the war.

Each issue of *Coronet* contains an interesting and timely Picture Story—



Slidefilm rolls in Coronet Series

usually thirty to forty photographs with explanatory text. These have included such stories as "History of World War No. 2," by William L. Shirer, "The Siege of a Russian City," by Wendell L. Willkie, "The Story of Lend-Lease," by Edward R. Stettinius, Jr., and "Europe Underground," by Alfred J. Steinkopf. Each has included much valuable material for classroom instruction.

The new service offers these well organized and effective instructional units in two forms—on slidefilms for group instruction, and as a separate bound reprint of the Picture Story for those who do not have slide film projectors, or for individual reference and study. The September release will tell the story of submarine warfare. This will be followed in October by "China Fights Back," by Madame Chiang Kai-shek. The November release will be a picture story of the United States Navy, in full color, both in the reprints and on the slidefilms. Other subjects to follow each month will be equally interesting and timely.

The slidefilms will be produced and distributed by the Society for Visual

Education, Inc. The cost to schools will be only \$2.00 for the entire series of eight slidefilms and booklets, including the magnificent color film on the United States Navy. Reprints of the Picture Section will be available at 1c each in lots of 25 or more, and may be ordered from *Coronet*, 919 North Michigan Avenue, Chicago (11), Illinois, or from the Society for Visual Education, Inc.

Both slidefilms and Picture Section reprints will be distributed each month among those who subscribe to these services. Each slidefilm will be accompanied by a booklet which will serve as an instructor's manual. There are no other charges or obligations and the slidefilms or reprints become the permanent property of the schools subscribing for them.

For a descriptive circular of this new service, write: Society for Visual Education, Inc., 100 East Ohio Street, Chicago (11), Illinois.

New Slides for Aircraft Identification Kit

A supplementary unit of 15 new aircraft silhouettes in 2" x 2" miniature slides for *Flying* magazine's Aircraft Identification Kit, recently announced by the Society for Visual Education, Inc., is now ready for distribution to the hundreds of users of this kit.

The aircraft, and the numbers assigned to them in the kit are:

113. Hawker Typhoon 1B; 114. DeHavilland Mosquito; 115. Boeing Clipper ("314"); 116. Lockheed-Vega Ventura; 117. Lockheed Constellation.

Three individual silhouettes on separate slides show side, bottom, and front views of each type of aircraft. The complete unit of 15 slides is priced at \$3.00.

This new material was prepared in accordance with the original plans of *Flying* magazine to add to their kit of 336 slides, as quickly as detailed information on new types of military aircraft is secured and drawings can be prepared. The Society for Visual Education, Inc., exclusive distributor of this kit, will announce additional units as soon as they are available.

Radiant's New Screens of Non-Critical Materials

A new full line of projection screens designed to supply all civilian, educational and visual training needs, yet made of non-critical material, has just been announced by Radiant Manufacturing Corp., 1140 W. Superior St., of Chicago, the major part of whose production is now going to the Armed Forces.

Portable, table, wall and ceiling screens in a variety of sizes, all with the well-known Radiant "Hy-Flect" glass-beaded screen surface, will be available for immediate delivery in sizes from 22" x 30" to 16' x 16". Many outstanding features of former Radiant lines have been in-



Radiant Day-Time Projection Box

corporated again in the new line. New models are available without priorities.

A new projection screen unit called the Radiant Day-Time Projection Box, designed primarily for our Armed Forces, is now available for educational and other visual training use. The shadow box construction of this unit permits the showing of pictures in broad daylight to audiences up to 150 persons. It can be set up quickly and easily, and just as easily disassembled, all parts fitting into a storage case. It is adjustable in height to four different positions. It is said the ability to show sharp and clear pictures in broad daylight, in a well-ventilated room, has drawn enthusiastic response from instructors who have tested the unit.

S.V.E. Projectors for Pre-Induction Training Courses

The Society for Visual Education, Inc., has been granted permission by the WPB to release a limited quantity of the Model DD Tri-Purpose Projectors to schools giving Pre-Induction Training Courses.

The Model DD shows both single and double frame slidefilms and 2" x 2" miniature slides in black and white or Kodachrome. It is equipped with a 150-watt lamp, Anastigmat lens, S.V.E. rewind take-up, and is especially suited for use in classrooms or small auditoriums.



For prompt delivery, S.V.E. requests that schools submit orders with a priority rating. The automatic rating procedure under CMP-Regulation 5A may be used on orders for less than \$100.00 worth of equipment. Orders must be accompanied by a certification stating that the school has Pre-Induction Training Courses, signed by the officer in charge of the courses.

Further information may be secured from any S.V.E. dealer or from the Society for Visual Education, Inc., 100 East Ohio Street, Chicago (11), Illinois.

Filmstrips Presents the History of Aeronautics

A 35mm film strip covering the evolution of flying is available from Visual Sciences of Suffern, N. Y. Beginning with the mythological contribution of Daedalus, the work portrays chronologically every important milestone in aviation history, including a frame on the 1943 Heliocopter.

The last half of the filmstrip shows the various U. S. Military planes and ends with two frames showing the wing and tail markings of the planes of the Allied Nations as well as those of the enemy.

"History of Aeronautics" should serve as fine introductory visual material to courses in pre-induction aviation. Each of the forty pictures in the roll includes its own explanatory title and may be projected without comments from the teacher; or as each picture is flashed on the screen, the instructor may add his own commentary or even invite questions from the class. The roll sells for \$2.00 post-paid.

New Science of Opti-onics

In discussing the wartime production activities at the Bell & Howell Company, Chicago, manufacturers of motion picture equipment and optical devices, Mr. J. H. McNabb, president of that organization, declared in a recent interview that "out of the greatly accelerated technical and research developments of this war period is coming a new science. This science of Opti-onics is not optics; it isn't electronics; but it is a combination of both, combined with precision mechanical design.

"It would be inaccurate to describe the work this company is doing in this overlapping region as either electronics or optics. Hence, the new term, Opti-onics. A good example of the necessity for combining certain portions of these two sciences into one is furnished in television. The electronics engineer can devise a system electronically which transmits and receives a visual image on the fluorescent surface of a cathode ray tube. But here the optical engineer must take over and devise an optical system which will enlarge and reproduce this image to a usable size and form. The work in the two fields must be co-ordinated. This co-ordination and combined work on the part of our research staff of engineers, to be truly descriptive, must be called Opti-onics."

Mr. McNabb predicted unique but highly practical devices for entertainment and service for the postwar world to arise from the field of Opti-onics.



"Eye School" Established By Jam Handy

The Jam Handy Organization, Detroit, recently opened the "Jam Handy Eye School No. 1", a model school room fully equipped for integrating slidefilms and motion pictures with routine methods of teaching. This School will hold a series of visual instruction clinics devoted to experiments in the utilization of visual aids, the results of which will be made available from time to time to schools, colleges, and others interested. A wide range of studies will be conducted in the Eye School, with the cooperation of professional teachers and educators, and groups of average pupils, in order to determine the most effective methods of using motion pictures and slidefilms in teaching and training programs.

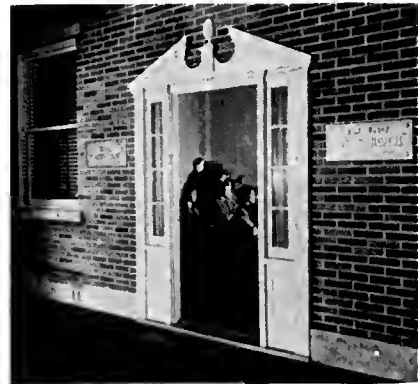
A primary objective of these clinics, also, is to determine ways in which the picture screen may help ease the labors of the teacher, and to help alleviate the present teacher shortage. The sponsors of the School point out that, providing fundamental knowledge of subjects under study more rapidly, visual aids saves time for the instructor and frees him for the supervision of more detailed phases of study.

Bird Pictures in Color

An interesting and informative set of fifty-six paintings by R. Bruce Horsfall, picturing one hundred and eighteen birds, have been reproduced in 2" x 2" slides and on stripfilm in Kodachrome color by Colorcraft Studios.

To assist teachers, bird lovers and lecturers in the use of the slides, a beautifully illustrated manual has been prepared by William Ayres Eliot, author, lecturer and life time student of nature. A copy of this manual in book form is supplied with each set of 2" x 2" slides of stripfilm. The manual covers distribution, habitat, common and scientific name as well as the feeding and nesting habits, calls and songs of each bird.

Catalogue giving full particulars will be furnished by Colorcraft Studios, 2174 N.E. Multnomah St., Portland 12, Oregon.



Two Views of the Eye School

Texas Visual Education Co. Changes Name

Effective September 1, 1943 Texas Visual Education Company, 305 West 10th Street, Austin, Texas, changed its name to Visual Education Incorporated and moved to new quarters at Twelfth and Lamar, Austin 21, Texas.

The officers are C. R. Reagan, president; George H. Mitchell, vice-president and general manager; and Roy Reagan, secretary.

News Publications

No. 1, Volume XV, of DeVry's *Movie News* is just off the press. The twelve pages of this "E" edition are packed with interesting pictures, comments and data pertinent to Audio-Visual education.

Persons interested in the role motion pictures are playing in the drive for victory, and the part they will play in the post-war era, can obtain a free copy of this monthly magazine upon request to DeVry Corporation, 1111 Armitage Avenue, Chicago, 14.

The first issue of *Ampro News* having met with cordial response, a second number, dated July, has been published by Ampro Corporation. Readers will be particularly glad to get the "Priority Information on Maintenance, Repair and Operating Supplies for Projectors," which therein. Those desiring to be put on the mailing list of this publication, should send in their request to Ampro Corporation, 2851 N. Western Avenue, Chicago.

HERE THEY ARE

A Trade Directory
for the Visual Field

FILMS

- Akin and Bagshaw, Inc.** (3)
1425 Williams St., Denver, Colo.
- Bailey Film Service** (3)
1651 Cosmo St., Hollywood, Calif.
- Bell & Howell Co.** (3)
1815 Larchmont Ave., Chicago, Ill.
(See advertisement on page 232)
- Better Films** (2)
742A New Lots Ave., Brooklyn, N.Y.
(See advertisement on page 266)
- Brandon Films** (3)
1600 Broadway, New York, N. Y.
(See advertisement on page 264)
- Bray Pictures Corp.** (3, 6)
729 Seventh Ave., New York, N. Y.
(See advertisement on page 267)
- British Information Services** (3)
360 N. Michigan Ave., Chicago 1, Ill.
(See advertisement on page 259)
- Castle Films** (2, 5)
R C A Bldg., New York, N. Y.
(See advertisement on page 225)
- Central Education Association** (1)
123 S. Washington St.,
Green Bay, Wis.
- College Film Center** (3, 5)
84 E. Randolph St., Chicago, Ill.
(See advertisement on page 262)
- Creative Educational Society** (1)
4th Fl., Coughlan Bldg.,
Mankato, Minn.
- DeVry School Films** (3)
1111 Armitage Ave., Chicago, Ill.
(See advertisement on page 226)
- Eastman Kodak Stores, Inc.** (3)
Eastman Classroom Films
356 Madison Ave., New York, N.Y.
- Erpi Classroom Films, Inc.** (2, 5)
1841 Broadway, New York, N. Y.
(See advertisement on page 269)
- Father Hubbard Educational Films** (2)
188 W. Randolph St., Chicago, Ill.
Santa Clara, Calif.
(See advertisement on page 266)
- Films, Inc.** (3)
330 W. 42nd St., New York, N. Y.
64 E. Lake St., Chicago
314 S. W. Ninth Ave., Portland, Ore.
- General Films, Ltd.** (3, 6)
1924 Rose St., Regina, Sask.
156 King St. W. Toronto
- Walter O. Gutlohn, Inc.** (3)
25 W. 45th St., New York, N. Y.
(See advertisement on page 263)
- Hoffberg Productions, Inc.** (2, 5)
1600 Broadway, New York, N. Y.
- Ideal Pictures Corp.** (3, 6)
28 E. Eighth St., Chicago, Ill.
(See advertisement on pages 250-251)
- The Janssen Symphony** (2)
4403 W. 8th St., Los Angeles, Calif.
(See advertisement on page 257)
- Knowledge Builders Classroom Films**
625 Madison, New York, N. Y. (2, 5)
- Manse Film Library** (3)
2514 Clifton Ave., Cleveland, O.
(See advertisement on page 264)
- National Film Service** (2)
14 Glenwood Ave., Raleigh, N. C.
2614 Chamberlayne Ave.,
Richmond, Va.
- Post Pictures Corp.** (3)
723 Seventh Ave., New York, N. Y.
(See advertisement on page 269)
- The Princeton Film Center** (2)
106 Stockton St., Princeton, N. J.

- Russell C. Roshon Organization** (2)
2506-H RKO Bldg., New York, N.Y.
(See advertisement on page 262)
- Swank's Motion Pictures** (3)
620 N. Skinker Blvd., St. Louis, Mo.
(See advertisement on page 264)
- Visual Art Films** (2)
419 Empire Bldg., Pittsburgh, Pa.
(See advertisement on page 266)
- Visual Education Incorporated** (3)
12th at Lamar, Austin, Tex.
- Vocational Guidance Films, Inc.** (2)
2718 Beaver Ave., Des Moines, Ia.
- Williams, Brown and Earle, Inc.** (3, 6)
918 Chestnut St. Philadelphia, Pa.
- Y.M.C.A. Motion Picture Bureau** (3)
347 Madison Ave., New York, N.Y.
19 S. LaSalle St., Chicago
351 Turk St., San Francisco, Cal.
1700 Patterson Ave., Dallas, Tex.

MOTION PICTURE MACHINES and SUPPLIES

- The Ampro Corporation** (3)
2839 N. Western Ave., Chicago, Ill.
(See advertisement on page 271)
- Bell & Howell Co.** (3)
1815 Larchmont Ave., Chicago, Ill.
(See advertisement on page 232)
- Central Education Association** (1)
123 S. Washington St.,
Green Bay, Wis.
- DeVry Corporation** (3, 6)
1111 Armitage Ave., Chicago, Ill.
(See advertisement on page 226)
- Eastman Kodak Stores, Inc.** (3)
Kodascope Libraries
356 Madison Ave., New York, N. Y.
- General Films, Ltd.** (3, 6)
1924 Rose St., Regina, Sask.
156 King St. W. Toronto
- Holmes Projector Co.** (3, 6)
1813 Orchard St., Chicago, Ill.
(See advertisement on page 267)
- Ideal Pictures Corp.** (3, 6)
28 E. Eighth St., Chicago, Ill.
(See advertisement on pages 250-251)
- RCA Manufacturing Co., Inc.** (2)
Educational Dept., Camden, N. J.
(See advertisement on page 230)
- S. O. S. Cinema Supply Corp.** (3, 6)
449 W. 42nd St., New York, N. Y.
- Victor Animatograph Corp.** (3)
Davenport Iowa
(See advertisement on inside front cover)
- Visual Education Incorporated** (3)
12th at Lamar, Austin, Tex.
- Williams Brown and Earle, Inc.** (3, 6)
918 Chestnut St., Philadelphia, Pa.

SCREENS

- Radiant Mfg. Company**
1144 W. Superior St.,
Chicago 22, Ill.
(See advertisement on page 229)
- National Film Service**
14 Glenwood Ave., Raleigh, N. C.
2614 Chamberlayne Ave.
Richmond, Va.
- Society for Visual Education, Inc.**
100 E. Ohio St., Chicago, Ill.
(See advertisement on outside back cover)
- The Stanley Bowmar Co.**
2929 Broadway, New York 25, N. Y.
- Williams, Brown and Earle, Inc.**
918 Chestnut St., Philadelphia, Pa.

SLIDEFILMS

- Society for Visual Education, Inc.**
100 E. Ohio St., Chicago, Ill.
(See advertisement on outside back cover
and page 253)
- The Stanley Bowmar Co.**
2929 Broadway, New York 25, N. Y.
- Visual Sciences**
Suffern, New York
(See advertisement on page 266)
- Williams, Brown and Earle, Inc.**
918 Chestnut St., Philadelphia, Pa.

SLIDES (KODACHROME 2 x 2)

- Colorcraft Studios**
2174 N. E. Multnomah,
Portland 12, Ore.
(See advertisement on page 268)
- Klein & Goodman**
18 S. 10th St., Philadelphia, Pa.
- Society for Visual Education, Inc.**
100 E. Ohio St., Chicago, Ill.
(See advertisement on outside back cover)
- The Stanley Bowmar Co.**
2929 Broadway, New York 25, N. Y.

SLIDES (STANDARD 3 1/4 x 4)

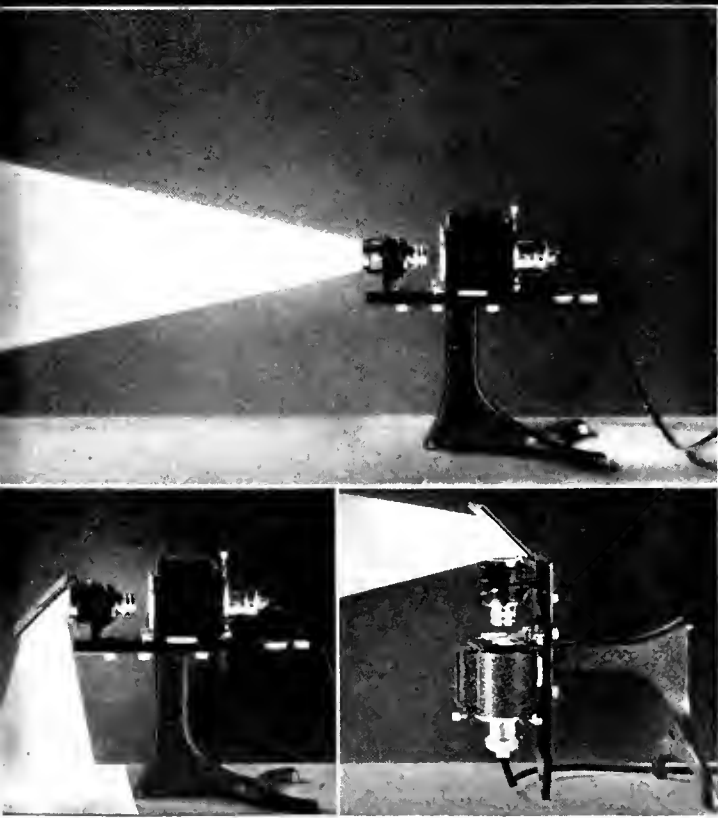
- Ideal Pictures Corp.**
28 E. Eighth St., Chicago, Ill.
(See advertisement on pages 250-251)
- Keystone View Co.**
Meadville, Pa.
(See advertisement on page 228)
- Radio-Mat Slide Co., Inc.**
222 Oakridge Blvd.
Daytona Beach, Fla.
(See advertisement on page 266)

STEREOPTICONS and OPAQUE PROJECTORS

- Bausch and Lomb Optical Co.**
Rochester, N. Y.
(See advertisement on inside back cover)
- DeVry Corporation**
1111 Armitage Ave., Chicago, Ill.
(See advertisement on page 226)
- General Films Ltd.**
1924 Rose St., Regina, Sask.
156 King St. W. Toronto
- Golde Manufacturing Co.**
1220 W. Madison St., Chicago, Ill.
(See advertisement on page 265)
- Keystone View Co.**
Meadville, Pa.
(See advertisement on page 228)
- Society for Visual Education, Inc.**
100 E. Ohio St., Chicago, Ill.
(See advertisement on outside back cover)
- Spencer Lens Co.**
19 Doat St., Buffalo, N. Y.
(See advertisement on page 255)
- Williams Brown and Earle, Inc.**
918 Chestnut St., Philadelphia, Pa.

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- (1) indicates 16mm silent.
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(3) indicates 16mm sound and
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(5) indicates 35mm sound.
(6) indicates 35mm sound and
silent.



Bausch & Lomb Triple Purpose Micro-Projector, the simplest of several models, designed for teaching an entire class with a single slide.

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example of the way in which the Bausch & Lomb skill and experience in the manufacture of precision optical instruments for peacetime use are being applied in the war effort.

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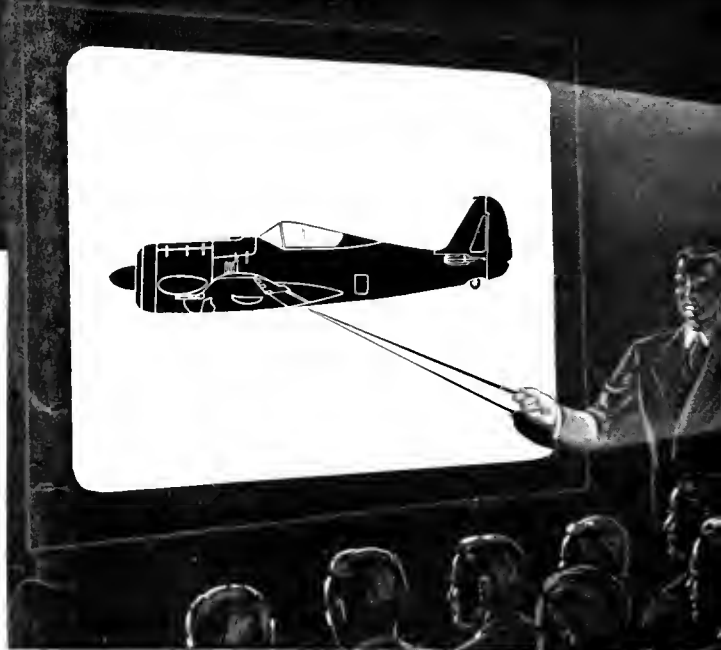
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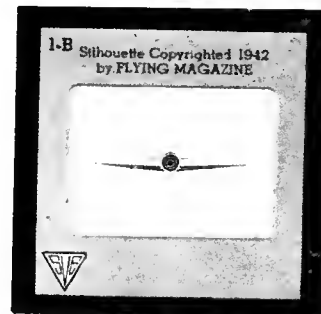
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Manufacturers • Producers • Distributors of Visual Aids

EDUCATIONAL SCREEN

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25¢ A COPY \$2.00 PER YEAR

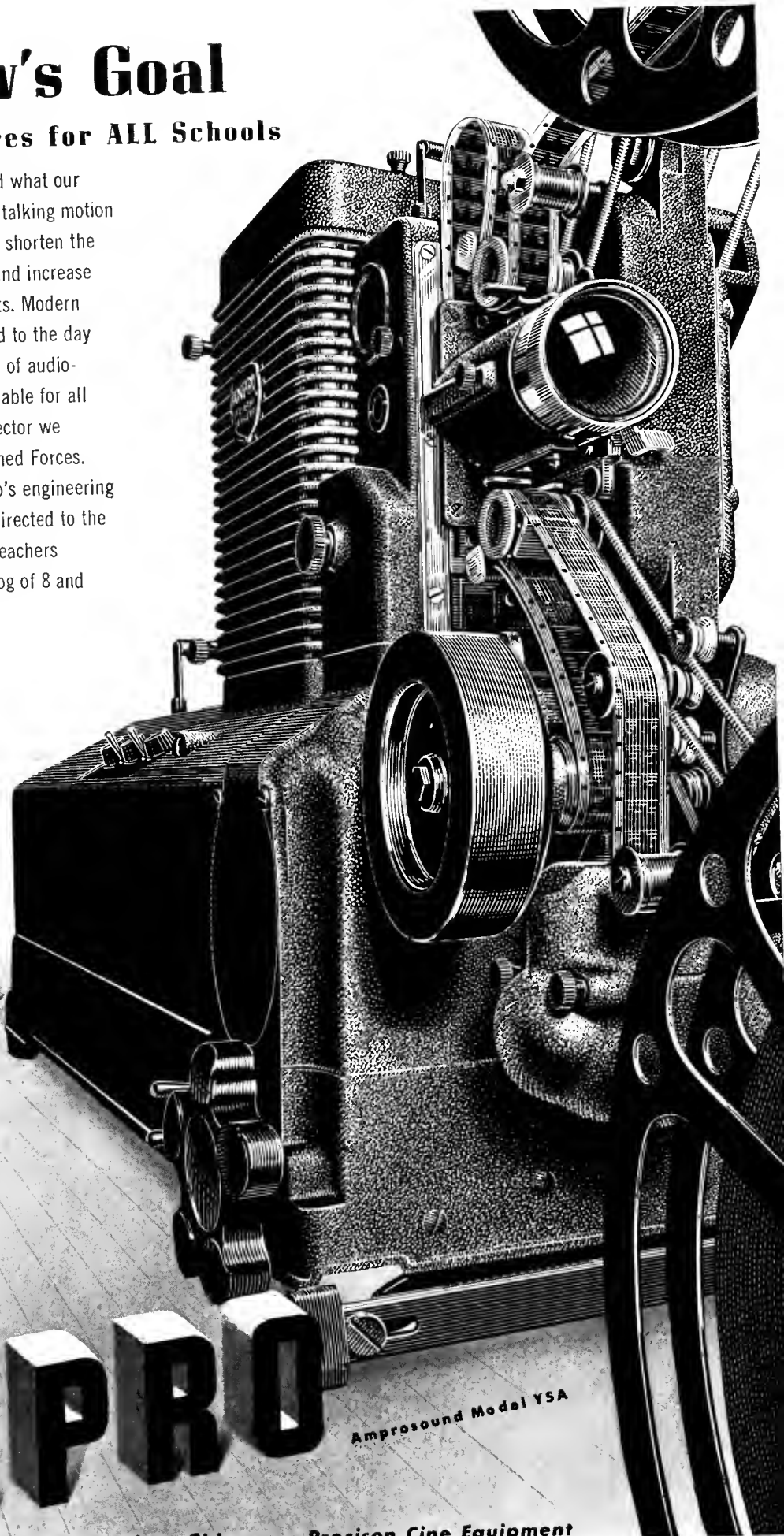
OCTOBER, 1943

Tomorrow's Goal

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Our armed forces have learned what our schools have long known, that talking motion pictures make learning easier, shorten the time required for instruction and increase the retention of important facts. Modern educators have looked forward to the day when this progressive method of audio-visual instruction will be available for all schools. Of course every projector we make TODAY goes to the Armed Forces. But TOMORROW all of Ampro's engineering skill and experience will be directed to the constructive task of helping teachers teach. Write for Ampro Catalog of 8 and 16 mm. precision projectors.

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The EDUCATIONAL SCREEN

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VOLUME XXII

OCTOBER, 1943

NUMBER EIGHT
WHOLE NUMBER 215

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(Photograph by George F. Johnson)

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As told by John Nesbitt



This film of an industry at war has a place in your visual education program



We have heard much of the conversion of American industry to the manufacture of war materials. It has been a gigantic task—a task which the dictator nations did not believe we could or would do.

How many of us, adults and students alike, can visualize what that task involved—what went on in a plant when it started to manufacture binoculars instead of refrigerators, gun mounts as well as turbines?

This timely film shows how the electrical industry, for example, was able to convert its enormous resources to war production in record time.

It is a dramatic story of the more than one hundred thousand men and women of Westinghouse and the things they are making to help win the war. More than a Westinghouse story, however,—it is the story of a great key industry whose job is not only manufacturing equipment for our armed forces, but also equipment to turn the wheels of all American war production . . . wheels which are turned almost solely by electrical energy.

Everyone who sees this picture and hears John Nesbitt's stirring narration will realize more clearly why we are fighting . . . appreciate more fully the magnitude of the task the war has imposed upon American industry and how effectively that task is being done.

This and other films are loaned free to schools. Write to School Service, Westinghouse Electric & Manufacturing Co., 306 Fourth Ave., P. O. Box 1017, Pittsburgh (30), Pa.

Westinghouse
Plants in 25 Cities Offices Everywhere

To Your Health, Jose!

MAURICE FEUERLICHT

Chief, Health and Medical Film Unit

Coordinator of Inter-American Affairs, New York City

NEAR Maracaibo, Venezuela, more than a thousand citizens of the little mountain village of La Mesa de Esnejaque gathered before a motion picture screen in the Plaza Bolivar. For most of the audience, these were the first movies they had ever seen. Then tragedy struck. There was not sufficient voltage to run the film projector! There were cries of disappointment and the Venezuelan equivalent of our ball-park custom of rhythmic handclapping to show impatience. The owner of the local power station had all the street and park lights turned off. His assistants hurried through the streets like Paul Revere, knocking on doors and asking housewives to turn out all their lights so there would be enough power to run the projector. The show must go on. It did.

One of the films for which the audience clapped and cheered was the story of a Spanish speaking family in Texas, which conquered tuberculosis after the local doctor and priest showed them that, if they knew what to do, the disease would not bring death.

A few days later the Maracaibo Herald praised an account of the show, and a local radio commentator praised the United States for sending such a palatable form of health education to Venezuela. Several local schools asked for showings and Venezuelan Health Departments offered the film as inducement to attend free clinics and lectures on tuberculosis control.

This film, entitled "*Cloud In The Sky*," was produced by the National Tuberculosis Association and has also been shown widely to non-theatrical audiences in the United States. It is only one of approximately

Health, Medical and Dental Films for the other Americas

Revealing account of great educational achievement by films in Latin America.

two dozen 16mm. sound films on health subjects which the Health and Medical Films Unit of the Office of Coordinator of Inter-American Affairs is exhibiting throughout other American republics.

We have adapted, in Spanish and Portuguese, films which we have found to be successful in fighting disease in the United States. Helping us in the work of sharing our health weapons with our good neighbors, have been such organizations as the American Social Hygiene Association, the American Society for the Control of Cancer, the National Society for the Prevention of Blindness, the United States Public Health Service and the Pan-American Sanitary Bureau. Many of the films we have produced ourselves and have made them available for showing in the United States through national health organizations and the United States Public Health Service.

In addition to films showing the general public how to fight cancer, malaria, tuberculosis and other disease, we have joined forces with the American College of Surgeons to prepare teaching films for the medical profession. With the aid of Dr. Malcolm T. MacEachern, Associate Director, and Miss Eleanor K. Grimm, in charge of film for the Board of Regents of the American College of Surgeons, we have undertaken a joint project for the adaptation of a collection of sixty-seven of the finest surgical teaching films ever made in color, to show before Latin American medical societies and medical schools. Under the guidance of Dr. Daniel F. Lynch, Chairman of the Pan-American Relations Committee, the American Dental Association is helping us prepare films of comparable

One of the many open air exhibitions of 16mm motion pictures given in Montevideo, Uruguay, during the summer months with an attendance of 500 to 5,000 per exhibition.





Walt Disney during his recent trip to Latin America, gathering material for films to be used in the good neighbor program.

quality for exhibition before dental societies and schools.

During the past year more than 2,800 programs of health and medical films have been seen by over 1,000,000 persons throughout South America. The films have been shown in public squares and before municipal police, soldiers, sailors, government workers, hospital patients, nurses' schools, teachers' schools and in public schools and theatres. Other audiences have been high school and university students, government cabinet officers, members of beneficent societies, athletic clubs, prisoners, members of local Rotary Clubs and other civic organizations. More than one hundred mobile film units in sound film trucks owned by commercial firms have brought our modern medicine show to hitherto unreached Latin American by-ways.

It is a fair question for a taxpayer of the United States to ask, "Why should we worry about the health of people in South America? Our own national health could stand plenty of improvement. I don't see why my taxes should pay for movies in Spanish and Portuguese on subjects like cancer and syphilis and I certainly don't understand why such things are part of our war effort. Seems pretty far fetched to me."

The fellow who pays the bills has a right to know why our health films activity is not merely an esoteric form of wartime boon-doggling and why a film on malaria shown in Brazil is important to us in the United States.

In sharing our tools of knowledge and in joining other American Health Ministries in the fight on our common health problems, we are not only helping our neighbors to help themselves; we are also helping ourselves in a justifiably selfish way.

The other Americas are producing war materials vital to the United Nations war effort all over the world. Their production of tin and other minerals, rubber, quartz crystal, industrial diamonds, foods such as coffee and bananas, and essential life saving medicines such as quinine, bismuth and iodine, provide the weapons and the sustenance for our armies and save the lives of countless casualties.

Production of these resources depends largely on the health of Latin American workers. They labor in areas and under conditions which reduce their output because of the ravages of dysentery, malaria, typhoid and other devitalizing diseases. Many areas cannot be maintained for productive use unless sanitation education gives the inhabitants knowledge of the methods for overcoming these health menaces. Hence, the health of our southern neighbors is a powerful weapon in our own behalf.

However, Latin America is not a disease-ridden nightmare. Its doctors and scientists have much to teach us. We have no right to be patronizing in our health films. We are merely providing the means by which our neighbors can fight their battles for their own sake and with benefit to us.

In health and medical films we are translating the nebulous term "good will" into very practical benefits. A healthy country is usually a strong country. For strategic reasons the other American republics are important to our security. Unlike the Axis, we do not try to make our neighbors weak satellite nations; we seek to make them strong. By helping them, "good will" results, without flattery and without intimidation. By helping to make strong neighbors who are naturally friendly, we provide an eloquent example of democratic cooperation. In a recent poll of industrial groups in Buenos Aires, films on scientific and health subjects were voted the most popular non-theatrical films of all those sponsored by the Coordinator's Office. The effect is not lost on our realistic southern neighbors, when it is contrasted with the fear and intimidation by which Axis films seek to sell Nazism. That is why the malaria film "*Winged Scourge*," produced for us by Walt Disney with the aid of the Seven Dwarfs, is helping us win the propaganda war in South America against German films like *Victory In The West*.

Perhaps one of the greatest justifications for spending the United States taxpayer's money on Latin American health films results in the protection from disease which we afford John Q. Public, U.S.A. When this war is over, our armies will return with the acclaim attending victory, and as they scatter to every town and village in the United States, they may carry the scourge of malaria—a disease which may become the greatest epidemic scourge in our history.

Disease is the world's greatest traveller. The fallacy of our thinking regarding tropical diseases, is that very many of them just are not tropical. Malaria is one of the greatest killers known to men. It is estimated that more than 3,000,000 people a year die of it. Many times that number are victims who live to drag out their lives subject to the incapacitating torture of recurrent chills and fever. This disease can be carried through the United States. Thousands of persons die or are disabled by it yearly in our southern states, and epidemic outbreaks have occurred in California, Connecticut and Iowa in years past.

Dr. Marshall Barber, a great malaria authority, has said, "There is no doubt that this invasion of *gambiae* threatens the Americans with a catastrophe in comparison with which ordinary pestilence, conflagration,

or even war are but small and temporary calamities."

If our films induce the inhabitants of malaria-ridden areas to destroy malarial-mosquito breeding places adjacent to our military bases in the other Americas, who will say how many lives we may have spared in Keokuk, Iowa?

Motion pictures are the most appropriate and effective means of waging our health war in the other American republics. Those persons most in need of health and also most susceptible to the promises of a so-called better life extended by Axis propagandists, are persons of lower economic status, many living in rural areas where adequate medical care is not available. It is among these people that illiteracy sustains its highest rates. Consequently, the citizens of the other Americas who are most important to us are those who cannot be reached by the printed word and who do not own radio sets. To these persons films offer the most vivid presentation possible and one that is not dependent on the ability to read. Films are doubly effective because of their emotional appeal and because they show what to do and how to do it. It is appropriate that this country, which pioneered in the development and progress of the motion pictures with its mass appeal should rely on the motion picture to sustain the democratic system in this and other countries.

How do health films help? The debilitating lassitude of hookworms is attacked by film showing how to build simple, sanitary privies which break the hookworm cycle of diseased man, to earth, back to man. Does it work? Doctors of the Rockefeller Foundation reduced the incidence of hookworm in vast areas of the South Pacific by stimulating the construction of such privies. However, they found that unless lectures, charts, movies and other educational devices brought an understanding of the nature of the disease and why privies should be used, inhabitants of the infected islands ignored them. Films on malaria show how to find malarial-mosquito breeding places and present simple home-made methods for killing larvae. Films on typhoid emphasize the danger of unsanitary sewage disposal and the menace of the fly which carries the germ from exposed infected refuse to man's food. Other insect borne and filth born diseases are fought by films illustrating graphically the vulnerable point in the disease cycle at which attack can successfully break the circle.

Films on syphilis indicate the ravages of the disease, providing powerful persuasion to the thoughtless, to exercise personal restraint and caution. Venereal disease clinics for controlling the spread of the disease are championed by films showing that it costs a community less to cure syphilis than to ignore it.

The mere exhibition of health films is valueless unless concrete beneficial results may be directly attributed to their use. The field of public health is one of the few in which it is possible to establish a clear relationship between films and results.

A few weeks ago, one of our films on syphilis was shown at the School of Medicine in Port-au-Prince, Haiti. A group of leading citizens of Haiti was invited to a second screening. In a meeting held after the showing, the group formed a national anti-syphilis

league and at once made preliminary plans for a program to reduce the national venereal disease rate.

In Guayaquil, Ecuador, Dr. Mauro Madero Moreria, Director of School Hygiene of the Province of Guayas, was so impressed with our health films that he arranged with two local theaters for the exhibition of



Three scenes from Walt Disney's production, "The Winged Scourge" a film on malaria, made under the auspices of the Office of Coordinator of Inter-American Affairs.

the films to all the primary school children of the city. All municipal and private night schools were invited to attend these showings and subsequently local religious schools asked to be invited. The Olmado Theater with a capacity of 1800 and the Nuevo de Octubre Theater with a capacity of 1500 booked showings in the mornings, so that there would be no interference with their commercial programs. The theater owners were so pleased with our gesture of interest in the health of Ecuadoran children that they refused to charge a fee for use of the theaters. Within two weeks the health films were seen by 16,533 students. The films elicited highly favorable comment in the local newspapers.

Our records reveal that in addition to forming the program basis for tuberculosis, cancer, syphilis and child health clinics and conferences, the films have been most useful in stimulating local groups to undertake programs of a more lasting nature. In Santiago, Chile, it was found that clinic attendance increased immediately after our screenings and the increase was maintained—an important consideration in all clinic treatment.

Prior to this war European medical schools were predominating influences over Latin American surgery. As a result of the surgical and dental film programs undertaken in collaboration with the American College of Surgeons and the American Dental Association, we are dissipating the highly inaccurate, Axis-fostered notion that our medical and dental schools are inferior, and we are helping to establish United States schools in their rightful place of world pre-eminence.

Health films are excellent spokesmen for democracy because good health is sound democracy; if we stimulate the former, we strengthen the latter. Personal health cannot be given to others. We can only induce in others the desire for it and the knowledge of how to achieve it. This is true of democracy also. A government for the people which is not a government by the people is no democracy.

Health cannot be bought by the sudden incursion of financially well-heeled would-be benefactors seeking to pay so many millions for hookworm in order to eradicate it overnight. Democracy cannot be bought by offering cash or subsidies. Neither health nor democracy can be imposed in any way on people.

Democracy is founded on the welfare of the individual, as opposed to Fascism, which dedicates the individual to the welfare of the State. By giving factual health films to the people of South America, we demonstrate our faith in the wisdom of the individual to choose freely those objectives most advantageous to him—his health and his freedom. That is why the gesture of health films are democratic propaganda—and like any superior product, democracy is winning customers from inferior brands.

Typical Films in Distribution

by Health and Medical Film Unit, Office of C.I.A.A.

Choose To Live—Produced by the United States Public Health Service and the American Society for the Control of Cancer. Spanish and Portuguese versions prepared by CIAA.

Body Defenses Against Disease—Produced by Electrical Research Products Inc. Spanish and Portuguese versions.

Heart and Circulation—Produced by Electrical Research Products Inc., Spanish and Portuguese versions.

Cloud In The Sky—Produced by the National Tuberculosis Association. Spanish version prepared by CIAA.

With These Weapons—Spanish version produced by the American Social Hygiene Association.

About Faces—(Dental Care) Presented by the United States Public Health Service—Spanish and Portuguese versions prepared by CIAA.

Diagnostic Procedures In Pulmonary Tuberculosis—Produced by the National Tuberculosis Association. Basic techniques for doctors presented by international authorities. Spanish and Portuguese versions CIAA.

Syphilis—Three part teaching film in sound and color for profession only, produced by the U. S. Public Health Service with the aid of a board composed of the leading syphilologists of the United States. Spanish and Portuguese versions CIAA.

Fight Syphilis—Community control of venereal disease. Joint project with the U. S. Public Health Service. Spanish and Portuguese versions CIAA.

Know For Sure—Produced through the Motion Picture Academy of Arts and Sciences, under the supervision of Darryl Zanuck and Lewis Milestone for the U. S. Public Health Service and the Motion Picture Division of the Coordinator's Office for restricted showing. Spanish and Portuguese versions CIAA.

Another To Conquer—A two-reel film on control of tuberculosis, produced by the National Tuberculosis Association. Spanish and Portuguese versions CIAA.

(About two dozen other film subjects not included in our regular program have been shown on request before medical and dental conventions and for special occasions such as Pan-American Health Day.)

Films In Production

American College of Surgeons Project—6 medical and surgical teaching films being collected and reviewed for approval by the Reviewing Committee of the American College of Surgeons, under supervision of Miss Eleanor K. Grimm, Secretary, Board of Regents.

Three Disney Health Films—Three films produced by C.I.A.A. of instructional nature combining both live action and animation in color. The films are on the subjects of malaria control, water supply and immunization against disease. Spanish and Portuguese versions of *Winged Scourge* are being prepared by the Disney Studios.

Eyes For Tomorrow—Film produced by C.I.A.A. for the general public on prevention of blindness and conservation of sight, undertaken with the assistance of the National Society for the Prevention of Blindness.

Nursing the Americans—Film produced by C.I.A.A. for the general public and designed primarily to show the medical profession the scope of training received by competent nurses, including nurses' ability to accept responsibilities in aiding the profession and the public. Film undertaken in cooperation with Joint Committee on Inter-American Nursing. Camera work completed—film is being titled and edited.

Letters To Clara Maass—Film produced by C.I.A.A. for the general public designed to recruit nurses. Also undertaken with the assistance of the Joint Committee on Inter-American Nursing, composed of representatives of National Association for Nursing Education, Rockefeller Foundation, International Health Board, American Red Cross and Women's Bureau of the Department of Labor.

Help Wanted—First aid film produced by Johnson & Johnson being adapted in Spanish and Portuguese.

Child Health Conference—Adaptation of this film is in work, showing how the County Health Clinic is conducted.

Visual Aids for Mental Hygiene

Place of films in teaching morale and behavior, limited material now available, and kind of production needed.

JOHN B. GEISEL
Principal, Orthogenic School
University of Chicago

THE increasingly prevalent lack of concentration, emotional instability, and uncertainty about the future among high school students nowadays indicates a need for increased effort to help adolescents keep up their morale. To this end the growing number¹ of courses in mental hygiene, psychology, personal problems, and human relations may render large service, for improved morale is their ultimate goal, to be achieved through understandings and techniques in personal and social adjustment. These courses help students understand the motivation for their own and others' behavior and suggest ways for improvement. They would doubtless be even more effective than current reports indicate² if they were accompanied by a number of excellent visual aids.

The use of films in connection with mental hygiene³ is especially recommended because of the very nature of the subject matter. Since it deals with human behavior, it will ever defy complete description. The printed page of a textbook cannot convey the whole response one makes, for example, to a rebuff or to approval. Nor can it portray the whole complex of causes that lead to the behavior of two or more persons involved in such a situation. At best only the salient features are mentioned. If the reader has sufficient experience and imagination, he may be able to visualize the behavior situation from the printed page; but this is difficult for adolescents. Students need visual concepts of behavior before they can understand its causes. The quality of the textbook, the genius of the teacher, the experience and imagination of the student are but a few of the more important factors involved in the formation of visual concepts in analyzing behavior.

¹John B. Geisel, "Mental Hygiene in the High-School Curriculum," *Bulletin of the National Association of Secondary-School Principals*, XXVII (May, 1943), 82-88.

²*Ibid.*, pp. 86-88.

³The term "mental hygiene" is used throughout the discussion here as an expedient to avoid repeated enumeration of the various courses now dealing with motivation of behavior. Within this term are comprehended all such courses as human relations, personal and social problems, psychology, group guidance, and also units in other courses that deal with the student's understanding of himself and others for the purpose of personal and social adjustment.



An act of courtesy in the school corridor—from the Forum Films production "Courtesy Comes to Town."

To compensate for the limitations inherent in these variable factors visual aids are needed.

A well-planned film can supply the dynamic patterns of behavior-going-on that are not provided by the printed page; it can supplement the creative stimulation of the teacher and the imagination of the student. The filmstrip can serve as an objective record of the subject matter. It remains unchanged through repeated projections. It can be stopped at any moment, and the interplay of subjective and subtle forces, so hard to delineate in other media, can be studied part by part throughout the social situation. High school students, whose experience is limited and whose understanding of self is generally curtailed by an incapacity for self-criticism, get indelible sensory data from the concrete examples of behavior-going-on in the moving picture.

Descriptions in textbooks or conversations are relatively abstract. The effectiveness of teacher and textbook in mental hygiene and similar courses depends, first of all, upon the student's visual imagery of the action under discussion. Seeing the action unfold on the screen is getting sensory impressions of patterns and dynamic continuums, data fundamental to understanding of behavior. It is this dynamic and going-on quality that makes the study of behavior distinctly unique among high school subjects, and also, for the same reason, most difficult, however interesting. The very nature of the subject thus points to the greater value to be gained from visual aids.

Attention is therefore called in this paper to the few suitable films that are available at this time. An annotated bibliography which follows may be of help in the teaching of courses or units in mental hygiene. The implicit recommendation here that these films should be made use of will be qualified by certain reservations in subsequent discussion. Also, the limitations of currently available visual aids will lead to certain suggestions about the type of films needed in this field of study. To be specific,

a few illustrations of possible film strips will be outlined. Our consideration of visual aids in mental hygiene leads us, then, (1) to listing films now available, (2) evaluating them, and (3) suggesting what may be done in the future.

Recommended Films

The list does not include any of the many films, which are designed for vocational guidance. Their factual and informational emphasis reflects a fairly complete ignorance of the primary and fundamental importance of personal adjustment in successful vocational adjustment. Analytical, rather than informational films that deal with the normal problems of normal youngsters in personal and social relationships, were sought. Unfortunately, very few suitable ones were found. Though the teaching of mental hygiene in the secondary school is no longer in its infancy, the development of visual aids for this work has hardly begun. Indeed, the few films listed were not planned to focus attention upon the basic problems with which a high school course in mental hygiene deals. However, until such time as better ones are produced, these may be used to advantage. All are 16mm films.

Abraham Lincoln—2 reels, silent. (Eastman Kodak Co., Teaching Films Division)—A portrayal of leadership that may be used advantageously in discussing the behavior elements of both leadership and followership.

Courtesy Comes to Town—2 reels, sound. (Forum Films)—The value of courtesy in social and business life is graphically enacted in this film and provides opportunities for analyses in class.

Early Social Behavior—1 reel, sound (Erpi Classroom Films)—This film has been used successfully in senior high school classes studying psychology. Responses of infants and young children to novel and social situations make up the content.

Honesty Is the Best Policy?—1 reel, silent. (Harmon Foundation)—Suitable to precede discussion on fairness, honesty, and consideration for others.

Not One Word—1 reel, silent (Harmon Foundation) A study of jealousy in which the emotions of fear and anger are shown through action.

Opportunity Knocks—1 reel, silent (Harmon Foundation)—A real life situation involving honesty and behavior under conflicting loyalties.

The Human Relations Series of Films. This series of forty-one excerpts from Hollywood feature movies produced between 1930 and 1938, is available from Teaching Film Custodians, Inc. Most of this series are more suitable for adult discussion groups, but some excerpts can be used effectively with adolescents. A few of the latter are given here:

Alice Adams (Money Sequence)—2 reels, sound—Financial difficulties and family troubles make this film a fruitful source for discussion and understanding of motivation in behavior.

Black Legion—2 reels, sound—Difficulties arise when a factory worker becomes envious because another man is promoted in his place.

Captains Courageous (School Sequence)—2 reels, sound—A spoiled boy bribes others to get his own way. He is rejected by his schoolmates.



Photograph by Kenneth F. Space

Production unit at work on the Harmon Foundation film, "Honesty Is the Best Policy?"

Educating Father, ½ reel, sound—Evidence of jealousy. Old versus young in a conflict over choice of career.

The Good Earth (Famine Sequence)—1½ reels, sound—A film showing how the desire for self-preservation activated the Chinese in famine.

Additional titles, recommended by the Commission on Human Relations of the Progressive Education Association for use in senior high school, are the following (figures indicate numbers of separate excerpts from the same movie): *Arrowsmith*, *Ceiling Zero* (2), *Cradle Song*, *Dead End* (2), *The Devil Is a Sissy* (2), *A Family Affair*, *Four Daughters*, *Fury* (3), *Hit and Run Driver*, *I Am a Fugitive from a Chain Gang* (3), *If I Had a Million*, *The Informer*, *La Maternelle*, *The Last of the Pagans* (3) *The Life of Emile Zola*, *Make Make Way for Tomorrow*, *Men in White*, *The Road to Life*, *Ruggles of Red Gap*, *The Story of Louis Pasteur*, (2) *White Angel*, *White Banners* (2), *Wild Boys of the Road*, and *Woman Against Woman*.

Of these films it may be said that their usefulness in connection with mental hygiene courses is limited by one or more of the following characteristics: (1) They deal with abnormal, rather than normal deviations in behavior, (2) They present complex than than simple or elemental behavior situations, (3) Motivation is inadequately developed within the excerpt, (4) The film is blurred and sound requires strained attention, (5) They stimulate general discussions rather than analyses of specific elements, and (6) They are more suitable for adult discussion groups. The same limitations also apply to some extent to the annotated excerpts given above.

It is unfortunate that a survey of the field provides so meager a list of visual aids for mental hygiene courses. However, the titles given are better than nothing, because they do contain dynamic visual material which, with the guidance of the teacher, can serve to supplement the more abstract descriptions in textbooks. Adroitly used, they can provide

objective data for discussion, stimulation for further study, and specific suggestions for practice in life. More and better visual aids are needed, and we turn now to a consideration of their content.

Proposed Content for Visual Aids

An ideal film for mental hygiene classes would be one in which basic elements, such as accepting, rejecting, competing, and with drawing, are shown in simple acts for which causes are unmistakably visible. Acceptance, for example, would be shown in agreeing, paying attention, looking at the one who is speaking, doing something to help another person, asking for more information on a proffered subject of conversation, or making a balanced criticism in which another's point of view is respected while an additional one is suggested. Rejection would be shown in actions the reverse of these—in disagreeing, turning one's glance away, interrupting with a new subject, refusing to help, and in facial gestures such as sneering, smiling, or laughing in contempt of another's opinions or actions. With these elements mental hygiene films should be filled, for the high school student must learn to recognize and understand them. They are the elements of behavior, and, because they are specific, they help the student understand why he himself responds in similar ways and how he may begin to modify both the causes and the effects in his personal and social relationships. A few specific situations may further suggest how these elements of behavior can be organized in visual aids.

Specific Illustrations

Most of the elements just listed would naturally occur in the following situation: A mixed group of seven or eight high school students is discussing Senior Prom arrangements. One member of the group is sarcastic in his reaction to the opinions of others and insists upon the superiority of his own suggestion. To a disinterested observer his suggestion is indeed superior; however, various negative responses are made to him, both in words and

gestures. The more disapproval is shown, the louder he speaks and more excitedly argues his point. Finally, the reaction of the group becomes uniformly negative; no agreement is reached; the group disbands.

The reciprocal nature of behavior outlined here would be set off in more bold relief if, after an adequate discussion about this film, a second one were shown to illustrate what happens when the domineering persons acts otherwise. In the second film the same student who previously, by sarcasm and domineering behavior, had stimulated rejection on the part of the group, now, by positive and agreeable behavior, stimulates acceptance. After listening to the opinions of others and expressing himself favorably to certain aspects of the discussion, he judiciously makes the same suggestion (which had not been accepted in the first scene) and receives the group's approval on it. The group then disbands with assigned duties.

In addition to the various ways in which acceptance and rejection would be enacted in film strips of this kind, conversational techniques, like listening, questioning, making balanced criticisms, and using pleasant and unpleasant voice tones also could be included, as could gestures of courtesy, or the reverse, among members of the group.

Similar situations at a soda fountain or in a restaurant could provide ample occasion for behavior worth studying, and, of course, could portray rivalry and competition in boy and girl relationships, as well as courtesy and manners, or the reverse.

A meaningful comparison of the effect of acceptance and rejection may be shown in scenes from the life of a fourteen or fifteen year old girl who, through surliness and unwillingness to cooperate at home, is scolded by her mother and leaves for school at the conclusion of an argument. At school, however, where she is friendly and accepting of her school mates, she has many friends who react favorably toward her.

A similar comparison or contrast could be made of the behavior of a high school boy who is rejected by his brothers and sisters but has the good will of his gang.

The illustrations could be multiplied,⁴ but that is not necessary, for the intention is merely to suggest in bare outline the sort of visual aid material needed in high school courses dealing with human relations, personal problems, or mental hygiene. The illustrations have certain characteristics in common: (1) They are made up of the normal behavior of normal high school students, (2) They are related to the experience of every high school student, (3) They are realistic rather than artistic and do not require a stretch of the imagination. (4) They are simple and allow for discussion of the elements and segments of behavior constituting the whole scene, and, (5) They are designed to show the casual factor in behavior.

(Concluded on page 294)



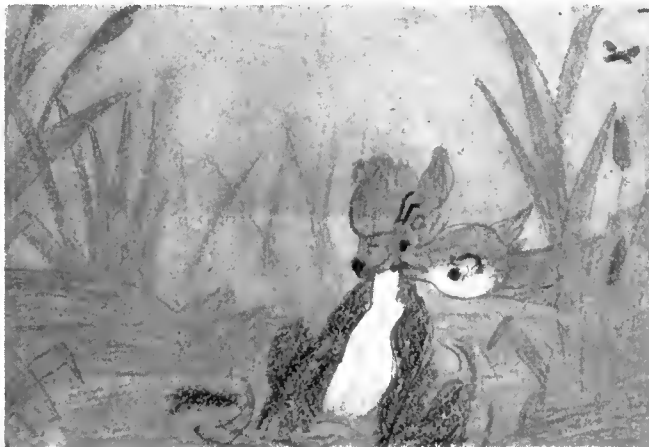
A sequence from the M-G-M picture, "Captains Courageous."

⁴Additional suggestions may be found in the problems and cases in Geisel, John B., *Personal Problems and Morale*, Boston: Houghton Mifflin Company, 1943. Pp. vii 435.

Study of "Bambi" Inspires Movie Adaptation *

PUBLIC School 33 Manhattan, in New York City, is one of the schools in the All Day Neighborhood School Demonstration, sponsored jointly by the New York City Board of Education and the Public Education Association.

Six regular licensed teachers known as "group teachers," working with the regular class room teachers, are engaged in the exciting task of enriching an experiential curriculum. As far as possible, Miss Ruth Gillette Hardy, principal of P.S. 33, has tried to make



Reproductions of colored drawings, made and titled by children, as follows:

- (Top) Bambi and Faline seen close together.
 (Center) Bambi and Faline. Stag coming near them.
 (Bottom) Bambi, big, on cliff, remembering.

FREYDA NACQUE-ADLER

All Day Neighborhood School

P. S. 33, New York City, N. Y.

Sixth graders prepare their version of the story, illustrated with hand-made slides, for primary grades.

our curriculum evolve from important functional jobs known as "services." Thus it is that children at our schools run our milk service, take complete charge of operating our visual instruction program and run our reference and circulating library among other services needed to conduct a modern school.

It is the sixth year class who ran the library service with whom this article is concerned. As part of the service to the school the children wanted to prepare story material for the younger classes. At first they simply wanted to adapt stories in simple vocabulary for the primary grades to read. However they soon wanted to augment this by a dramatic production. Besides printing a longer story, they wanted to illustrate it with slides, use appropriate music, and present it at the primary assembly.

Walt Disney's *Bambi* had been running at the neighborhood theatres and so the children decided to adapt this particular story. When I asked the class who the author of *Bambi* was they all came back with contemptuous surprise at teacher's ignorance and said "Disney, of course."

I "wondered" whether this were really so and suggested they visit the library. They were quite amazed to discover that it was not Disney but Felix Salten, and that the original was written in German by an Austrian.

I began to read the original to them and was not allowed to stop, so fascinated were they. As I only had one-half of the class for one hour twice or three times a week, (the rest of the class ran the library under the guidance of their teacher) the children got impatient waiting for me to read to them. Soon, twenty-cent editions of Salten made their appearance and the children were finishing the novel on their own.

Much to my surprise the children without exception preferred the Salten to the Disney version. Some felt Disney had spoiled *Bambi*. When questioned as to why, these were some of their responses.

"Salten makes you want to cry for the deer." "Disney had all that dopey love-stuff." (This is interesting, as one of the most poetic parts of Salten's book is his treatment of the love relationship between Faline and Bambi) "Bambi is a sad story and Disney makes it funny."

This led to many discussions on the problems movie script writers faced in adapting original stories. How telling a story was different from showing it on the screen. How some things were better written than

(Conclude on page 302)

* This demonstration was given under the auspices of the Visual Instruction Section of the N. Y. Society for the Experimental Study of Education—Chairman, Esther L. Berg.

The Film and International Understanding

Films: An International Language

Edited by DR. JOHN E. DUGAN

Haddon Heights, New Jersey, Schools

The Role of Motion Pictures in Rehabilitating A War-Torn World

LT. SAMUEL F. HARBY, USNR

Training Film Branch, Arlington, Va.

A trip around the world convinces one that communication is easy if you can *act out* the ideas you want to convey. Languages are complicated systems of symbolism, and at best, only a substitute for the real thing. Pictures, on the other hand, are self-evident and close to reality. Show a picture of a cat to Russian, Chinaman, Englishman, or Yap and he knows instantly what it represents. Even unfamiliar objects or ideas can be represented pictorially in such a way that your meaning is clear at a glance. Pictures then—and especially motion pictures—constitute a means of conveying ideas which transcends language barriers. What's more important, this device is immediately available—i. e., ready to be used when the right moment arrives as an educational tool in the rehabilitation of war-weary peoples. So much then for the medium. Now for the subject matter.

World War II is the most savage and ruthless encroachment on human rights that mankind has experienced. Besides the wanton destruction of life and property, there has been utter disregard of the sacred institutions established to insure decency and respect among peoples. In all the principal nations (including our own), propaganda artists have conducted campaigns of lies and hate deliberately to distort the truth. In many countries an insidious attempt to set up false gods, false principles, and false goals has been carried to ridiculous extremes, while unworthy methods of attaining goals were nationally advocated and popularized.

The result of all this confusion can be nothing but bitterness and chaos. When the war is over, the minds of people literally all over the globe will be twisted and warped. Unless a careful, wise, and ingenious campaign of *re-education* is carried out in all countries of the world, the progress of civilization will be set back a century or more—and the war will leave scars never to be outgrown or forgotten.

The most important thing to teach in this cam-

paign of re-education is the simple truth of reality: that we are all human beings, with common interests, desires, and satisfactions—regardless of language and cultural differences; that our salvation lies in working together for common goals; that we can learn from each other and help each other; in short, that we are “brothers under the skin.” This is the easiest kind of subject matter to handle, and it is perfectly adapted to visual treatment.

That travel broadens and increases understanding has long been an international axiom. Witness the large number of exchange scholarships which have been awarded in the past to promote the cause of peace. In some instances the motion picture can

do the same job, and do it more thoroughly than actual travel. The film is a magic carpet on which millions of people can travel to remote corners of the earth, and into the very homes of their neighbors abroad. It can cover more ground in a shorter period of time than any other system of transportation ever devised; and it permits a wonderful selection of subject matter.

There are dangers as well as advantages in the use of such a device, and they should be recognized at the outset, for such a program of re-education as we have suggested must be realistic to be of value. Honesty in this field should be as important a requirement as it

is in the field of science, where every man guards his reputation for accuracy as he would his life. Scientists continually check each other's work, and those who indulge in misrepresentation quickly lose professional standing.

In the business of selecting subject matter there is the danger of presenting only a partial picture, and thereby slanting the truth. But there can be no point in this, if we agree that our objective is a better understanding of peoples all over the world, for the purpose of establishing peace. Misrepresentation would defeat our purpose. By numerous tricks of the camera, such as animation, slow motion, optical printing, and model photography, many things are put into films which cannot be seen in real life. Such devices are, of course, subject to abuse. But when used with integrity, they can amplify the truth and explain its intricacies. They

Editor's Note: Will Hays, in his last annual report says, “Skills learned in war time will augment the educational utility of the screen. We also must take into account the fact that at the end of the war the armed forces will return to the educational institutions a large number of teachers who will have become accustomed to teaching with films.”

This month's article was written by a man actively engaged in the visual training program of the Navy. In view of Mr. Hays' statement, it is interesting to see what Lieutenant Harby thinks of the future use of the educational film in the field of international understanding and good will.

Inc., in the release of their 16mm non-theatrical rights. Monogram was first. However, persuasion was still difficult, and Kapit tried many ingenious approaches. One was a plan to tie in with RCA's new 16mm sound-on-film projector by servicing it in the field and providing blocks of 16mm films to be shown upon it. RCA agreed, but in a short time stopped selling projectors for some internal patent reasons. It was 1936 before Kapit brought in the first really considerable prize, a contract with Van Buren for a large supply of short subjects. That magic was wrought by an arrangement to have the central exchange in each distributing area approve the release of each item. The same sort of deal was then closed with RKO and with Universal, and the development naturally then became easier. In years that followed Kapit even undertook production, making a series of "vocationals" for school use. When Orton Hicks joined Gutlohn, about 1938, the ball was rolling very well indeed. And, in a large sense, Walter Gutlohn was still with them.

Although Walter Gutlohn departed this life in 1936, to the sincere regret of those in the non-theatrical field who knew him, he continued the development of his work in a way which must remain a tribute to the force of his admirable character. Just before he died he went to a hospital for a physical checkup. Examining doctors told him he had six weeks to live. He returned home and proceeded to set his affairs in order without causing undue alarm to those around him. To his wife and to his manager, Harry Kapit, he carefully explained what he had intended to do with his business, his unfolding plans, aims, and intended policies. When the end came, he met it with characteristic fortitude; and, after his demise, Blanche Gutlohn and Harry Kapit carried on with anticipated success along the lines of Walter Gutlohn's well considered advice.

In a particularly informative interview, published in the *Motion Picture Herald* February 16, 1935, Harry Kapit made one comment on the alleged competition of theatrical and non-theatrical shows which struck me as being exceptionally penetrating. "The average producer fears the reaction of exhibitors to 16mm shows," said Mr. Kapit, "This is unfortunate because they do not know the situation as it really is. We are not in competition with anyone. In most cases the pictures we handle are from two to three years old, and the people who see them do not go to non-theatrical exhibitions primarily to look at the product. Their interest centers chiefly around the circumstances and situation in which 16mm shows are held, usually in a church, for a benefit of some sort, in a school or auditorium to which the public is not admitted, but never in a situation which can be called competitive to an established theatre." In saying this Mr. Kapit, in my opinion, was placing his finger unerringly on the psychological difference which sets the non-theatrical entertainment show distinctly apart from the regular professional presentation.

The more bellicose exhibitors who believed that the 16mm development would



Frank Woods was a power in theatricals, but as champion of educational films he averred as long ago as 1910 that entertainment is the theatre's rightful province.

solve their non-theatrical troubles were yielding to a fallacy. From their uncompromising standpoint, the use of theatrical pictures by the non-theatrical field was only a small aspect of the case. In their view, if there was competition, it lay not in the kind of show given in the neighborhood church, for instance, but in the circumstance that any sort of film exhibition—even of amateur subjects produced by the sponsors with their own non-professional cameras—was holding spectators away from the theatrical box office. It was the simple fact of counter-attraction which mattered. Also, the 16mm exhibition was not limited to small gatherings, as was commonly supposed. Most of the hostile theatrical men paid too little attention to the corresponding improvements in 16mm projection equipment. In the spring of 1935 occurred what should have been to them a startling demonstration. It was at Constitution Hall, in Washington, D. C.; and there, using a new 1,000-watt Bell & Howell 16-mm Projector, a lecturer for the National Geographic Society gave an allegedly satisfactory screening to an audience of 4,000 persons. Today in various parts of the world there are 16mm theatres in the full professional showmen's sense.

Situations such as that obtaining in this controversy of theatrical and non-theatrical fields point conclusively to the wisdom of thinking of the non-theatrical field in terms of its natural divisions. The trouble discussed in the preceding half-dozen pages is concerned almost exclusively with that part which has been denominated "the entertainment fringe." Other types of non-theatrical show are not seriously concerned in it, but, not being segregated as they might conveniently be, they suffer in the general condemnation.

Peacemakers

IN AN ARTICLE ON industry in the broad which Garret Garrett wrote for the *Saturday Evening Post* of July 17, 1937, be observed that during a dispute in any body of wage-earners there are almost invariably three marked divisions. Approximately one-fifth is violently *anti*, another fifth is as strongly *pro*, and the remaining three-fifths goes with the tide. This grouping probably will apply equally well to those engaged in the two sorts of motion picture exhibition. Thus far both *pros* and *antis* have been blocked in their attempts at mastery; fortunately, I believe, the tide which will carry the determining three-fifths is distinctly a compromise movement.

In 1916, toward the close of the Patents wars, there was the first really widespread flareup of exhibitor opposition to non-theatrical shows, and excellent advice on the subject was uttered by some of the industry's ablest leaders. George K. Spoor, of Essanay, even urged exhibitors to encourage shows in schools and churches, insisting that it would improve their business—not hurt it—by educating the public to love pictures. In those days there was still a large body of the people which rarely attended films, and the intelligentsia had not yet discovered "the Art." Thomas A. Edison addressed exhibitors in the same vein; and George Kleine, in booklets provided for his non-theatrical patrons, advised them how to obtain free shows through the professional theatres, apparently in quiet satisfaction that the exhibitors, despite occasional objectors among them, would in reality be only too glad of the opportunity to cooperate. In 1926, ten years later, Nelson Greene, writing in the *Annals* of the American Academy of Political and Social Science, pointed out for the hotheads that, "Were it not for the success of theatrical films, there could be no present possibility of educational films."

All exhibitors were conscious of the necessity of keeping the good will of large bodies of the public, for, naturally these were also large bodies of their own patrons. Some thought they saw a solution by inviting outside groups to show all their pictures in the theatre as the proper place for all such exhibitions, sharing receipts on the basis of estimated extra special attendance, or on tickets sold expressly by the non-theatrical sponsor. This method is still occasionally to be found in practice. To turn the theatre over to the sponsor, free of charge, did not usually prove advisable. Too many other organizations then appeared and charged discrimination if they were not also given the house. If the cause served by the program was a matter of prevailing community sentiment, there probably would be no serious disruption of regular business; but extreme cooperation with too highly specialized groups might easily work harm to the establishment by keeping regular patrons away. After all, the prime business of the theatre was then (and still is) entertainment.

It is probably on this point that the

"great divide" arises between the theatrical and non-theatrical fields—the purpose of the theatre is entertainment: of the schools, education, including education in the sense of advertising and propaganda. That function of the theatre has been iterated and reiterated from the time, in 1910, when Frank Woods wrote in the *New York Dramatic Mirror*, "The primary purpose of the theatre is entertainment." Terry Ramsaye told it flatly to the educators he addressed in 1930 at the Visual Instruction Section of the Ohio State University Educational Conference. "Motion pictures are more adapted to mass education than textbooks," he said then. "The motion picture industry is purely an amusement industry and must not be looked to for the development of visual education technique."

The notion that motion pictures should be shown only in theatres—or, at least under theatrical superintendence—was once highly popular as a guiding principle of house management. It was even applied to the matter of classroom pictures. An instance was provided by Managing Director Winstock, of the National Amusement Company, of Portland, Oregon, in April, 1914, toward the close of the school year. He proposed at that time to the local school board to show institutional pictures on history, geography, animal life and other likely subjects, at actual cost, one day each week. But the outstanding instance of this sort of coöperation probably will always remain that of Harry M. Crandall, who, in December, 1920, offered the Washington, D. C., board of education his chain of six modern theatres for use by the district schools. The school system itself had no appropriation for visual education, and only a free service of this sort would enable them to benefit from this useful new apparatus.

Despite Crandall's well known interest in matters of civic benefit, there was the usual suspicion of the "publicity stunt," and, of course, if such coöperation should prove acceptable, the existing school curriculum would require revision to accommodate it. By degrees the fears were allayed, largely through the confidence of Dr. Frank M. Ballou, superintendent of Washington schools, and plans were set afoot to make room in the teaching schedules. Crandall also prepared. June 1, 1922 he instituted what he called his Public Service and Educational Department with offices in his Metropolitan Theatre. The screenings for the department were to be held in the private projection room of the theatre, not interfering with regular performances in the auditorium.

Crandall was especially fortunate in his choice of an officer to command the department. Mrs. Harriet Hawley Locher had been a popular figure in social activities in Washington, and had long served as motion picture chairman of the District of Columbia Federated Women's Clubs. She entered into her new duties whole-heartedly, with discriminating intelligence, and a clear appreciation of Crandall's own idea of making the neighborhood theatre useful in community life.

Some tests were first made with readily available films of obvious educational value. They were screened for selected classes of grade school pupils brought to the theatre at intervals over a period of several weeks. Results were carefully studied and found to be highly favorable to continuance of the project. May 25, 1923, representatives of the various educational groups, including not only Washington public school officials, but delegates from the National Education Association, Government motion picture sections, and the Motion Picture Producers and Distributors of America, decided upon the form of the project. Upon their recommendation the local board of education assigned a teacher, Miss Elizabeth Dyer, to give her entire time to correlation of the pictures to be used with the regular units of instruction.



Harry Crandall, of Washington, D. C., will always be the shining example of the theatrical manager who lives in harmony with the schools.

Actual work began in October, 1923, when classes attended the six Crandall theatres and one other to serve an otherwise inconvenient school location. At this last-named theatre there was no private projection room sufficiently large, so the regular morning show was delayed for half an hour and the children were brought to the auditorium at 9:30 A. M. Hours chosen for the screenings were generally at the close of the morning and afternoon classroom sessions that pupil groups might be disbanded directly at the theatres instead of being returned to the schools for dismissal. A study period lasted approximately fifty minutes, allowing for the repeat of a one-reel subject and relevant discussion. During summer months, when regular schools were closed, the work was continued in substantially the same manner for the benefit of the Daily Vacation Bible Schools.

This strictly pedagogical work was a major activity, but not the only one. At the outset of the service an Advisory

Board has been formed, its members selected from many lines of education and social service—Boy and Girl Scouts, Camp Fire Girls, Boys Clubs, Municipal Playground Association, Y.M.C.A. and Children of the American Revolution. Various athletic organizations were encouraged to hold meetings in the Metropolitan Theatre projection room to study pertinent reels. Americanization groups of adult aliens learned there to qualify for citizenship. To serve these varied needs films were obtained from non-theatrical libraries as well as from the regular exchanges. Some of the work expanded into regular offerings in the theatres themselves, as, for instance, the now-established Saturday morning matinees for children. October 31, 1925, the start of the second season of the Saturday morning programs, the occasion was graced by the approving presence of the First Lady of the Land, Mrs. Calvin Coolidge.

As still further stimulation of community interest, a motion picture production unit photographed certain activities of the interested groups, such as scenes at the municipal playgrounds, "safety first" precautions of Fire and Police Departments, and historical pageants.

In the summer of 1925 Pathé headquarters in New York City engaged Miss Regge Doran, who had been doing work resembling that of Mrs. Locher for West Coast Theatres, Inc., and brought her east to take charge of a new Department of Public Relations. Her duties were to show the managers of theatres using Pathé product how to keep on good terms with their public, and so to pave the way for "better pictures for larger audiences." Her achievement on the Pacific seaboard had been notably in the establishment of "children's matinees," although in the new place these were to represent but a small part of her endeavors.

The private projection room at the Metropolitan Theatre in Washington, which Mrs. Locher employed mainly in her useful work, had a comfortable capacity of ninety persons. But the inspection rooms in most neighborhood theatres are veritable cubbyholes, and would be of no use whatever in adapting so extensive a program as hers to their needs. Like the extra theatre requisitioned by Crandall to reach pupils at the outlying school, they would be obliged to use their auditoriums, and, in that situation, the only available times for educational and social service programs would be when there were no paying audiences to come in. To be considered, also, of course, would be the convenience of those who wish to attend the especial performance. So it has come about that the time which the exhibitors recommend most heartily for coöperative screenings is Saturday morning. It was not a new idea. During the winter season starting October 23, 1915, at Proctor's Leland Theatre at Albany, New York, the manager ran educational films for school children on Saturday mornings under the auspices of

(Continued on page 319).

The Post-War World Here—In Hand Made Lantern Slides

By ANN GALE

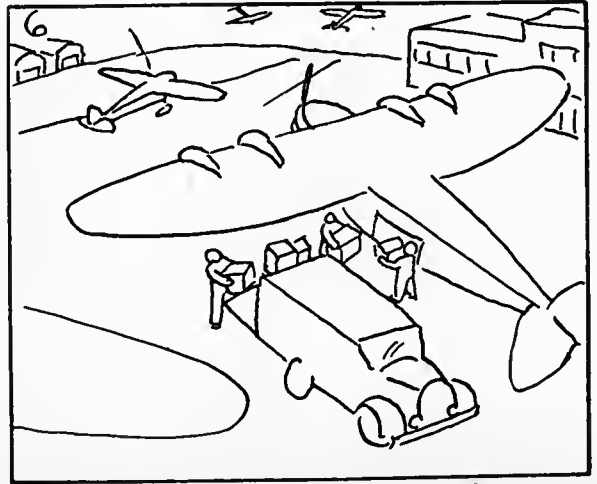
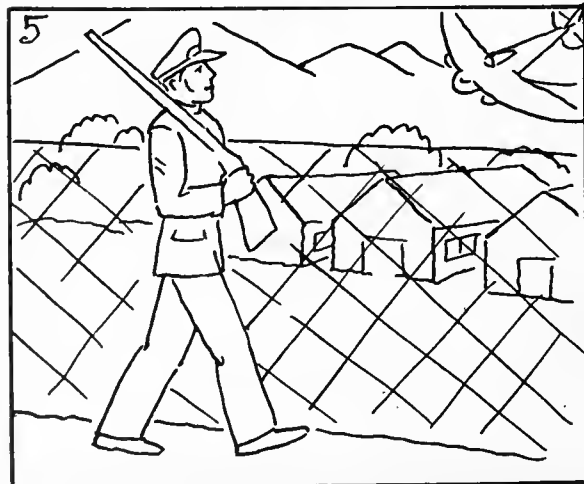
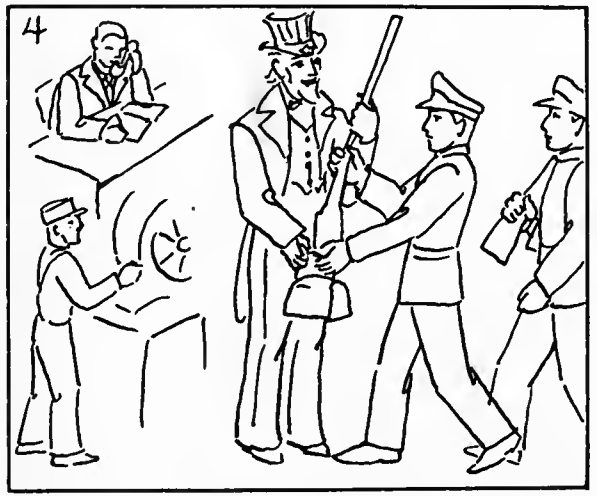
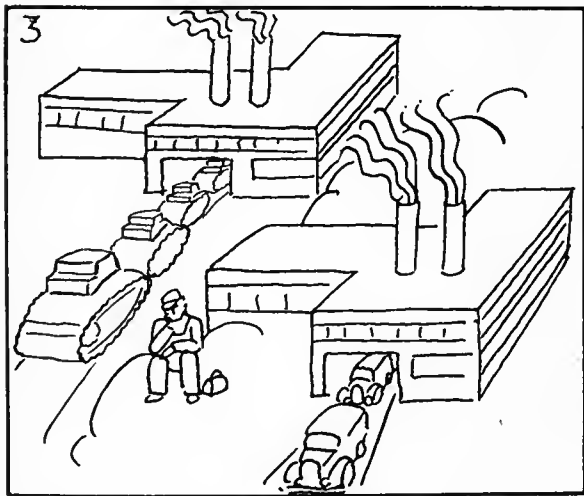
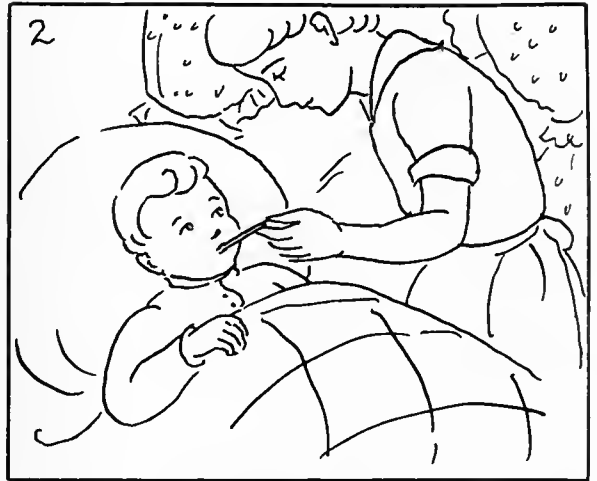
Roosevelt High School, Chicago

WE MUST be ready for peace when it comes. Much of the planning for the post-war world will be done by international councils. However, there will be changed conditions here which we must recognize. The following six slides form an introduction to domestic post-war problems for junior high school or high school social science classes. They may be used in art classes to present the general ideas and then the students could work out their own thoughts on the subject.

- 1.) There will be millions of people to be fed and clothed both in occupied countries and in the United Nations. We can not help these people unless some form of rationing continues.
- 2.) Disease continues when the war ceases, especially in the

war ravaged countries. Our doctors and medical supplies will be needed abroad. We must keep well and continue to use home nursing when there is illness.

- 3.) Our factories during the change-over from war to peace production will cause much unemployment.
- 4.) Returning soldiers should find jobs in industry or management.
- 5.) Because we may need an international police force for years, many soldiers will have to remain on foreign soil.
- 6.) We must prepare to enlarge our airports for the great expansion in air transport which is sure to come. Some arrangements for international air bases will have to be made.



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.

SCHOOL MADE MOTION PICTURES

By **HARDY R. FINCH**

Head of the English Department
Greenwich High School, Greenwich, Conn.

Film Presents the Evolution of Art

THE first of a projected series of films telling the story of the evolution of art through the ages has been completed at Antioch College, Yellow Springs, Ohio. It is *The Dawn of Art*, a one-reel 16mm silent color film, produced under the direction of Raymond S. Stites, Chairman of the Department of Art and Aesthetics of the College, and photographed by H. Lee Jones. The film is available for showing. Address all inquiries regarding rental to Mr. Raymond Stites, Antioch College, Yellow Springs, Ohio.

The Dawn of Art indicates at the start that art is complex, arising from many cultural needs. Cro-Magnon men and women are seen working in a rock-shelter near Font-de-Gaume, France. They sew or scrape skins, make hunting tools, decorate a lamp, gather nuts for the winter. Food is scarce, so the men who have returned from the hunt empty handed consult a medicine man who tells them he will make powerful hunting magic. By tallow lamplight they go to a chamber deep in the cave. After a ceremonial dance they prepare their colors and paint the famous deer of Font-de-Gaume, one of man's first artistic compositions. The men appear by the stream where one spears a fish. Then they see the deer and stalk it. They throw their javelins and the deer is brought down. The hunters return with their game and have a feast, after which one of the men takes up a bone and engraves his story.

A commentary to be given while the film is being shown has been written by Mr. Stites. Excerpts from it follow:

Commentary for "The Dawn of Art"

"All the evidence shows that the art of the cave men came from diverse needs. Note that Narration and Communication merit special attention. The most inclusive function of art is to communicate thought with emotion. As the artist engraved the deer, fish and spear heads around this bone he made the first documentary motion picture of cultural history."

"The Cro-Magnons lived in huts and in the entrances to caves on the Magdalenian culture level fourteen thousand years ago Stone scrapers and bone needles are used to clean and sew skins which keep men warm. Men and women enjoy making ornaments which take their design from the sewing technique. When she engraves the ibex on the back of this stone lamp, it may have been for play. This doll was either a gift for a child or a magic fetish."

"A hunter shapes his javelin with a stone scraper. His shaft straightener of elk horn is carved to show an animal. So he hopes to get magical control over nature. Skill and idea unite in this carved throwstick.

With a question box on the making of school film productions, conducted by

DONALD A. ELDRIDGE,
Wesleyan University, Middletown, Conn.

It is a true work of art, both decorative and useful. See how he holds it to propel the spear."

"A magician is seated by his altar in the ante-room to a dark cave. Hungry hunters come to ask his help. He will make magic for some strings of beads. He puts on his deer skin coat and mask. Tattooing or other kinds of decoration have magic in them. Hundreds of yards underground they go to magic picture galleries where the spells are made. Fire and lamplight alone could make this work possible. So man the inventor grows along with man the artist."

"Once they found a fresh bank of clay. Its shape suggests a bison. So they begin to model, first a female, then the male. The herds were dying out, the buffaloes retreating with the glaciers. By pictured prayers they call back the herds."

"Deeper and deeper in the caves the magician dances a charm dance for ghosts of animals long vanished. Flickering lamps reveal many paintings, drawings made thousands of years before. They take out the tools of their craft. The outline is carved with a burin, engraver of stone. Painter and sculptor are one. But man is first a chemist. He holds the lamp to the stalactite, then scrapes off the lampblack into the tube. The painter fills the carved lines with black. He pours out light ochreous earth. He grinds it with a muller or grinding stone. A palette is made of a reindeer bone. The brush is made of plant fibres or boars' bristles. (Hollow bones are found today with paint still in them.) With yellow and brown and rich red paint he models male and female deer. Bright red is the color of blood and life. At last with black



Antioch students paint a set for their art film.



One of the magic drawings made by the Cro-Magnons.

he ties color areas together. When the magical picture is finished the tools are replaced in the medicine pouch. The sorcerer recites his spell and they leave their pictured shrine. And today—after thousands of years—the composition of the deer is brilliant still.”

“Finally another artist draws what the magician told them would come true. In a forest stream the hunters found their game. With faith and skill they spear the fish. The leader sights the deer. With throwstick he brings down the deer. Homeward they go over the forest trails through rocky gorges, past long abandoned rock shelters. The women are glad to see them. Only when man has cared for his body does he turn to arts of narration and communication, and then, in play, he perfects his designs. Recording his skill as a hunter this man created narrative art, showing the deer, how and where he killed it. Thus art arose from diverse needs.”

QUESTION BOX ON SCHOOL FILM PRODUCTION

Question: Can you give us some suggestions on making titles for a Kodachrome film? In our black and white films we have had printed titles made for us by a laboratory, but we would like something more artistic for our latest attempt, which is in color.

Answer: There are several ways in which color titles can be produced by the amateur. There are numerous titling “kits” on the market. One type, for example, furnishes letters cut out of a sponge-rubber type of material. These are mounted on a suitable background, which may also be supplied in the kit. Other products supply the materials with instructions for making the letters and background. Some of these are intended for use in a titling device to which the camera is attached, while others may be photographed with a standard camera lens as one would photograph a poster, for instance. A variety of artistic effects may be obtained through the use of such commercially produced materials.

Many amateurs have found it more satisfactory, as well as more economical, to use materials and devices immediately available. Most schools, particularly, have access to art materials and to people, students or teachers, with some artistic talent. Where this is the case, the procedure is quite obvious: an artistically drawn poster, with appropriate background and lettering, can be photographed as one would film any scene. A

careful check of exposure and focus, and with some types of cameras, of *parallax*, is necessary.

Some cameras are equipped with ground glass viewers by means of which one can look through the lens. If this is used, the *parallax* problem disappears. If your camera does not have the ground glass viewer, but the “finder” is in line with the lens, i. e. on top of the camera, the problem of *parallax* is simplified for the field actually covered by the lens is usually indicated by lines which indicate the vertical limitations of the scene. Where the viewer is on the side of the camera, although the field again may be indicated vertically, careful calculation of the horizontal *parallax* is necessary, for, in photographing near-by objects, the slight difference between the position of the lens and of the viewer becomes significant. The most certain way to check this is to mount the camera before loading it (we assume that a tripod is *always* used), and look through the lens to center the “shot”. Then the film is inserted, using great care not to move the camera. All titles can be placed in exactly the same position, and, if your original arrangement was accurate, they all will be centered.

This “poster” technique can be most effective. It has the advantage of unlimited variety, suitable to the film subject, and lack of expense, plus the not inconsiderable significance of the creative opportunities it affords. A film on primary education, for instance, might well utilize typical child-created drawings, and even children’s lettering.

A very satisfactory adaptation of this system may be used where it is desirable to have all titles appear superimposed on a common background. The background, preferably dark, is first painted. (It should not be glossy, to avoid glare.) The lettering for each title is then done in white opaque paint on heavy cellophane, and each title is mounted over the background and photographed. Care must be taken to avoid any reflection of the light on the cellophane, but this is not difficult. In exposing such a shot, take the “reading” from the background. If in doubt, it is better to slightly under-expose the background than to over-expose it.

This cellophane-poster technique was recently employed with considerable artistic success in a film produced at Wesleyan University on the Navy Flight Preparatory School there. Russell Limbach, the artist-in-residence at the University, painted an effective scene with a deep blue sky, and a black silhouette of the “profile” of the “college row” (chapel spire, etc.) as the bottom border, and airplanes (also silhouetted) against the sky. A streak of light, presumably from an anti-aircraft search-light, runs diagonally across this dark background and “high-lights” the wing of one of the planes in the upper corner, showing the insignia. All titles, on cellophane, were photographed against this background, which symbolizes both the college and the flight school to which the college is “playing host.”

A common background such as this often aids indirectly in preserving the continuity of a film. For an illustration of another adaptation of the “poster” technique, which was definitely designed for the purpose of continuity and symbolism, see *Producing School Movies*,¹ page 37.

In all such work, it is important to allow plenty of extra space around the borders of the background so that cameraman may have some leeway in “matting out” the necessary amount.

One other technique should be mentioned—the title superimposed over an actual scene. This is simply a matter of double exposure. The scene is filmed, with the footage carefully noted. The film is then rewound, and the title (either with light background, depending on the lightness or darkness of the scene against which the letters must be read) is photographed. Fades can be used as desired. The mechanics of making such double exposures have previously been discussed in this column in answer to a question on methods of producing transitions in film.

In conclusion, let us urge that whatever method you decide to utilize, you do use color in your titles in all color films. Too often, an otherwise creditable production is dulled immeasurably by black and white titles, which, however skillfully done, are certain to look “shabby” in contrast to the brilliance of color on the screen.

¹ *Producing School Movies* by Eleanor Child and Hardy Finch. Published by the National Council of Teachers of English.

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Study of "Bambi" Inspires Movie Adaptation

(Concluded from page 292)

pictured on the screen and vice versa. Despite these discussions many of the children still felt the movies should not deviate too much from the original intent of the author.

When it came the version we were to write, the children said they would stick more closely to Salten, take the best from both Disney and Salten and add their own touch. As one child said, "If Disney can change Salten we can change both Salten and Disney."

The group divided the novel into twelve short episodes. A committee of two or three children worked on each of the episodes. Then came the interesting problem of continuity, the flow from one episode into the other. During the writing (all children took part) some real creative ability was discovered. One boy, a particularly maladjusted child, full of resentment against the world really blossomed through this writing experience. It was he who ended the episode on the death of Bambi's mother with these words:

"Tears ran from Bambi's eyes, but in his heart he had hate toward Man."

Our script completed, much to the delight of the children, we were now faced with the problem of illustrating our story with slides. We studied each episode with a view to choosing only those parts which would be emotionally heightened or clarified by suitable illustrations. Interestingly enough I found the children only too ready to copy the Disney illustrations. We spent some time studying photographs of deer and other animals with the definite purpose of making our own original illustrations. Although we did not copy our illustrations from either photographs or drawings, the Disney influence is still very apparent.

Each child made as many large and slide scale drawings as he wished. The final number of drawings chosen to be traced onto glass were sixty. The children voted on each of the drawings chosen. Every child had the experience of making at least one glass slide even though his particular scale drawing may not have been used.

Some of the children found the choosing of appropriate music and sound effects the most exciting experience in the whole unit. It really was amazing to hear their comments on the music. Without verbalising it, they intuitively knew which music to choose and nine times out of ten chose music which not only created atmosphere for what was being dramatized but music which intensified and highlighted what was being said. We were fortunate in having another group teacher, Mrs. Amy Hoffman, help us with the music.

The other classes who saw our version of Bambi were most enthusiastic in the reception they gave it. However the highlight for the children came when they were invited by Professor Thrasher of New York University, to present it before an adult class making a study of the Motion Picture. As a result of this experience the children not only grew creatively but learned to respect the craftsmen of the motion picture industry who are too often overlooked in favor of phoney "Glamor."

Amelia Meissner Retires

IT is with mingled feelings that we announce the retirement of Amelia Meissner, first Curator and for 38 years Head of the Educational Museum of the St. Louis Public Schools. We regret deeply the cessation of such outstanding service as Miss Meissner gave to this field, but we rejoice at a retirement which should bring relaxation and satisfaction richly deserved and brilliantly earned.

The September report of the Committee on Instruction in St. Louis pays high tribute to her great career. "The Educational Museum, recognized today as outstanding in the field of visual education, will continue through the years as a monument to the foresight, enthusiasm and professional leadership of Miss Amelia Meissner. It was her privilege and responsibility to be one of the nation's pioneers in the development of the use of visual aids in education." When she was appointed first curator in 1905, there were no precedents to guide her. Visual education was an untried experiment. With a few exhibits of flowers and animals, a few maps and lantern slides, Miss Meissner began to build visual instruction in the St. Louis schools. Today the Museum has one of the finest collections of visual materials of all kinds among American school systems. "It handles two and one half million objects annually for classroom loans; supplies 150 schools with films, slides, photographs, exhibits; maintains a lecture service and circulates supplementary books to classrooms." But statistics do not tell the story. The Museum's supreme contribution to St. Louis schools has been to "end isolationism in the classrooms and widen the horizon of thousands of school children." This was the achievement in which Miss Meissner found her greatest satisfaction. Her interest was steadfastly centered in service to children and teachers, proud though she was that her work won for St. Louis national recognition and served as a model for similar activities in other school systems. In conclusion the Board pays warmest tribute to Miss Meissner as she retires "with the consciousness that the work in which she pioneered, and which she has ably developed, will continue to reflect the inspiration of her leadership and her vision in years to come." At the same time the Board announces a change of name from the "Educational Museum" to the "Department of Audio-Visual Education" with Miss Elizabeth Golterman as Acting Director and Miss Dorothy Blackwell as Assistant, both of whom were long members of Miss Meissner's regime.

It has been the writer's privilege to know Miss Meissner through the years, to see her in her own domain, to hear her speak on many a program. He, with countless others, has been impressed not only by her technical knowledge, scientific attitude, administrative power, and high contributions to the national field of visual education; but also by her marked personality and charm, her ardent devotion to educational ideals, and her unstinting cooperation with fellow-workers in the common cause. Our best wishes for long and contented years of retirement to one of the great in the visual field, Amelia Meissner.

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ADMINISTRATION

A Functional Visual-Aids Program—E. J. Kalney, Blue Island, Ill.—*School Executive*—63:28, September, 1943.

In this community of five elementary and two junior high schools, one of the assistant principals was made Director of Visual Education. Finances are handled by the superintendent. Selection is done by a committee of three to assist the director, a representative from the junior high, primary and intermediate divisions. Each in turn has an advisory committee of members from each school.

The program in Blue Island included equipping at least one room on each floor, providing projectors and screens and securing films from the nearest cooperative library. Visual aids are also used.

In-service education of teachers is carried on through mimeographed bulletins, individual instruction in the use of equipment and publicizing previews. The value of visual aids in education has been brought to the community at PTA, Rotary Club and other meetings.

UTILIZATION

Classroom Use of Films—Eleanor D. Child and Hardy R. Finch, Greenwich, Conn.—*School Management*, 12:270 August, 1943.

An overview of the educational film, in which evidence is presented to show the extent of available films and some of the research findings that have shown the effectiveness of motion pictures for training and education. It is estimated that more than 30,000 films are available from educational film libraries in 40 states and from 230 commercial libraries throughout all states. Officers in charge of training soldiers have disclosed that films have shortened the period of training from 20% to 40%.

Schools should use the new films, should train students to be projectionists, and should make films easily accessible to teachers throughout an organized program of audio-visual instruction.

Visual Aids in Classroom Instruction—E. L. Austin, Kingston, R. I.—*Agricultural Education Magazine*, September, 1943, p. 47.

A critical evaluation of the methods used with visual aids in agriculture classes. Pictures, models, objects, filmstrips and other aids are used frequently but not always most effectively.

Every teacher of vocational agriculture should have formal instruction in the use and care of visual aids in his pre-service training and, lacking this, the alert teacher can profit from self-instruction.

Educational Cinema Takes a New Lease on Life—Mary Field, Gaumont-British Instructional Films—*School Executive*, 62:33 August, 1943.

A summary of educational film activities in wartime Britain by one of the leading producers. Most instructional films available deal with biology, geography and civics for junior and senior high school grades. Although many of the films now being used in British schools are from the Ministry of Information and contain some propaganda, it is hoped that after the war teachers will again have educational films made especially for them.

Sight and Sound Dramatize Wartime Economics—*OPA Bulletin for Schools and Colleges*, June 1943 p. 10

Concrete suggestions for using the bulletin board, posters, cartoons, charts, exhibits and other types of audio-visual aids in making real the complex problems involved in rationing and price control.

Audio-Visual Aids Pay Dividends—Elizabeth Goudy and Lt. Francis W. Noel—*Business Education World*, September, 1943.

Some of the ways in which machine-shop and other training films are being used successfully are described through testimonials from industrial organizations, army and navy personnel and from the results of a questionnaire. Among the values commonly accepted for using aids are: they increase interest, make ideas clearer, set uniform standards of performance, and inspire observers to greater achievement. It is important that the learner have an adequate experiential background before the films are shown, so that learning can be most effective. There must be a definite interest in the subject before the film is shown.

PRODUCTION

Supplement With Pupil-Made Aids—Hardy W. Finch, Eleanor D. Child, Greenwich, Conn.—*Nation's Schools* 32:56 September, 1943.

An illustrated description of the types of materials that could be made in a high school.

PROJECTION

On With the Show—Edward Pyle, Jr., Visual Aids Specialist—*American Cinematographer*, 24:331 September, 1943.

Practical suggestions for applying showmanship and skill in projecting include:

If possible, arrange the audience in a long, narrow group, projecting down the length, so that the majority can view the films to best advantage. In a crowded banquet room project diagonally across the room to afford a favorable viewing angle for everyone.

Use a screen to fit the size of the audience. The bottom of the screen should be a little higher than the top of the heads of the seated audience. Better visibility can often be provided by mounting the screen tripod on three chairs.

In placing the projector, have several lenses to choose from. Try to avoid the use of a center aisle, as this space is the best possible viewing position and should be used.

In placing the speakers, don't use the floor or the piano. Two speakers give better results with an audience over 50 persons. Mount the speaker on a chair on top of a table, or find a hat rack or clothes tree to hang from.

Use the high side of the tone control for 16mm. projection, because that side tends to have an excess of low tones.

Keep the following accessories at hand: extra cable cord, three 25-foot extension cords; extra fuses, lamps, strong picture hooks or link chain for hanging the speakers, four wedges for the projection table, a small flashlight.

If the room cannot be made totally dark, it is better to bring the projector closer and give a smaller, more brilliant image.

Projection Is Fun—Holton Howell—*Movie Makers*, 18:337 September, 1943.

The greater the technical and practical skill of the operator, the better the show will be, and it is experience that counts every time. "The wisest advice I can give any budding projectionist is to operate as many shows as possible under all conditions, good or bad."

In a room that has poor acoustics, a good trick is to pile as much absorbent material around the speaker as is possible, especially behind it; if the back of the speaker is open, place a blanket or some other soft material over it. Keep the speaker as close to the screen as possible, above or on either side, so that it is well above the heads of the front row of the audience. As for sound volume and tone, try to copy the effect of the

(Continued on page 306)

CORONET MAGAZINE

Announces

A NEW NON-PROFIT VISUAL AID SERVICE FOR SCHOOLS THROUGH S.V.E.

Eight SLIDEFILMS OF CORONET Picture Stories for \$2
Twenty-five BOOKLET REPRINTS of CORONET
Picture Stories for 25c

Each month, CORONET, in its "Picture Story" section, presents a timely pictorial treatment of some interesting phase of history in the making. Because these illustrated stories contain valuable teaching material for use in history and other social studies, CORONET is now contributing to wartime education by making selected issues of the Picture Story available to schools in two convenient forms—slidefilms and reprints. This service is furnished at the cost of postage and handling only.

The slidefilms, produced by the Society for Visual Education, Inc., can be shown with any standard 35 mm. slidefilm projector. Titles of the first three releases are listed on the left-hand side of this advertisement.

The Picture Story reprints cost 1c each with a minimum order of 25. An 8-months' series—25 copies of each Picture Story as released—will cost but \$2.00. The entire series of 8 slidefilms—including at least one full-color subject—costs only \$2.00.

All requests for either slidefilms or Picture Story reprints, or for further information should be sent to the Society for Visual Education, Inc., 100 East Ohio Street, Chicago (11), Illinois, using the coupon below.

BUY WAR BONDS AND STAMPS

ORDER CORONET VISUAL AIDS NOW!

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100 East Ohio Street, Chicago 11, Illinois

Quantity Please enter our order for the following:

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Subscription for copies of the CORONET Picture Story reprints a month for 8 months @ 1c a copy.

Please send Free Circular on the new CORONET Visual Aid Service.

Name _____

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SEPTEMBER

"Through the Periscope"
Shows how the submarine is being used in World War II.

OCTOBER

"China Fights Back"
Mme. Chiang Kai-shek's thrilling story of her country's courageous war effort.

NOVEMBER

"The United States Navy"

FREE CIRCULAR describing this new non-profit visual aid service will be sent upon request.

This Picture Story will appear in full natural color—both slidefilms and reprints.

SOCIETY FOR VISUAL EDUCATION, Inc., 100 East Ohio Street, Chicago 11, Illinois

FOR BETTER UNDERSTANDING
AND LASTING FRIENDSHIP



SHOW THESE HISTORIC DOCUMENTARY FILMS!

SPECIAL SCHOOL RATE, \$15.00 Each per day
Book these films now!

ONE DAY IN RUSSIA 55 Min.

Written and narrated by Quentin Reynolds. Most complete picture of life in Soviet Russia ever made. A factual panorama.

RUSSIANS AT WAR 61 Min.

Epic story of a heroic people's defense against fascist aggression. Shows Russian factories, loan drives, war sequences.

SCIENCE OF LENINGRAD 62 Min.

Narrated by Edward R. Murrow, ace CBS war correspondent. An epic of 17 months struggle by 3 million citizens, who finally smashed the Nazi ring of steel.

Also U. S. War Short supplied FREE on same program if requested! "One World" Film Catalog sent on request. Write Dept. ES-10.

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NEW 1944 CATALOG Now Ready!

Thousands of 16mm Sound Films.

Send postcard for your copy.

SWANK MOTION PICTURES

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St. Louis 5, Mo.

theatrical audience. Find the level of volume and pitch that makes for comfortable listening and use that for all shows. Keep the optical parts and openings near the photoelectric cell free from dust.

PHOTOPLAY APPRECIATION

An Index to the Creative Work of Erich Von Stroheim—Hermann G. Weinberg, *Sight and Sound* Index Series I, June, 1943.

First in a series of indices to include the works of Fritz Lang, Chaplin, Renoir, Rene Clair, etc.

A Course in Film Appreciation—S. H. V. Argent—*Sight and Sound*—12:No. 46, p. 33, August, 1943.

A rural adult education course in Lancashire developed after films had been shown as entertainment and later as art.

The scope of the course and illustrative films used are interesting to note.

SOURCES

Classified Annotated List of Available Films on Riding, Horses and Subjects Pertaining to Horses—Phyllis Van Vleet—*Research Quarterly* 13:194-8 May, 1943.

One of a series by the Publications Committee of The National Section on Women's Athletics, American Association for Health, Physical Education and Recreation.

Educators Guide to Free Films: Annotated—Mary Foley Horkheimer and John W. Diffor, editors—Educators Progress League, Randolph, Wis. Third annual edition, 169 pages, mimeographed, \$3.00.

Useful for the fact that films and filmstrips have been assembled from many sources. Since all are free films, they are necessarily intended for public relations of one kind or another and selection should be made carefully for school use. An alphabetical index lists addresses and gives terms and conditions of loan.

Films on the United Nations: 1943-44—United Nations Information Office, 610 Fifth Ave. New York 20, N.Y. 25c.

A compilation of the films selected by each of the members of the United Nations Information Board as the best for use in current discussions and study groups.

Experimental Research in Audio-Visual Education

By DAVID GOODMAN, Ph.D.

Title: A STUDY OF AUDIENCE REACTIONS TO TWO EDUCATIONAL FILMS

Investigators: ADOLPH F. STURMTHAL and ALBERTA CURTIS—Institute for Economic Education, Bard College, Columbia University, Annandale-on-Hudson, N. Y. Completed 1943.

Purpose: To determine the audience reaction to two educational films, which will supply information about how a film script should be written on the film directed.

Procedure

The two films studied were *Valley Town* and *What So Proudly We Hail*. *What So Proudly We Hail* is an example of a public relations film intended to create good will for General Motors by showing the satisfactory life of one of the company's employees who is enabled to follow happily the "American Way of life." It is presented in an optimistic, cheerful, climate, family happiness being the main motif. The film shows in a straightforward coherent fashion the average round of activities of the family, their working, playing, eating, visiting their new home, marketing, churchgoing. There is practically no striving for conscious artistic effects.

Valley Town is concerned with the problem of technological unemployment, and as a "problem" film is more typical an American documentary than *What So Proudly We Hail*. It depends upon grim realism to drive home the message it carries. It shows a community in two different periods, under prosperity and then under depression aggravated by technological unemployment, and brings in a single family as an illustration. The production seeks much more for novel photographic and musical effect, and the direction is much more self-conscious in its artistry than that of *What So Proudly*.

The recording of simultaneous reactions was made technically possible by means of a machine called the program analyzer, which is a kind of polygraph device. It was developed for testing audience reactions to radio programs by Drs. Paul Lazarsfeld of the Office of Radio Research of Columbia University and Frank Stanton of Columbia Broadcasting System. It permits respondents to indicate whether they like or dislike what they are seeing or hearing, by means of a pair of buttons held in their hands, at the same time that they receive the performance. Indifference is expressed by pressing neither button. The operation is so simple as to disturb the normal mental set as little as is ever possible under testing conditions. The reactions may be charted for the total, and for whatever sub-groups within the total may be desired.

Judgments on the film as a whole were obtained by means of self-administering questionnaires. The questionnaires were given to the people in the audiences other than the number (15) who could be used on the program analyzer at any one time. Copies are included in the appendix.

The total number judging *Valley Town* by means of the program analyzer was 190; those filling out questionnaires totalled 186. The program analyzer respondents for *What So Proudly* numbered 160; the questionnaire respondents 150. The groups included high school and college students, YMCA and YWCA and YMHAS, business men's organizations, unions, business employees, housewives. Students made up a fairly large proportion of the total groups, but since students are also the heaviest consumers of educational films, this is not too serious a bias.

The most important variables studied were sex and education. In speaking of educational differences, the group called "high" had more than high school education, while the "low" group had high school education or less.

Result

The test of audience reaction to *Valley Town* and *What So Proudly We Hail* do not afford enough material to make any conclusive statement about how a film script should be written or the film directed. But the work done so far does allow certain general remarks to be made. There are responses in terms of technical presentations, of content, and of personal

(Continued on page 314)



Four New Kit-sets

Skills for Victory

● New slidefilm Kit-sets are now available for these courses in Pre-Induction Training:

- Fundamentals of Electricity*
- Fundamentals of Shopwork*
- Fundamentals of Machines*
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They are *correlated* with the Outlines of Topics for P.I.T. courses.

Teachers familiar with the Jam Handy Kit-set on Pre-flight Training will welcome this news.

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If you would like to try one of these Kit-sets, mail the coupon below to learn how you can have a free ten days' trial in your own classroom. Or, if you wish, you may order one or more of the complete sets at prices indicated.

B103

The Jam Handy Organization,
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Please send me without obligation full details on how I may try out a Kit-set in my own classroom.

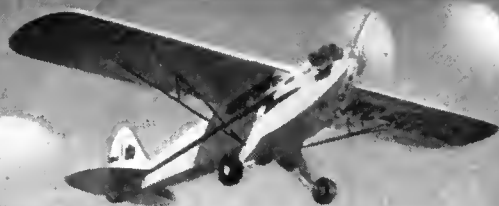
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News and



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BRAY-OTIS SERIES

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Especially produced for the aviation courses
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Whether for pre-induction courses, actual training programs, or the regular school curricula—ERPI films effectively supplement personal instruction by the pictorial presentation of scientific subjects being studied.

Write for FREE Booklet describing the ERPI film subjects which have been used so successfully in this training program.



ERPI CLASSROOM FILMS INC.

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New York 23, New York

OWI Continues Film Circulation

Following conferences with officials of the National Association of Visual Education Dealers, and other educational and commercial groups last month, the Office of War Information will continue to supervise and control the circulation of 25,000 16mm prints of some 130 pictures, through the same channels as heretofore, in cooperation with the eight organizations composing the 16mm War Film Committee. These organizations represent 220 16mm distributors. Each distributor will have the right to reject any film which he may deem unsuitable.

The OWI also will coordinate any 16mm films released by other Government agencies, or by the United Nations, and will provide a clearing house of war film information for all users of 16mm programs. It is planned to include distribution of the OWI films to the 4,000 war plants equipped with 16mm sound projectors.

WAAC Recognizes Value of Visual Aids

At the Third WAAC Training Center, located at Fort Oglethorpe, Georgia, there is a department that closely resembles an art studio. This department, known as Plans and Training, (which handles the instruction of WAAC recruits) emphasizes the importance of training aids. These may be charts, maps, graphs, color plates and slides, films and models. The use of such aids makes for clear, accurate conception of the problems.

For instance, there is a huge replica of the "morning report," one of the more complicated records used by the WAAC and the Army. This is used to keep the account of enrolled members and officers in a company. When this is displayed at the front of a classroom, the students may observe the method with which it has been filled out—while the instructor explains. Also for classroom use are charts showing the different ranks and grades of the armed forces. These are done in color and the visual image is far superior to any verbal explanation.

The different schools have their training aids too, such as Motor Transport, for which large diagrams of motor parts—and the results of wrong maintenance—have been made.

The Third WAAC Training Center's director of Plans and Training, Lieutenant Henry G. Holt, has a keen appreciation of the importance of visual aids and is planning further development along this line.

But how do ideas become actualities? First, Third Officer (Second Lieutenant) Anna K. Hubbard—who is the Training Aid Officer—talks over the proposed aids with the Basic supervisors, instructors and company officers. Before joining the WAAC, Officer Hubbard was director of the Modern Youth Section of the Illinois State Museum at Springfield and provided graphic visual aids for

Notes

10,000 public schools in Illinois. The training aid is then made from the layout specifications by Second Officer (First Lieutenant) Helen Tuckwiller's department—Publications.

Many of the girls were commercial artists in civilian life—but the training aid department is where military art flourishes. New, constructive ideas are wanted, are found—and are put into operation—to make the WAAC more effective in all phases of its work.

War Savings Filmstrip for Elementary Schools

"I want to help or fight . . . I want to be a fighting dollar!" That is the fiery speech of the dollar bill which comes to life in the War Savings filmstrip, "The Story of Billy Dollar." Amusing cartoons show the difficulties of this quaint figure who has just made his escape from young Johnny's piggy bank.

Awakened by Billy calling out in the middle of the night, Johnny is impressed by the urgency of his wartime message. He gets a new idea of the value of money and the importance of saving. In fact, Johnny can hardly wait for morning to help Billy Dollar enlist in the war effort in the form of War Savings Stamps.

Through clever cartoons on a 35 mm. filmstrip of 30 frames "The Story of Billy Dollar" is available free of charge for any school. The narrative is provided on a printed leaflet giving the dialogue between Billy and Johnny. The teacher and her students can read these parts while the film is being shown, thus gaining the effect of a talkie right in the class.

Schools wishing to obtain this film for use in elementary classes should request the film and teacher's leaflet from the Education Section, War Finance Division, Treasury Department, Washington 25, D. C.

Castle Films Retain USOE Films

For the third consecutive year, Castle Films, Inc., New York City, has been awarded the contract to distribute the U. S. Office of Education industrial training films, which will include this year slide-films and instructor's manual, as well as motion pictures. In addition to the visual units produced by the USOE, some Army and Navy films will be handled.

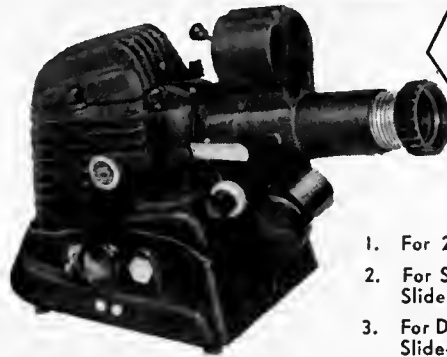
Prices of these teaching materials will be higher in view of the Congressional directive that the money spent on production be recovered.

OPA Bulletin Suggests Wartime Activities for New School Year

What schools, colleges, and educational organizations are doing and can do further to develop widespread knowledge of home front economic measures,—this is the theme of the September

(Concluded on page 313)

Goldf New "FILMATIC" Triple-Purpose Film Slide Projector



FORCED AIR COOLED

USED 3 WAYS

1. For 2 x 2 Slides
2. For Single Frame 35mm Slide-film
3. For Double Frame 35mm Slide-film

Used By the Armed Forces



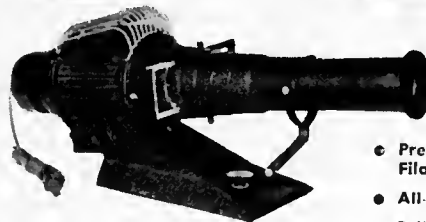
SPEEDS VISUAL TRAINING

Advanced Features

- New Non-Rewind Design Eliminates Rewinding
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- Feed Capacity up to 300 Single Frame Pictures
- Instantly Adjustable
- Includes Manumatic Slide Carrier
- . . . and other features

This new easier-to-operate projector simplifies your projection problem in war training and industrial education. Provides clearer visibility for larger audiences. The Filmatic is built like a professional model—yet is easily portable. Has corrected projection lens (5" f:35). Uses 300, 200 or 100 watt lamps. Complete with switch, cord and custom-built carrying case.

Goldf New AIR-FLO STEREOPTON



- Forced-Air Cooled
- Takes up to 1000 Watt Lamps
- Pre-Focus Socket Aligns Filament on Optical Axis
- All-Steel-Welded Structure
- Built-in Tilting Device
- Choice of Lenses
- Fully Adjustable Bellows

Above Items Are Available Now on Proper Priority for:

- Army and Navy . . .
- Maritime bases . . .
- Lend-Lease . . . War
- Industries . . . Govern-
- ment Agencies . . .
- Medical Professions . . .
- Pre-Induction Schools.

Developed to meet today's needs in training centers and schools. Cooler-operating . . . for long projection distances. Shows standard stereopticon slides. Has powerful but *quiet* high speed motor. Three ground and polished lens furnished. 30" long overall. Conveniently portable.

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NEW FILMS OF THE MONTH

As They Look to A Teacher Committee

Conducted by **L. C. LARSON**
Instructor in School of Education
Consultant in Audio-Visual Aids
Indiana University, Bloomington

Assisted by **CAROLYN GUSS**
and **VIOLET COTTINGHAM**
Extension Division
Indiana University, Bloomington

Campus Frontiers

(Antioch College, Yellow Springs, Ohio), 28 minutes 16mm., sound, kodachrome. For information write President A. D. Henderson, Antioch College.

Shows how Antioch College has "pushed its campus into the mills, the stores, the offices of America." Introductory campus scenes show the students in classrooms, conferences, and campus activities. Students are then shown at work on some sixty jobs in three major areas: business, social science, and industry and research. The picture shows a reporter interviewing a police sergeant, an accountant with International Printing Ink, a student at work for American Airlines, another at the National Broadcasting Company in Radio City. Other scenes show other students on such jobs as school teachers, recreational directors, social case workers, and research assistants.

Finally, "Campus Frontiers" follows students into war industry and science. A student tests a giant searchlight at Sperry Gyroscope; another operates desulphurizing equipment he helped to design for Ethyl Gasoline; another prepares medicines in the Abbott Laboratories.

Between each group of jobs, scenes on the campus show the students bringing experiences from their jobs to the classroom. The film shows journalism classes studying the problems of publishing a newspaper and relating these problems to their actual work experiences; sociology classes supplementing the textbook material with the knowledge they had gained in settlement houses and hospitals. Closing scenes reveal that it is the experience gained from sharing life as it is lived that enables Antiochians to run their own school government and to enjoy very democratic principles.

Committee Appraisal: Directed and photographed by Chuck Klein, an upperclassman at Antioch College, this film shows how the study of contemporary America vitalizes liberal education, gives the students vocational guidance and experience, helps develop interest and skills in democratic processes, and enables students, through alternating study and work, to aid in the national war effort.

Wings of Youth

(National Film Board of Canada, Ottawa) 19 minutes, 16mm, sound. Purchase price \$30 or loan. For information write Miss J. Margaret Carter, National Film Board of Canada, 84 East Randolph Street, Chicago, Illinois.

The film opens with scenes of aerial dogfights from the last war; the commentator explains that one out of every

three pilots in the last war was a Canadian. The post-war activity of Canadian flyers was devoted to exploration of the far north and forest patrols.

The film then proceeds to describe Canada's present war activity in the skies. Scenes of young men enlisting, or schools being built, of huge airplanes being constructed, of planes, of hangars, of planes arriving from Britain and from Australia, and of the feverish activity to train pilots and crews for defense and offense.

The intensive ground training is depicted as the men receive exhaustive physical and mental examinations, become accustomed to high altitudes by spending time in the decompression chambers, learn the feel of the plane in the Link trainer, attend schools for math and radio backgrounds, and learn to fly by instruments. The scene then shows the service crews at school and at work on the planes. The crews of the huge bombers are shown learning to bomb on paper, to develop accuracy with guns, to work as teams.

Following the nine weeks of intensive training, the pilot is ready for his first solo. The instructor gives the young pilot his last instructions, and the pilot is shown on his own in the skies. Graduation day arrives and the men receive their wings and are inspected by an important air marshal of the last war. Upon graduation, the pilot receives further training by flying larger planes in battle formation and working with full crews.

The film closes with shots of planes over Sydney Bay and New Zealand and a final salute to the youth who fly the planes.

Committee Appraisal: This film could be used to gain some idea of Canada's war effort, methods of training and schooling airmen, and the progress Canada has made in aviation. The film would be an interesting one to use with the U. S. Army Air Force film, "Wings Up."

World of Plenty

(British Information Services, 360 North Michigan Avenue, Chicago) 45 minutes, 16mm, sound. Purchase price \$47.00. Produced by Paul Rotha for Ministry of Information. Apply to distributor for rental sources. Discussion guide available from Educational Film Library Association, 45 Rockefeller Plaza, New York City.

This film presents the three constant problems of food—production, distribution, and consumption. By pictures, diagrams, and commentary, the film points up that food is man's chief security. The first of three parts, "Food As It Was," presents the condition in prewar days—overproduction and destruction of food to maintain prices even though there were hungry malnourished people. Shots of coffee being dumped, of wheat and grain being burned vitalize the diagram which explains the amount of food destroyed in proportion to that produced. Scenes of America's poorly-fed families living in hovels symbolize the one-third of the population of the United States that is under-nourished. The British prewar situation is clearly illustrated by diagrams which show the amount of food imported to feed Britain's people. Diagrams show that in spite of the presence of malnutrition, experts had increased the average physical strength and life span.

The second part, "Food As It Is," emphasizes the strategic importance of food in this war. Animated maps ex-

(Continued on page 312)

This monthly page of reviews is conducted for the benefit of educational film producers and users alike. The comments and criticisms of both are cordially invited.

Producers wishing to have new films reviewed on this page should write L. C. Larson, Indiana University, Bloomington, Indiana, giving details as to length, content, date on which the film was issued, basis of availability, prices, producer, and distributor. They will be informed of the first open date when the Teacher Committee will review the films. The only cost to producers for the service is the cost of transporting the prints to and from Bloomington. *This Cost Must Be Borne By The Producers.*



One of Eastman's latest...
FORMS and USES
 of the **TEETH**
 ... for your classes in
 Biology and Health

Good teeth are essential
 to health and add to
 the appearance

HERE is a new film on a subject which, in its relation to human health, has never been more important than it is today. Pictured are various adaptations of animal teeth, such as the tearing teeth of the shark—the poison fangs of snakes—the incisors of the beaver—the highly specialized tusks of the elephant, wart hog, and walrus. The adaptation of teeth to herbivorous and carnivorous diets. Human teeth—their types, their uses, their importance to health. Corrective dentistry. 1 reel, 16-millimeter, silent—\$24.



The sharp canines of the dog are adapted for tearing meat



Sharks' teeth, arranged in rows, are used for catching and tearing prey



The tusks of the walrus are used for purposes of defense and locomotion

Write Eastman Kodak Company, Teaching Films Division, Rochester, N. Y.

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"A Pageant of the Pacific"
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The noted scientists
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MORE THAN 1300 FREE FILMS FOR 50c

Larger, more complete, more serviceable than previous editions, this new 112-page directory lists over 1300 films free to schools, clubs, churches, hospitals, shut-in institutions, civic organizations and other non-theatrical audiences. Included are current wartime films on Armed Forces, Wartime Production, Shipbuilding, Aviation, Vocational Training, etc. Each is described and classified as to subject, type of film, whether sound or silent, 16mm. or 35mm., number of reels, footage, running time, name and address of the distributors.

Send 50c in currency or stamps to DE VRY and a copy of the BIG BARGAIN FREE FILMS SOURCE BOOK will be sent you by return mail.

DE VRY CORPORATION
1111 Armitage Ave. Chicago 14, Illinois

(Continued from page 310)

plain how Britain's importing has been curtailed; how the Lend-Lease is helping the British; how they ration their foods. British nutrition experts report on the health of their people under war conditions.

"Food As It Might Be," the last part, suggests post-war responsibilities of all nations. Shots taken during the last war reveal children dead from starvation, crippled children, scorched fields, burned villages, emaciated cattle. These results indicate the scope of the problem confronting nations after this war. Pictures of the Churchill-Roosevelt meeting on the Atlantic strike the keynote of postwar planning—freedom from want for all men. A diagram explains the individual's responsibility to the state to maintain good health and the state's obligations to the individual to provide him with necessary materials. Scientists are shown experimenting with grain, cattle, and soil. The commentator explains that nations should pool their knowledge for increased production. The experts point out that after the war, the Allied Nations have three responsibilities to perform for themselves and for the conquered countries; grow more food for their own people; grow more food for starving countries; give scientific aid to the stricken countries.

SLIDES General Science.....11 rolls
Principles of Physics..... 7 rolls
35 mm. Principles of Chemistry..... 8 rolls
FILM Fundamentals of Biology..... 8 rolls
Write for Folder and Free Sample Strip
VISUAL SCIENCES, Box 264E Suffern, New York

Throughout the film a number of experts report their findings and suggestions. Some of these are Claude R. Wickard, former U. S. Secretary of Agriculture; Lord Woolton, British Minister of Food; Mr. Wellington Foo, Chinese Ambassador to Great Britain; and President Roosevelt. The film closes with Vice-President Wallace's speech on the "century of the common man" and a final plea in the film for a control of food production that will insure everyone's having enough of the right kind of food in order to effect freedom from want.

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We also sell and exchange 8 mm and 16 mm Comedies, News, Religious and Sports Films. Ask for Catalog.
BETTER FILMS
742A NEW LOTS AVE., BROOKLYN, NEW YORK

Committee Appraisal: The story of man and food—past, present, and future—is told by two men, a commentator and a heckler. The many facets of the problems—a secure, adequate and suitable supply of food for every man—are challengingly presented through the creative use of animated diagrams, pertinent pictorial material, trick optical effects and recorded declarations of world citizens and scientists. Highly recommended for secondary and college classes in social studies, home economics, agriculture and economics and for assembly programs, adult groups and forums.

A NEW SCIENCE FILM
Interesting dialogue technique plus animated "electrons" teach the "why" of Volts, Amperes and Ohms.
"ELECTRONS and CURRENT FLOW"
1 reel 16mm sound. Rent \$3.00—Sale \$36.00
AUDIOFILM STUDIO
1614 Washington Street Vancouver, Washington, U. S. A.

This Too is Sabotage

(Westinghouse Electric and Manufacturing Company, Visual Education Section, Mansfield, Ohio) 28 minutes, 16mm. sound. Produced by Roland Reed, Hollywood. Purchase price \$52.32, rental free from distributor.

The film presents the problem of health sabotage in homes and industrial plants. That malnutrition is an important factor in home defense is attested by the fact that 450,000,000 man days were lost last year because of fatigue, that four out of every ten draftees cannot meet the physical require-

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• THE STORY OF THE VATICAN is both informative and entertaining. Takes you where even the most privileged are barred as it unfolds the story of the smallest Sovereign State. Depicts the efforts of His Holiness Pope Pius XII to bring peace to a war-torn world.

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ENTERTAINMENT SOUND FILM SILENT EDUCATIONAL

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ments for Army combat service, and that three out of every four citizens of the United States are gambling with a chance for health because of undernourishment.

Constructive measures have been promoted and undertaken by various governmental agencies. In the film a health expert meets with a group of housewives and explains to them that all foods are divided into seven main groups—green and yellow vegetables; citrus fruits or tomatoes; other vegetables and fruits; milk and milk products; meat, poultry, and eggs; bread, flour, and cereals; butter and fortified margerine. From her samples of the basic groups of foods she selects those suggested for the three daily meals required by the person engaged in moderate activity.

The film follows some of the women who attended the lecture into their own homes selecting foods from the seven basic groups, preparing and serving meals. One husband, in particular, is especially recalcitrant and refuses to eat the "rabbit food" as he sarcastically dubs his salad. All the time his wife patiently endeavors to impress upon him the need for the different types of foods and explains to him that some of the days he lost might be attributed to improper diet.

Next is shown the improper lunch of Dan Carter who might represent the 8,000,000 workers in factories. For his inadequate lunch of meat, jelly, plain white bread, pickles, cookies, and coffee is suggested a well-balanced and more nutritive meal. An accident which befell Dan Carter later in the afternoon is attributed to his daily insufficient diet.

A flash-back to the husband who was reluctant to change his eating habits shows him enjoying uncooked vegetable salad. The film concludes with an analogy between the fuel used by a car and the food consumed by the human body.

Committee Appraisal: A comprehensive and meaningful treatment of the seven main groups of foods and the different types of food required for a balanced and nutritive meal. Recommended for use in classes in home economics,

health, and general science on the secondary, college and adult levels. The film would have been more effective had there been less use of the lecture technique and more use of close-ups.

News and Notes

(Concluded from page 309)

number of the *OPA Bulletin for Schools and Colleges*, just issued by the Educational Services Branch of the Office of Price Administration. Articles describe the educational programs related to OPA which have been and are being carried on by elementary schools, high schools, colleges and universities, adult education groups, State Departments of Education, and city school systems. These programs include a variety of activities.

To illustrate various articles, the Bulletin contains photographs of elementary school pupils buying and selling in a classroom store, or upper grade children shopping with ration books, of secondary teachers instructing youth in the use of War Ration Book Two, of home economics pupils learning home canning, and of a teacher discussing point rationing with a group of homemakers.

Scattered throughout the Bulletin are cartoons dramatizing the fight against inflation. The issue closes with a selected and annotated bibliography on price control and rationing.

Copies of the *OPA Bulletin for Schools and Colleges* may be obtained free upon request from the nearest OPA Regional Office.

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★ ★ ★ ★

Educational Screen

64 East Lake Street

Chicago 1, Illinois

Experimental Research

(Continued from page 306)

predispositions which seem, even with so limited data, to be typical. To verify their typicalness would require further research.

Conclusions

TECHNICAL PRESENTATION

1—The visual part of the film presentation seems to be far the most important element in determining the trend of likes and dislikes as the film is seen. The variations in the charts of reactions seem to depend much more upon changes in visual than auditory stimuli. And the reasons given during interviews on the likes and dislikes recorded are much more concerned with visual elements than anything in the commentary or sound. Music, when it is mentioned, is judged favorably for the way it sustains and provides a background for what is on the screen, and unfavorably if it is considered incongruous or unsuitable to what is seen. Film music is evidently regarded as a background element mainly.

2—There is much evidence in this material to support the simple proposition that a most essential requirement of a motion picture is that it move. In both films, there is marked liking for sequences which embody a fairly quick succession of action shots, particularly shots of machinery in rhythmic motion.

3—There are numerous examples, particularly in *Valley Town*, of decline in liking for certain sequences which were liked considerably at first. The respondents' reasons indicate that the decline is due to the sequences' lasting too long. Some of the much-liked machine sequences are cases. Nothing can be said about how long a sequence ought to be, since it depends entirely upon how it is done, and how the interest is sustained, but the slump in liking for some of the *Valley Town* sequences should be studied.

4—The transitions between sequences in both films meet with indifference—a decline in both likes and dislikes. This may not necessarily be an adverse criticism, because interest cannot be held at equal pitch all the way through, and it may be advisable to give mental breathing spells in an educational film. It might be that subjects simply get tired of reacting except at the most climactic shots. But two small studies of March of Time films, *The TVA* and *Our America At War*, resulted in charts which do not have these characteristic dips between sequences. Long, slow fades between sequences are particularly apt to create such indifference.

5—Unnecessary material or completely familiar material introduced into the film meets with indifference.

On the other hand, common actions and symbols of everyday, typical life can be shown with favorable reaction if given the right build-up as symbols in the commentary. Milk bottles on the steps in early morning, Mr. Case shaving in the bathroom were liked as symbols of the “American way” because of the stress on this symbolic value in the script.

6—Close-ups of expressive faces are well-liked in general, but especially in conjunction with certain actions or ideas of which they clearly reflect the significance.

7—The mood of the presentation is of considerable importance in determining reactions. The depressing mood of *Valley Town*, and the cheerful one of *What So Proudly* are referred to very often as causes of dislike and like respectively. This comes mainly under the content aspect, but beauty and pleasantness of setting as opposed to ugliness and squalor, lifting music as opposed to slow, clear lighting as opposed to cloudy, are presentation aspects chosen to carry certain types of content.

CONTENT

1—To continue the last point above: The response to people gaining in happiness and possessions, managing well, machines, producing, goods getting into use—all these gainful aspects termed “indulgent” in a classification for content analysis suggested by Dr. Harold Lasswell, is on the whole favorable. Response to “deprivational” aspects—people suffering, production cut off, communities deserted—is generally one of dislike. This may be due in part to the difference in action, depression being portrayed in *Valley Town* mainly in slow-moving, rather long sequences. But there seems to be definite dislike of the deprivation which goes beyond dislike of the way it is presented.

Among the scenes most frequently recalled from *Valley Town*, immediately after seeing it, those with a strong deprivational element prevail, but this is not at all conclusive evidence that the deprivational is more impressive, in general. More study would have to be made of this point to understanding the relationship between enjoyment and impressiveness. It should not necessarily be concluded that the depressing aspects should be cut out of an educational film even if they are disliked. This data indicates, however, that the film director should handle such material with consciousness of this type of reaction. Excessive use of "grim realism" may contribute more to feelings of insecurity than it does to the driving home of a necessary point. (A recent cartoon on the documentary film depicted only its search for the sordid.)

2—The audiences would like to have the film tell a story. Not only do they like action within a sequence, but they build up at many points an attitude of expectancy that action is going to occur, "something is going to happen." The expectancy of developments which is so strong a part of the enjoyment of a theatrical film gets built up also for documentaries, and in terms of considerable pleasure. Presenting people under emotional stress seems to create this demand for a story-denouement. Whether this expectancy was satisfied or disappointed does not become clear in this material.

3—Grasp of the message of the film, the ideas, was found to be proportionate to the clarity with which it is presented in the film. The main cause for technological unemployment was not stated clearly in *Valley Town*, and was recognized by only two-fifths of the respondents; the solution for unemployment suggested in the film was clearly and emphatically stated, and was recognized in the checklist of proposed solutions by four-fifths of the subjects.

4—The majority agreed that the conditions and human relations presented in the films were representative of conditions in general. But the high-educated found *What So Proudly*, less representative and *Valley Town* more representative than the less-educated.

PERSONAL RESPONSES

1—There were many individual and group predispositions traceable in the responses to the film presentation and content—mainly content. For one example, the role of self-identification among the respondents' reasons for liking *What So Proudly* was amazingly high, making up a fifth of all the reasons given in the interviews on the program analyzer reactions.

2—Another form of identification was on a more mental plane. When the film expressed views or showed behavior which bolstered up or agreed with what the respondents thought already, it made a strong appeal. This was particularly strong for *What So Proudly*, making up another fifth of the reasons for liking in the program analyzer interviews. A home owner believes that a man should own his own home, a church member likes to see the Cases go to church, etc.

Although it goes beyond the evidence in our data, this kind of identification must certainly form a powerful entering wedge for any propagandistic point which a film wants to make. It may or may not be evidence on this point that only a small minority checked in the questionnaire that the film was intended to create good will for big business. Many more checked "both big business and labor" than either big business or labor alone. This was surprising for a film which is patently a public relations-builder for a large company.

3—The many breakdowns of the responses by personal characteristics in the detailed report of the research are too numerous to summarize. Some of them were so clearcut as to allow predictions even with the limited amount of material. In tracing the differences in reactions of males and females to *What So Proudly*, in the program analyzer charts, it was found that the sex which would predominate in liking any given part could be predicted with a high degree of accuracy after studying the first third of the script. Certain typical responses by educational level became apparent, though not so markedly so as the example mentioned. The higher-educated tended to like better than the low the less personalized sequences, the mechanical processes and skills, the shots with marked symbolic value, the more unusual photographic effects such as a montage. The less-educated were more appealed to by domestic scenes, by the more sentimental scenes generally.

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HAL ROACH

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- THERE GOES MY HEART**—Fredric March and Virginia Bruce in an absorbing newspaper story.
- ZENOBIA (An Elephant Never Forgets)**—Oliver Hardy, Harry Langdon, Billie Burke in a bright, original picture. See and hear Zeke recite the Introduction to the Declaration of Independence.
- TOPPER TAKES A TRIP**—Constance Bennett, Roland Young in an unusual comedy full of camera tricks.
- CAPTAIN FURY**—Brian Aherne, Victor McLaglen in a thrilling story of Australia's Robin Hood.
- THE HOUSEKEEPER'S DAUGHTER**—Joan Bennett and Adolphe Menjou in a laugh-packed comedy.
- A CHUMP AT OXFORD**—Stan Laurel and Oliver Hardy at their funniest in a comedy about life at Oxford University.
- OF MICE AND MEN**—Burgess Meredith, Betty Field, Lon Chaney, Jr. in John Steinbeck's great drama.
- ONE MILLION B. C.**—Victor Mature, Carole Landis, Lon Chaney, Jr. in an unusual prehistoric setting.
- TURNABOUT**—Adolphe Menjou and Carole Landis in Thorne (Topper) Smith's most hilarious novel.

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Current Film News

■ **WALTER O. GUTLOHN, INC.**, 25 W. St., New York City, has released a timely six-reel feature film in 16mm sound on:

The Story of the Vatican—depicting the inside story of the smallest sovereign state in the world. This film is the first complete motion picture of the Vatican and was filmed by the March of Time with the permission and full authorization of the Vatican officials. Revealed are many places within the Vatican where visitors are excluded. The great architectural and artistic treasures are shown, and the governmental business activities of the Papal State.

Emphasizing the fact that the Vatican, though only one-sixth of a mile in extent, is nevertheless a complete state. March of Time shows in turn, the tiny railroad, shortest in the world, the post-office, stores, the unique "bar," the currency, the fire department, power plant, workshops, gardens, maintenance crews, caretakers and the picked men who comprise the Papal Gendarmes and the Swiss Guard of heroic tradition.

The story of the Vatican would not be complete without some reference to its art treasures. The film not only presents some of the greatest of the world's masterpieces which the Vatican contains, but illustrates, as well, the ingenious skills and techniques developed for their preservation through the ages.

In addition to these revelations The March of Time brings to the screen a vivid, enthralling series of intimate studies of His Holiness Pope Pius XII. Opening with the origins of the Holy See, the film shows how Cardinal Pacelli was crowned Pope to face a world torn by war and oppression. This challenge he meets by embarking upon an unremitting campaign for peace that is to utilize every resource, medieval and modern, at his command. Thus the Vatican radio and daily newspapers are seen to draw for reference upon a library whose seven miles of shelved volumes include some of the oldest Latin manuscripts extant.

The film touches upon the various ecclesiastical groups dedicated to ritual and tradition. Msgr. Fulton J. Sheen's

enlightening commentary interprets visits to the Academy of Science, the North American College, and the seats of the Jesuit and Dominican orders. A series of vivid studies of the Pope addressing his advisory body on peace brings the film to a close.

■ **FILMS INCORPORATED**, 330 W. 42nd St., New York City have issued a new and attractively illustrated School List of Feature Films and Short Subjects, which is the most comprehensive they have yet compiled, being twice as big as last year's edition. Printed in four colors, its sixty-four pages list a large variety of major studio 16mm films, both features and shorts, specifically selected for their educational content, and available to all types of schools at rental rates based on actual enrollment. The films range from Bob Benchley comedies to the historically significant "Union Pacific" and "Wake Island." The short subjects are grouped under government, economics and history; art and music; biology and science; documentary and physical geography; health and sports; cartoons; miscellaneous.

Study Guides, prepared with the assistance of eminent authorities, are available for almost all School List films. Highlights from the 16-page Study Guide on "The Buccaneer" are reproduced in the catalog, as well as the enthusiastic comments of educators who are using feature films for auditorium showings and curriculum correlation.

■ **ALLIS-CHALMERS MANUFACTURING CO.** Milwaukee, Wisconsin, is distributing a film designed to speed up pre-training of student engineers, operators and maintenance men, produced for them by The Jam Handy Organization of Detroit, and entitled:

The Magic of Steam—18 minutes running time, 16mm sound. The picture reveals and explains the construction and principles of operation of the modern steam turbine, employing the tea-kettle spout and paddle-wheel for illustrations. Animated cross-section drawings demonstrate how this principle is used to power industry and ships.

Applications for the free loan of this film should be made to the Public Relations Department of Allis-Chalmers.

■ **BELL & HOWELL COMPANY**, 1801 Larchmont Ave., Chicago, have added the following Universal feature film to their Filmsound Library:

Saboteur—11 reels—produced by Alfred Hitchcock, and starring Priscilla Lane and



A scene from "Saboteur"

Robert Cummings. It is a timely story of wartime America, dramatized in one man's conflict with enemy agents. The hero, a young aircraft factory worker, falsely accused of sabotage, tracks down the real saboteurs.

Hell Below Zero—1 reel—is another late Bell & Howell acquisition. A blinding snowstorm in equatorial Africa is one of the thrills in this film, narrated and photographed by Carveth Wells, world famed lecturer.

■ **CASTLE FILMS, INC.**, 30 Rockefeller Plaza, New York City, have compiled another reel on the history of the war, with the title:

Italy Surrenders—presenting on-the-spot scenes of the biggest event of the war. The film dramatically portrays the tremendous aerial blows struck at the enemy's rail lines and air fields, invasion fleets in Messina Straits, Montgomery's veteran Eighth Army swarming into the Calabrian area, occupation of the boot of Italy by General Mark Clark's American forces, and the heart-felt welcome given by Italian crowds to the invaders, treated as deliverers rather than as enemies. The pictured might of allied naval craft hammering shore positions with devastating salvos tells why Italy fell.

■ **UNITED STATES STEEL CORPORATION**, 436 Seventh Ave., Pittsburgh, Pennsylvania, tells the complete story of its wartime expansion program and production accomplishments through a film entitled:

To Each Other—featuring the actor, Walter Brennan as a veteran steelmaker who has returned to his job for the duration, while his son serves in the nation's armed forces. Deriving its title and theme from the concluding pledge of the Declaration of Independence, "We mutually pledge to each other our lives, our fortunes and our sacred honor," the picture describes the war production efforts of the Corporation's employees, and the new construction program being carried on by the government and U. S. Steel

(Concluded on page 319)



Steam from the spout of a tea-kettle causing a pinwheel to revolve is used to illustrate impulse force as it occurs within a turbine—from "The Magic of Steam."

FOUR IDEAL *Exclusively Distributed*

16mm Sound Features Every School Should Use

Films that are different!

LITTLE LORD FAUNTLEROY

starring Freddie Bartholomew and Dolores Costello in the screen version of Frances Hodgson Burnett's beloved classic. Guy Kibbee, Mickey Rooney and C. Aubrey Smith also contribute notable performances.

RODEO RHYTHM

Roy Knapp's famous juvenile rough-riders in a lively action story featuring daring horsemanship by these youngsters.

THE MAN AT THE GATE

starring Wilfred Lawson of "Pastor Hall" Fame

A stirring and beautiful portrayal of the influence of Christian faith on the human heart. Notably acted by an expert cast the perfect balance of the spiritual with the material has resulted in a fine motion picture that will touch and inspire all who see it. This feature has been accorded enthusiastic endorsement by school and church officials and its timely and inspiring story deserves telling to school and church audiences throughout the country.



Maxwell Anderson's famous stage play
in 16mm ONLY

JOURNEY TO JERUSALEM

An actual reproduction on film of the New York stage presentation. This beautiful and dramatic Biblical masterpiece is based on a passage from St. Luke which tells of a Passover Pilgrimage to Jerusalem by the boy Jesus and his family, during which He first realizes that He is to become the Messiah.

Major Features Not Requiring Approval of Contract

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of six subjects, starring the beloved Jean Hersholt. Guide, philosopher and friend, as well as physician to all in Rivers End, he opposes and fights all that threatens the welfare of his community. Entertainingly combine drama, humor and romance. Titles are:



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COURAGEOUS DOCTOR CHRISTIAN

DR. CHRISTIAN MEETS THE WOMEN

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THEY MEET AGAIN

REMEDY FOR RICHES

Series of three subjects starring Guy Kibbee in the title role of the genial, resourceful small-town philosopher, the well-known character of fiction and radio created by Clarence Budington Kelland. Titles are:

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Among the Producers

Animals and Birds in Kodachrome

Colorcraft Studios, 2174 N. E. Multnomah St. Portland 12, Oregon, offers teachers, nature lovers and lecturers a series of 2" x 2" Kodachrome slides on birds, snakes and animals, photographed by William L. and Irene Finley, well-known authors and lecturers who have spent a lifetime studying birds and animals and whose skilled color photography of these subjects is widely recognized. Catalog giving full particulars will be furnished on request to Colorcraft Studios.

Filmatic Triple-Purpose Projector

A triple-purpose Film Slide Projector has been designed by the Golde Manufacturing Company, 1218 W. Madison Street, Chicago, for use in war training and industrial education. The machine is easily operated and permits utilization of three types of still projection material: 2x2 Kodachrome or black-and-white slides, single frame or double frame 35mm slide films,

An outstanding feature of the projector is the new non-rewind device which eliminates rewinding after showing. Other features include instant framing and adjustment, motor-driven forced air cooling system which protects the material against heat damage, precision four-element projection lens (5" f:3.5), fast, and sharp focusing, Manumatic slide carrier, and feed capacity up to 300 single frame pictures. 300, 200 and 100-watt lamps can be used. The "Filmatic" is compact and sturdy, yet easily portable. It is available on priority only.

Radiant's New Catalog

A complete new, illustrated screen catalog, carrying the title "In Step with the Times," has just been released by the Radiant Manufacturing Corp., 1140 W. Superior Street, Chicago. In addition to a full range of the regular Radiant screens, the new line of non-metal screens available for immediate delivery

without priority, is announced and described. W.P.B. has granted Radiant permission to release a limited quantity of Metal Screens for essential activities on orders up to \$100.

A special section of the catalog explains two new plans for renovating and repairing old screens for which Radiant has just installed a new department.

DeVry Earns New Award

To the Army-Navy "E for Excellence" pennant awarded DeVry Corporation, Chicago, in April of 1943 has been added a white star significant of continued excellence in the production of motion pictures and equipment.

In extending the congratulations of the Navy Department on their accomplishment "to each and every man and woman of your company," Admiral C. C. Bloch, U.S.N. (Ret.) wrote:

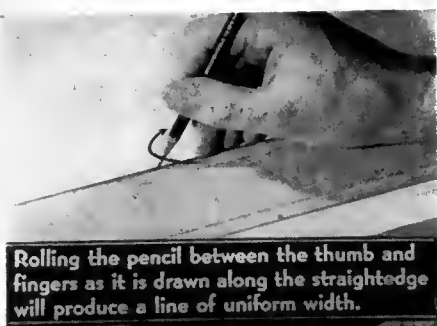
"The men and women of the Armitage Avenue and Wolcott Avenue Plants of the DeVry Corporation have achieved a signal honor by continuing their splendid production in such volume as to justify this renewal of their award.

"In the first instance it was difficult to win the Army-Navy 'E' and by meriting a renewal, the management and employees have indicated their solid determination and ability to support our fighting forces by supplying the equipment which is necessary for ultimate victory."

Slidefilms on Industrial Health and Safety

Three new sound slide films are offered by R. M. McFarland & Associates, 520 N. Michigan Avenue, Chicago. They deal with "Absenteeism," "Defense for Children of Mothers Working in War Industry," and "Safely Yours," for women in war industry.

The National Safety Council, Inc., 20 N. Wacker Drive, Chicago, has in production a visual course of safety instruction for management, consisting of ten slidefilms, with an approximate



Rolling the pencil between the thumb and fingers as it is drawn along the straightedge will produce a line of uniform width.



The MICROMETER and the VERNIER CALIPER are both highly accurate measuring instruments. The common ones measure to a thousandth of an inch. Those measuring to a tenth of a thousandth of an inch are coming more and more into use.

Teaching Aids for Mechanical Drawing Classes

To meet the vital, current need for the swift training of mechanical and technical draftsmen, a series of 18 reading or discussional slide-films have been prepared by The Jam Handy Organization, 2900 E. Grand Boulevard, Detroit, titled "Mechanical Drawing and Drafting." The material in this series is fundamental, designed to more quickly give the beginner an understanding of basic principles, tools, simple techniques and purposes. Selected frames from these subjects may be projected on the blackboard and traced in chalk for more leisurely detailed study and discussion when desired.

In many instances this series is being used in connection with actual practice and trial in the classroom, each student being supplied with drawing board, tools and drawing material involved in the lesson. In this way, the screened images in sequence are used as the basis for discussion and for the class to follow as the instructor projects the slidefilm and discusses the steps pictured, each completed cycle or action then being performed by all the class.

Subjects in the series are: Measurements and Measuring (2 parts), Scales and Models, Addition and Subtraction in Geometry, Multiplication and Division in Geometry, Angular Measurement, Construction, "T" Squares and Triangles (2 parts), Geometric Construction (2 parts), Drawing an Anchor Plate, Layout Work (2 parts), Slotted Anchor Plate, Layout Tools and Measuring Instruments, Plotting Graphs, Analytic Geometry.

A total of 1,112 individual pictures is presented in this unit composed of photographs, drawings, charts, diagrams and exhibits.

A shipment of 9' x 12' large size metal cover Projection Screens with "Supreme" tripods is leaving Radiant's Chicago factory for overseas.



running time of two minutes each. Another recent series of four sound film strips cover "Farm Safety." Other National Safety Council slide films which are especially important in connection with our war production program, are the following:

"Safe All Around"—how war workers can avoid accident hazards in and about the home; "No Time for Goofers"—how to prevent off-the-job traffic accidents; "Safely We Work"—designed to show railroad workers how they can avoid accidents on the job; "Women and Machines"—part women can play in reducing industrial accidents; and "Safety for Defense"—

common causes of industrial accidents.

The Sound-Health-Service slide films produced by Commercial Films, Inc., 1800 East 30th St., Cleveland, Ohio, include messages on the subject of "Take Care of Yourself," a general health film addressed to all workers; "The Cold Bug," a film stressing the fact that 250,000,000 lay-offs each year in industrial plants of America are due to common colds; "Foods Keeps You Fit," bringing the subject of nutrition down to the ABC level; one on mental health, "Stay on the Beam," and "To the Women," designed to improve the health of women, and cut absenteeism.

Motion Pictures—Not for Theatres

(Continued from page 297)

the Drama Society and the Mothers' Club.

Saturday morning, since the days when Mrs. Elizabeth Richey Dessez attracted the attention of George Kleine by her promotion of such enterprises, has long been rather a profitable occasion for so-called "children's matinees." Originally designed as programs for the wholesome stimulation of juvenile character and mind, they now consist in the main of comic strip excitements in over-liberal doses and with little evidence of studied arrangement. To check the further regeneration of the constructive idea, admirable work has been and is being done year after year by the National Board of Review of Motion Pictures from its headquarters offices in New York, long under supervision of the late Wilton Barrett, executive secretary. This service, of course, is in addition to the Board's basic activity of placing its seal of approval upon the new theatrical films which meet its liberal standards, and which are submitted voluntarily by the producers for the purpose.

It was inevitable that the commercial advantages of Saturday morning matinees becoming so increasingly apparent with the shortening labor week and added public leisure, should stir projects beyond the exploitation of mere juvenile interest. The odd enterprise now to be mentioned surely will not be the last effort in its peculiar direction. It was organized in New York City about January, 1933, as the Womans' Screen Guild. The hacker was Sportsman Brigham, a wealthy man who had wished to play with the fascination of films. The idea was to use theatres in the mornings to show "women's interest" motion pictures, mainly "in coöperation with" national advertisers. Emily Post, the etiquette authority, was general supervisor. Frank K. Speidell, then recently of Visugraphic, had an important place in production. The first picture was hegun in the Ideal Studio, in Weehawken, New Jersey, atop the Palisades across from Manhattan. It was nearly completed when Brigham suddenly tired of incidental annoyances, stopped everything, threw the entire project into receivership and withdrew—about only

seven months from the date of incorporation.

Sponsored Films

THAT aforesaid rather astonishing, fantastic incident, in which an apparently large enterprise had a life span of only winter to summer, came and went so quickly that few persons were aware of its existence. Yet, in it may have been the germ of the idea which ultimately will solve that moot question concerning advertising films in theatres.

From time to time in these pages that subject has recurred since reference was made to the first industrials, and the reader may have observed that, resembling the discussion of non-theatrical competition, it waxes and wanes. In certain periods, at irregular intervals, ad films in theatres have been prevalent; at other times they have been sharply curtailed, and occasionally have been almost entirely driven out. The determining factor has been the temper of the audience, whether the spectators resented them or not. At bottom of the system, so far as exhibitors and advertisers are concerned, is a probability that the spectators do resent them.

(To be Continued)

Current Film News

(Concluded from page 316)

to increase production of steel for the armed forces. Many new important plants and manufacturing scenes are pictured. There are views of the construction of naval auxiliary vessels, tank landing craft, cargo ships and destroyers, introduced by Brennan in his role of veteran steel-maker. He also tells about the intensified training program for new employees carried on by U. S. Steel to aid in solving the manpower problem.

■ **NU-ART FILMS, INC.**, 145 W. 45th St., New York City, announce two new patriotic releases in 16mm sound:

Old Flag—1 reel—a dramatic narration dedicated to the Flag of the United States, with appropriate historical views interpreting its outstanding significance to all Americans.

Let Freedom Ring—1 reel—a dramatic presentation of the American Bill of Rights with familiar scenes taken from American history and everyday life.

■ **FATHER HUBBARD EDUCATIONAL FILMS**, 188 W. Randolph St., Chicago, report several new films which portray our armed forces and industry at war. At present Father Hubbard is cooperating with the United States Armed Forces in morale, recreational and intelligence work in Alaska. Some inspiring trailers on the army, navy and war industries are available now. Below are three examples of the subjects treated in the newest films, each in one reel:

Courageous Australia—the home of many American fighting men today—reveals little-known facts about its activities and the beauty of this smallest of continents.

Guardians of the Sea—the United States Coast Guard in action, protecting the seas. Spectacular and heroic rescues are portrayed.

Men of West Point—showing the intensive and constructive training which men receive at this institution. General Douglas MacArthur gives the Graduation Address.

■ **POST PICTURES CORPORATION**, 723 Seventh Avenue, New York City, has added two more Hal Roach features to its growing list of 16mm sound film releases. They are:

Captain Caution, with Victor Mature, Leo Carillo and Bruce Cabot—an action-filled adventure production filmed from the novel by Kenneth Roberts, which unfolds against the background of the War of 1812, when many exciting battles were fought bitterly on the open seas.

Saps at Sea—a laugh-filled comedy featuring Stan Laurel and Oliver Hardy, which begins with daffy doings in a horn-manufacturing plant and then shifts to a nautical background with the two embarked on a hilarious sea voyage.

■ **BRITISH INFORMATION SERVICES**, 360 North Michigan Ave., report the availability of a new 16mm sound film, entitled:

ABCA—15 minutes running time. The initials stand for "The Army of Current Affairs" which was started as an experiment in 1941 and has since become an integral part of the training of every British soldier. The film tells why and how ABCA began, shows some of the weekly meetings in full swing, and the topics discussed—which are in one of two categories, either **WAR**, i.e., general military intelligence from the theatres of operation, or **CURRENT EVENTS**, which can vary from why Britain is at war with Germany to a discussion of "The Beveridge Report" or "The Chungking Angle." It reveals the training given the officers who conduct the talks, with emphasis on their function as chairman and not lecturer.

The film can be obtained for showing at a nominal service charge, from the offices of British Information Services in Chicago, Los Angeles, New York, San Francisco, Washington, or any British Consulate.

HERE THEY ARE

A Trade Directory
for the Visual Field

FILMS

- Akin and Bagshaw, Inc.** (3)
1425 Williams St., Denver, Colo.
- Bailey Film Service** (3)
1651 Cosmo St., Hollywood, Calif.
- Bell & Howell Co.** (3)
1815 Larchmont Ave., Chicago, Ill.
(See advertisement on page 277)
- Better Films** (2)
742A New Lots Ave., Brooklyn, N.Y.
(See advertisement on page 312)
- Brandon Films** (3)
1600 Broadway, New York, N. Y.
(See advertisement on page 306)
- Bray Pictures Corp.** (3, 6)
729 Seventh Ave., New York, N. Y.
(See advertisement on page 308)
- Castle Films** (2, 5)
R C A Bldg., New York, N. Y.
(See advertisement on page 283)
- Central Education Association** (1)
123 S. Washington St.,
Green Bay, Wis.
- College Film Center** (3, 5)
84 E. Randolph St., Chicago, Ill.
- Creative Educational Society** (1)
4th Fl., Coughlan Bldg.
Mankato, Minn.
- DeVry School Films** (3)
1111 Armitage Ave., Chicago, Ill.
(See advertisement on page 278)
- Eastman Kodak Co.** (3)
Teaching Films Division
Rochester, N. Y.
(See advertisement on page 311)
- Eastman Kodak Stores, Inc.** (3)
Eastman Classroom Films
356 Madison Ave., New York, N.Y.
- Erpi Classroom Films, Inc.** (2, 5)
1841 Broadway, New York, N. Y.
(See advertisement on page 308)
- Films, Inc.** (3)
330 W. 42nd St., New York, N. Y.
64 E. Lake St., Chicago
314 S. W. Ninth Ave., Portland, Ore.
- General Films, Ltd.** (3, 6)
1924 Rose St., Regina, Sask.
156 King St. W. Toronto
- Walter O. Gutlohn, Inc.** (3)
25 W. 45th St., New York, N. Y.
(See advertisement on page 313)
- Hoffberg Productions, Inc.** (2, 5)
618-20 Ninth Ave., New York, N. Y.
- Ideal Pictures Corp.** (3, 6)
28 E. Eighth St., Chicago, Ill.
(See advertisement on page 317)
- Knowledge Builders Classroom Films**
625 Madison, New York, N. Y. (2, 5)
- National Film Service** (2)
14 Glenwood Ave., Raleigh, N. C.
309 E. Main St., Richmond, Va.
- Post Pictures Corp.** (3)
723 Seventh Ave., New York, N. Y.
(See advertisement on page 315)
- The Princeton Film Center** (2)
106 Stockton St., Princeton, N. J.
- Swank's Motion Pictures** (3)
620 N. Skinker Blvd., St. Louis, Mo.
(See advertisement on page 306)

- Visual Education Incorporated** (3)
12th at Lamar, Austin, Tex.
- Vocational Guidance Films, Inc.** (2)
2718 Beaver Ave., Des Moines, Ia.
- Westinghouse Electric & Mfg. Co.** (2, 5)
306 Fourth Ave., Pittsburgh, Pa.
(See advertisement on page 280)
- Williams, Brown and Earle, Inc.** (3, 6)
918 Chestnut St., Philadelphia, Pa.
- Y.M.C.A. Motion Picture Bureau** (3)
347 Madison Ave., New York, N.Y.
19 S. LaSalle St., Chicago
351 Turk St., San Francisco, Cal.
1700 Patterson Ave., Dallas, Tex.

MOTION PICTURE MACHINES and SUPPLIES

- The Ampro Corporation** (3)
2839 N. Western Ave., Chicago, Ill.
(See advertisement on inside front cover)
- Bell & Howell Co.** (3)
1815 Larchmont Ave., Chicago, Ill.
(See advertisement on page 277)
- Central Education Association** (1)
123 S. Washington St.,
Green Bay, Wis.
- DeVry Corporation** (3, 6)
1111 Armitage Ave., Chicago, Ill.
(See advertisement on page 278)
- Eastman Kodak Stores, Inc.** (3)
Kodascope Libraries
356 Madison Ave., New York, N. Y.
- General Films, Ltd.** (3, 6)
1924 Rose St., Regina, Sask.
156 King St. W. Toronto
- Holmes Projector Co.** (3, 6)
1813 Orchard St., Chicago, Ill.
(See advertisement on page 315)
- Ideal Pictures Corp.** (3, 6)
28 E. Eighth St., Chicago, Ill.
(See advertisement on page 317)
- RCA Manufacturing Co., Inc.** (2)
Educational Dept., Camden, N. J.
(See advertisement on page 284)
- S. O. S. Cinema Supply Corp.** (3, 6)
449 W. 42nd St., New York, N. Y.
- Victor Animatograph Corp.** (3)
Davenport Iowa
(See advertisement on page 301)
- Visual Education Incorporated** (3)
12th at Lamar, Austin, Tex.
- Williams Brown and Earle, Inc.** (3, 6)
918 Chestnut St., Philadelphia, Pa.

SCREENS

- Radiant Mfg. Company**
1144 W. Superior St.,
Chicago 22, Ill.
(See advertisement on page 281)
- National Film Service**
14 Glenwood Ave., Raleigh, N. C.
309 E. Main St., Richmond, Va.
- Society for Visual Education, Inc.**
100 E. Ohio St., Chicago, Ill.
(See advertisement on outside back cover)
- The Stanley Bowmar Co.**
2929 Broadway, New York 25, N. Y.
- Williams, Brown and Earle, Inc.**
918 Chestnut St., Philadelphia, Pa.

SLIDEFILMS

- Society for Visual Education, Inc.**
100 E. Ohio St., Chicago, Ill.
(See advertisement on outside back cover
and page 305)
- The Jam Handy Organization**
2900 E. Grand Blvd., Detroit, Mich.
(See advertisement on page 307)
- The Stanley Bowmar Co.**
2929 Broadway, New York 25, N. Y.
- Visual Sciences**
Suffern, New York
(See advertisement on page 312)
- Williams, Brown and Earle, Inc.**
918 Chestnut St., Philadelphia, Pa.

SLIDES (KODACHROME 2 x 2)

- Colorcraft Studios**
2174 N. E. Multnomah,
Portland 12, Ore.
(See advertisement on page 312)
- Klein & Goodman**
18 S. 10th St., Philadelphia, Pa.
- Society for Visual Education, Inc.**
100 E. Ohio St., Chicago, Ill.
(See advertisement on outside back cover)
- The Stanley Bowmar Co.**
2929 Broadway, New York 25, N. Y.

SLIDES (STANDARD 3 1/4 x 4)

- Ideal Pictures Corp.**
28 E. Eighth St., Chicago, Ill.
(See advertisement on page 317)
- Keystone View Co.**
Meadville, Pa.
(See advertisement on page 303)
- Radio-Mat Slide Co., Inc.**
222 Oakridge Blvd.
Daytona Beach, Fla.
(See advertisement on page 312)

STEREOPTICONS and OPAQUE PROJECTORS

- Bausch and Lomb Optical Co.**
Rochester, N. Y.
(See advertisement on inside back cover)
- DeVry Corporation**
1111 Armitage Ave., Chicago, Ill.
(See advertisement on page 278)
- General Films Ltd.**
1924 Rose St., Regina, Sask.
156 King St. W. Toronto
- Golde Manufacturing Co.**
1220 W. Madison St., Chicago, Ill.
(See advertisement on page 309)
- Keystone View Co.**
Meadville, Pa.
(See advertisement on page 303)
- Society for Visual Education, Inc.**
100 E. Ohio St., Chicago, Ill.
(See advertisement on outside back cover)
- Spencer Lens Co.**
19 Doat St., Buffalo, N. Y.
(See advertisement on page 282)
- Williams Brown and Earle, Inc.**
918 Chestnut St., Philadelphia, Pa.

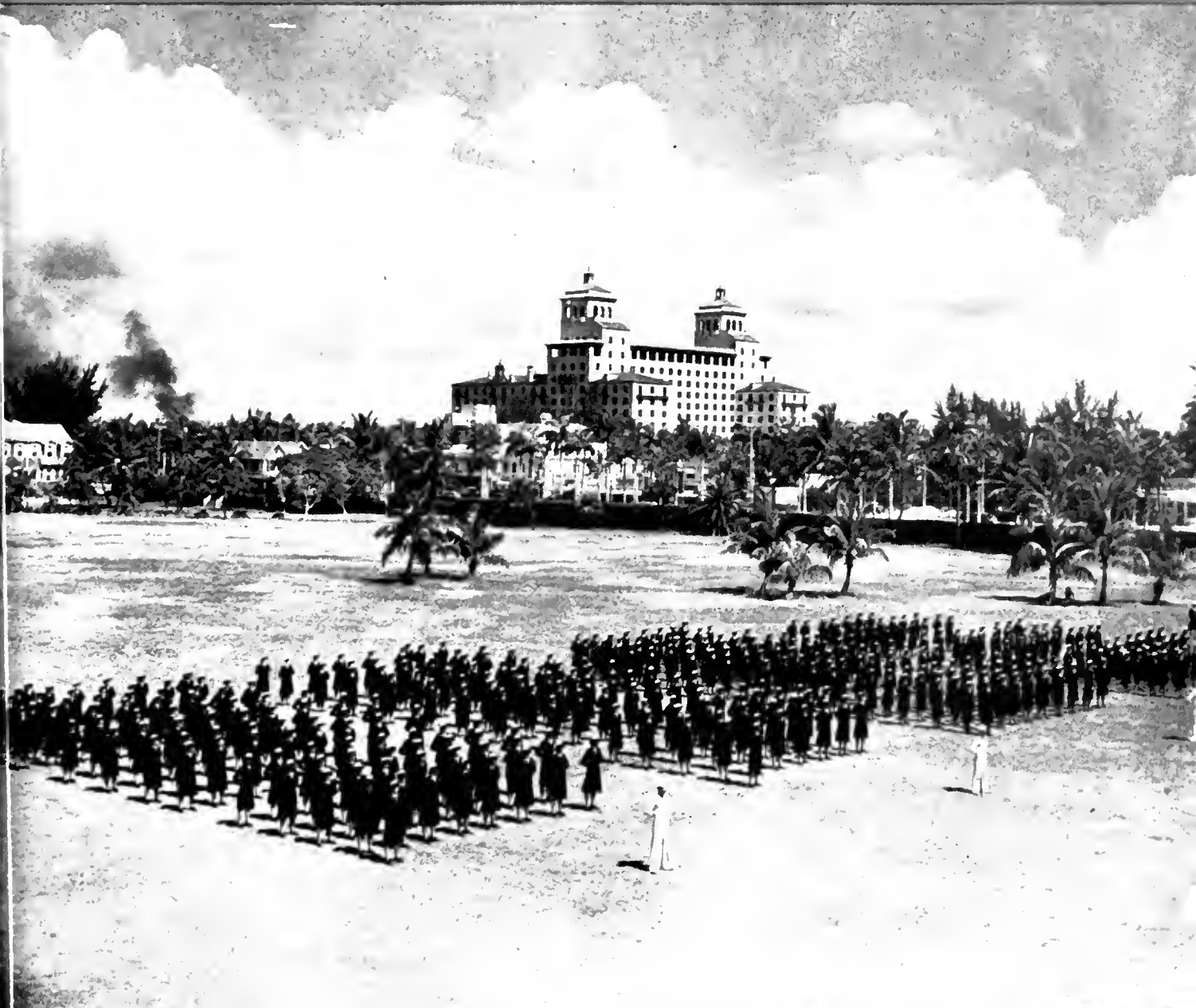
REFERENCE NUMBERS

- (1) indicates 16mm silent.
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silent.
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(5) indicates 35mm sound.
(6) indicates 35mm sound and
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THE MAGAZINE DEVOTED TO AUDIO-VISUAL AIDS IN EDUCATION



25¢ A COPY \$2.00 PER YEAR

NOVEMBER, 1943



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**Lessons are
Learned-**

when training with
SIGHT, SOUND, SEQUENCE

Sight without Sound . . . both without Sequence . . . leaves impressions inadequate, leaves only shallow grooves in memory. But combine them and the maximum teaching power and activating force is unleashed at its greatest.

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| | Normandie Raised! (U. S. S. Lafayette) | Battling the U-Boats! |
| | Allies Invade! | Russia's Might Astounds World! |
| | Africa . . . Sicily . . . Italy! | MacArthur's Smashing Offensive! |
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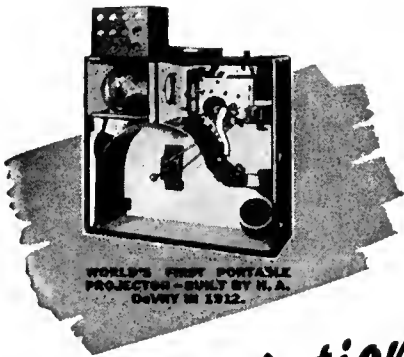


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WORLD'S FIRST PORTABLE PROJECTOR—BUILT BY H. A. DeVRY IN 1912.

His IDEA Took Motion Pictures to the CROSSROADS and CLASSROOMS of the World



THE modern miracle of Visual Education—given full leash by the speed-up demands of War—had its beginnings in 1912 in a "suitcase projector" that was destined to take motion pictures out of the theater into the meeting places and classrooms of the world.

For three decades Dr. Herman A. DeVry—the man who conceived the IDEA of PROJECTOR PORTABILITY—made a succession of engineering contributions to the progress of Visual Education that won him a place with Thomas A. Edison and George Eastman on the Honor Roll of the Society of Motion Picture Engineers.

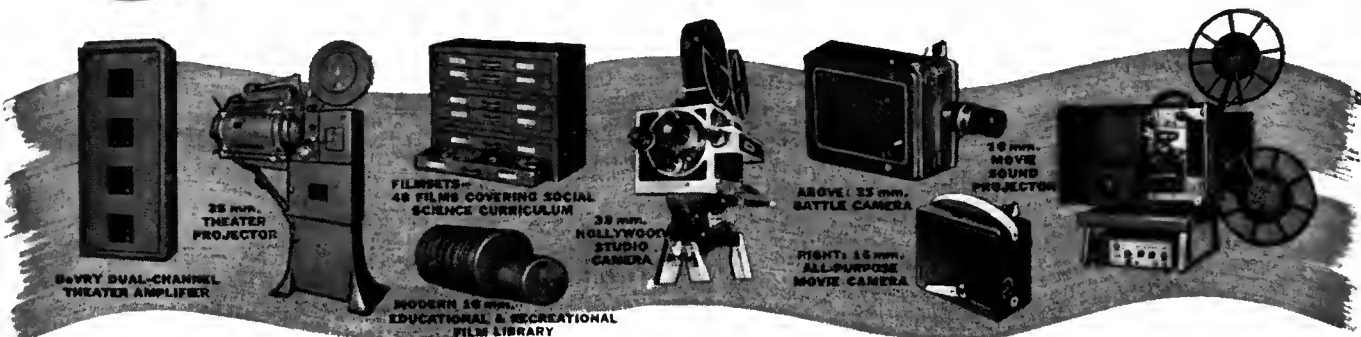
Today's mass production and fighter film-training programs were presaged by his 1914 pioneering of a school library of 86 motion pictures on major subjects of the school curriculum—complete with teacher study guides. In 1925 he established the DeVry School of Visual Education, which developed into the National Conference on Visual Education—the largest organized force in the visual field dedicated to the furthering and perfecting of "learn-by-seeing" techniques. Also in 1925 he founded DeForest's Training, Inc., to teach Electronics with the aid of motion pictures.

Dr. DeVry would have been 67 years of age on November 26th. For the company that bears his name, 1943 is the 30th anniversary of its founding. Over its plants flies the coveted Army-Navy "E" with Star—designating continued excellence in the production of motion picture sound equipment—another "first" for DEVRY—another tribute to the vision, determination and integrity of its founder—whose inherent modesty would disclaim the oft' heard tribute, "Father of Visual Education."



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The EDUCATIONAL SCREEN

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NOVEMBER, 1943

NUMBER NINE
WHOLE NUMBER 216

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Under the new WPB order No. L-267, educational institutions are listed among those who may now obtain Radiant Metal Projection Screens and Metal Tripods. This may be done by simply filing application for release on form WPB 1319 with the War Production Board Consumer Durable Goods Branch, Washington 25, D. C. Reference L-267. This new procedure eliminates any other forms. Production under this new order is very limited so prompt action is urged. Form 1318 can be obtained from your Radiant Screen dealer or direct from us.

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Photo courtesy U. S. Merchant Marine Cadet Basic School, San Mateo, California, shows Spencer Model VA Delineascope for lantern slide and opaque projection.

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The visual methods pioneered in the schools and colleges of the country are playing an important part in expediting this training.

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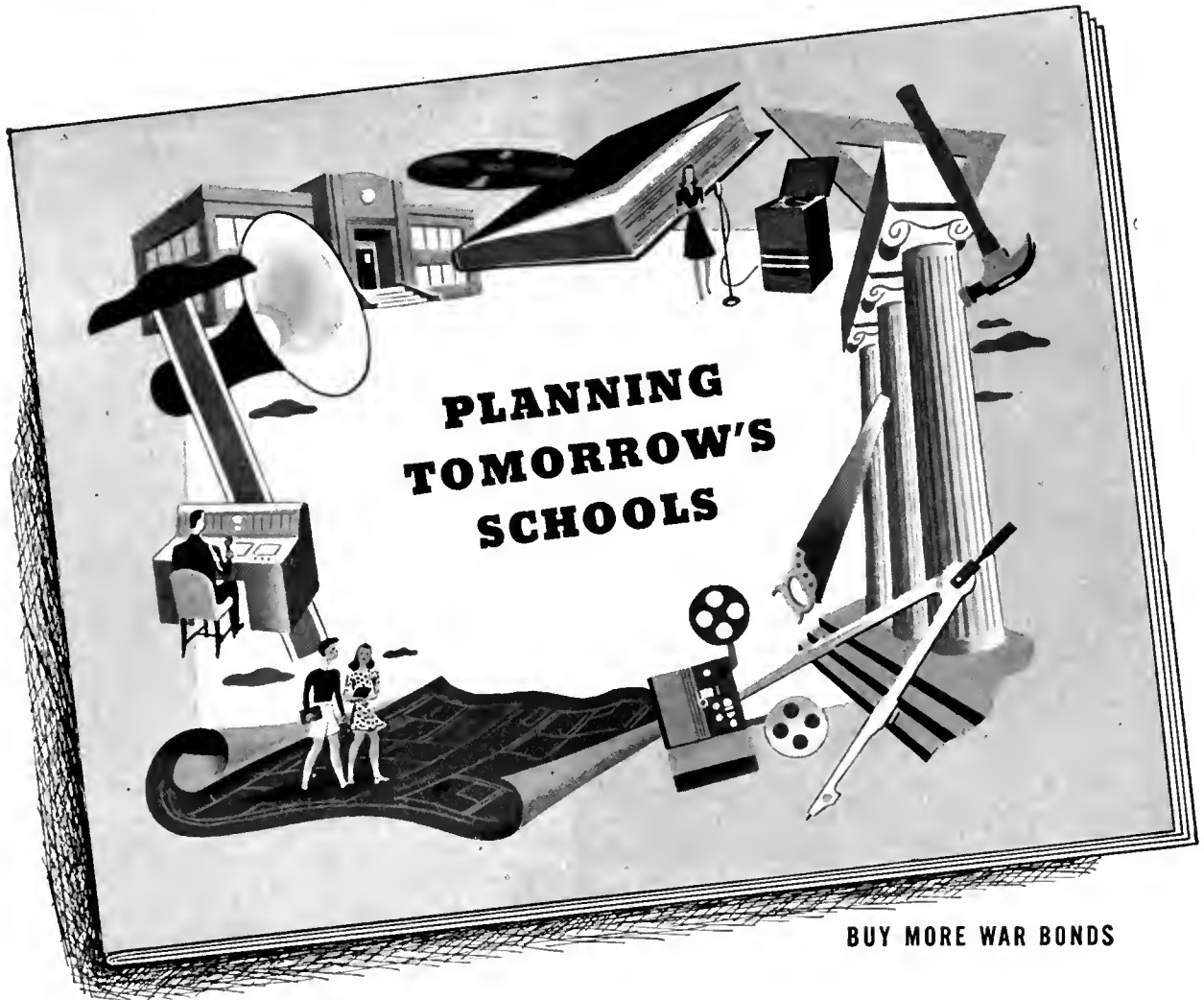
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AFTER victory is won we will be living in a new world—a world vastly changed by years of war—a world so shrunken by radio and the airplane that we Americans will be neighbors with the most distant parts of the earth—a world in which the responsibilities of our educational system will be far greater than ever before. Indeed, America's schools, along with America's adult population, must be ready to meet the increased responsibilities of citizenship in this new world if a permanent peace is to be maintained.

It's a big assignment, but America's schools will handle it. Progress-minded school administrators, school-board members, teachers and architects are planning now for this critically important post-war era in education. Their planning involves improve-

ments in curriculum and teaching methods — in school buildings and equipment—and in the construction of new schools, built to accommodate modern equipment.

* * *

RCA has prepared a booklet to help all those who are interested in "planning tomorrow's schools." School administrators and others desiring more specific details concerning school building construction or renovation should consult their architects and electrical contractors. Additional information may also be secured by writing to the Educational Department, RCA Victor Division, Radio Corporation of America, Camden, New Jersey.

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 Gentlemen:
 Please send me a copy of your new book "Planning
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Name.....
 School and Title

City..... State

The Life of ROBERT BURNS

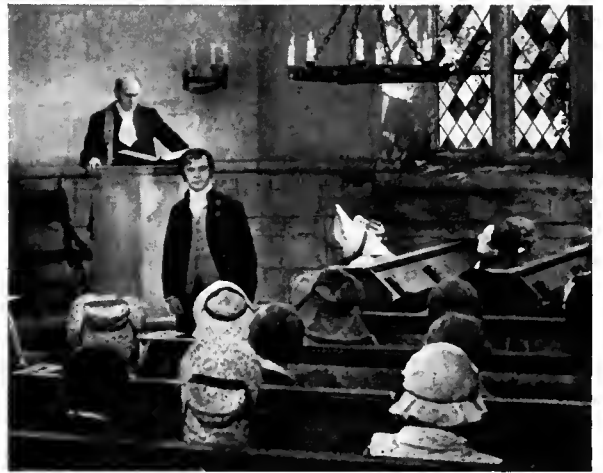


This is a beautiful and dramatic film vividly reflecting the life and times of this great poetic genius. The circumstances under which Burns wrote many of his great poems are tellingly portrayed, and at appropriate moments in the dramatic action these are recited or sung. Andrew Cruikshank is highly effective and convincing in the title role . . . Recommended for classes in literature and history, as well as for the general assembly program.

Special rental rate to schools—\$10.00

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and Bertram Willoughby Pictures, Inc., Suite 600, 1600 Broadway, New York, N. Y.

Motion Pictures Go to War

NICHOLAS W. WILLIAMS
Training Division, Lexington Signal Depot
Lexington, Kentucky

IN the preface to a booklet entitled "The War in Outline," prepared by the Special Service Division, Army of the United States, General George C. Marshall states very forthrightly that a knowledge of the causes and events leading up to the present war and of the principles for which we are fighting "is an indispensable part of military training and merits the thoughtful consideration of every American soldier."

At the United States Army's Lexington Signal Depot, Colonel Laurence Watts, Commanding Officer, has encouraged the use of motion pictures. To the casual observer a film is a "picture show," a "movie." Educationally and semantically, to the uninitiated, these latter terms may be meaningful but without proper meaning. Nearly every army post does have "movies," entertainment films which are important recreationally. The Lexington Signal Depot is no exception. Regular feature entertainment pictures and short subjects are shown to the military personnel at the reservation during off-work hours. The importance of relaxation in the war of survival, the war of nerves, is not overlooked by a farsighted Commanding Officer.

An entertainment motion picture is only one of several types used by the Army. Another type might be labeled "informational." The third class of motion pictures, of which there is a predominance used by the armed forces, is the training film which is used as an aid to teaching, whether it be designed to give correct instruction on how properly to administer splints on the battlefield, how to safeguard military information, or how effectively to combat tank warfare.

When General Marshall pointed out the necessity for informing a soldier of "why we fight," the dramatic medium of the motion picture was not overlooked. From the Adjutant General's office, Washington, D. C., came the announcement of the Special Service information films, seven in number, to be supplemented by lectures and discussion periods on "The War in Outline." These seven films are a "must see" for all United States Army personnel.

The first of the seven films in the Orientation Series is called *Prelude to War*. This film, and two others of the series, has already been shown at LSD. *Prelude to War* deals with the rise of the Axis powers and their challenge to America. It was released to the public on May 27; it has already caused nationwide comment by those who, like Dorothy Thompson, have previewed it.

A recent sample poll of theatre managers indicated that the public is tired of war pictures. No doubt the public is tired of Hollywood's conception of war, with all its usual stereotyped plots, but America continues very avidly to read Ernie Pyle and Henry McLemore, who observe the human side of the war; America listens to its radio with great anxiety or hope as the

A fine example of intelligent utilization of various types of films at an Army post, and the functions of each in the war program.



Two scenes from "Prelude to War." (Produced by Special Service Division, War Department. Released through OWI.)

case may be; when the President speaks, he is heard. When the army released *Prelude to War* to the American public through the film industry, it saw and heard perhaps as it has never seen and heard before.

Military and civilian personnel at Avon, and at many other military stations throughout the United States, have seen *Prelude to War*. All but comparatively little footage of the fifty-minute motion picture is authentic. Produced by Frank Capra, the film is very carefully edited so as to create a singleness of impression; it is composed of shots from news reels, shots from captured Axis motion pictures. No Edgar Allan Poe short story could be more dramatically constructed. There are no Hollywood villains in *Prelude to War*; the characters are our enemies, singly, in the forms of such as Hitler, Hirohito, and Mussolini; collectively, in the people who represent our antagonists. The least educated can understand the simple



From the film "Next of Kin" (A Universal release.)

truth portrayed in *Prelude to War*—that Axis world conquests could not continue if the democratic way of the Allied powers was to survive. That one picture, literally even one still picture, is worth a thousand words is evidenced in this series of films.

The recent controversy over the *New York Times* history quiz can find no parallel here. It cannot be said of the Orientation Series that here is a superficial course in World War history. The films make no pretense at being all-inclusive in scope. But they are real. Sometimes they are grim, but they are authentic. That the average American is somewhat lacking in his knowledge of history was revealed in the *New York Times* quiz. Already the casual observer is lazy as to the year Germany invaded the low countries, or the story of China's resistance to Japan, or the circumstances of the invasion of Poland. That soldiers and civilians know these events happened is apparent, but the far-reaching scope of the course of human

events may not always be sensed by those who lack insight and vigilance.

It is realistic enough to read headlines of German aggression, but to see the Nazis plunge ruthlessly through Poland, as the observer does in the second of the films, called *The Nazis Strike*, is not a very pretty picture, but it is a film every American might well see. The third film in the group, *Divide and Conquer*, has as its thesis that a world cannot exist half-free and half-slave, half-Axis and half-democracy. It portrays the German offensive in Norway, Holland and France.

The four other Orientation motion pictures which depict the reasons as to why we fight deal with the *Battle of Britain*, *Battle of Russia*, *Battle of China*, and *America Goes to War*. This last has to do with Pearl Harbor and American reactions thereto. The average soldier or civilian will be better informed about why we are fighting to maintain a free world after seeing one or several of this Army Orientation Series, whether he has seen them at LSD or at some other army post.

Films such as *Desert Victory*, *Wake Island*, *Next of Kin* together with *Prelude to War*, and others of its type, are documentary evidence which Americans may see and believe. Such motion pictures undoubtedly make them more determined; they tend to crystallize belief and concept. As General Marshall pointed out, a knowledge of these is essential. To the Training Division, Lexington Signal Depot, of which Major W. Gayle Starnes is Chief, is delegated the responsibility of utilizing training films through one of its branches, Training Services, with Captain Coleman E. Alford as officer in charge. Training films are made for the purpose of aiding to impart skill, procedures, tactics, as a part of the soldier's instruction. The Lexington Signal Depot's film library has hundreds of 16mm training films, motion pictures which constitute an integral part of every day's teaching. The scope of subject coverage is varied. The contents of the films are usually classified as restricted. In many instances, film industries have cooperated in production. The Motion Picture Academy of Arts and Sciences has

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Action shots from "Desert Victory." (Produced by Film Units of the British Army and R.A.F. Released by 20th Century-Fox.)

Visual Instruction in Elementary Schools

WHEN we speak of visual instruction or visual education, we mean more than is usually implied in the term "visual." More and more common is the use of broader terms such as "audio-visual," "visual-sensory" or just "sensory aids." One leader in our field has proposed the excellent term, "perpetual learning," but so far it is not widely employed. However, whatever the term, all educators recognize the value of the various aids which vitalize a unit of study and make it a concrete experience. The conventional and conveniently brief term, "visual aids," should always be understood as meaning more than those aids which utilize the sense of sight alone.

Concrete Experience in Learning

Generally speaking, elementary principals and teachers recognize the need for concrete experience in learning, and utilize all available aids to a much greater extent than do most junior high school, high school, or college teachers. This is probably as it should be since by high school and college age, the mentally unsuited have usually been somewhat weeded out of straight academic classes. After youngsters have broadened their life experiences through contacts in the home, the community and to some extent the world, by travel and reading, they are more able to read meaning into the abstract, printed page. But frequently, we might add, too much of this ability is taken for granted by high school and college teachers. If you doubt this, read some of the results of experiments with college and high school students in re-stating single paragraphs which they have been asked to read. It would be very funny if it were not so pathetic. However, these older students are not our problem just now. We want to consider here what we can do to solve some of the most common problems in a visual-sensory program in the average elementary school.

Types of Aids

The various types of aids are familiar to all—the direct observation types, such as the field trip or school journey; the less concrete, since not in the natural habitat, but still for direct observation such as specimens, exhibits, and models; the representation of actual objects by means of motion or still pictures; the abstract aids such as graphs, maps, posters and cartoons; the ear-compelling aids such as radio and recordings; and various other aids such as puppets, dramatization and the like. All are important, and all have their place in a well-rounded program. No one is a cure-all and no one can take the place of the others.

Practical Problems

Let us consider some of the practical problems which confront every principal or supervisor in a successful program of visual-sensory aids to learning. Some problems are more in evidence in certain schools than are the others, but if your school does not have to con-

Exposition by an expert of the responsibility of elementary schools for promoting the wider and better use of all perceptual aids.

LELIA TROLINGER

Director, Bureau of Visual Instruction
University of Colorado, Boulder

sider one or more of the following questions, you are lucky:

- a—How can we finance a satisfactory audio-visual program?
- b—What is our best source of aids?
- c—How can we best integrate the aids into the curriculum?
- d—How can we train our teachers to use the aids effectively?
- e—How can we enlist the support of the community in our program?
- f—How can we evaluate our program to determine if it is actually successful?

No outsider can give a full answer to any of these questions for any school. Conditions vary greatly and local situations may complicate certain phases of any question. We can merely offer suggestions which other teachers and principals have found helpful.

Financing the Program

One of the first things that every teacher or principal says when a new program of this type is proposed is, "How can we finance it?" The reply to that has to be relative. How extensive a program do you plan? How much equipment do you already have in the school? Incidentally, the top shelves of the closets in classrooms or offices may disclose equipment that no one suspected. Are you starting a full program at first or do you plan to build it gradually? If gradually, what types of equipment do you want first? For example, one school may find that a motion picture projector is the first need to be filled; another may feel that a lantern slide projector, or an opaque projector for magazine illustrations or prints, is its greatest need; or still another may feel that a playback unit for recordings will give the greatest service to the greatest number.

Theoretically, all equipment should be provided by the school board, just as library books, maps, chalk and erasers are supplied. In making the actual start, it is sometimes difficult to make a school board or superintendent see the light. Oftener it is easier to convince the P.T.A. that a projector is badly needed and to induce that group to buy or help to buy it. However, many types of aids cost practically nothing except time and work, and it becomes merely a question of organization to collect pictures, post cards, school museum specimens, exhibits, et cetera; or to perfect the technique of school journeys. Many of our finest aids lie just outside our schoolroom windows, and are ours for the taking.

The goal to be aimed at in financing an audio-visual program is a definite appropriation by the school board



Central American exhibit at Whittier School in Boulder.

or governing body based on a per pupil per year basis. The amount per pupil depends upon local conditions and your powers of persuasion. Some visual instruction directors estimate that 25c per pupil per year will give them a fair program; others insist upon at least 50c. In a few places the program is based upon \$1.00 per pupil per year. Part of this difference lies in the fact that, with the highest rate, the budget includes the salary of the director and any helpers that are needed. I suggest that you take what you can get, and use that so well that you are justified in asking more as the program progresses. If you are doing a first class job with the aids that cost nothing except time and work, you have a much better chance to get the more expensive equipment and the aids that do cost a considerable sum.

Planning the Program

Above all, do plan your program before you start. Make an inventory of what you now have, and then lay out a five or ten year plan—just what should you plan to buy the first year? What the next year? What should the school system expect to have at the end of five years? How much of the total sum should go into equipment and how much for upkeep and rental materials? How much should be allocated for postage and express on exhibits that are offered free except for transportation? How much for supplies such as mounts for pictures, materials for handmade slides or other pupil-made aids? (Examples are not rare of schools that have paid \$300.00 for a sound film projector and then have no funds with which to rent pictures).

If you have a detailed plan with everything budgeted, you can expect a much greater degree of sympathy from those whose business it is to see that the taxpayers' money is not wasted, than if you merely "think it would be nice if you had a motion picture projector." Get the backing of the school authorities if possible. If that cannot be secured, try all other sources—P.T.A., candy sales, special programs, or what have you. But start—start with free, pupil-made, or teacher-made aids, and gradually expand as you are able.

Obviously visual aids and equipment made expressly for educational purposes is more valuable and effective than heterogeneous "free" material not so designed. But many a school, now fully equipped for visual



Melting Pot Dance on World Friendship Program.

teaching, made its start with these humble "free" materials. Better such a start than no start at all. And you will arrive far sooner at the desired end of a complete visual installation. A few specific suggestions may be in order here. Does your school have a school museum? If not, why not? Are you familiar with Miller's little book, "Free and Inexpensive Teaching Aids?" Just take a look at it—booklets, exhibits, charts, pictures, all practically for the asking. There is a wealth of material available through the Pan-American Union on all the countries of the Western Hemisphere, and at a very low cost. Check the ads in the better magazines and write for illustrated material. Railroad companies, Chambers of Commerce, large commercial firms, government agencies, all are fruitful sources if the request is made in the name of the school. Have you canvassed your community? Many homes have historical objects, curios, old costumes, exhibits and collections which sometimes will be given outright, sometimes loaned, when the school starts a museum. How about making collections in your community of local products and exchange them with schools in other states for collections made there. Think of the excellent project which might be done in Boulder, for example, in elementary geology and the collection of rocks which might be exchanged for a cotton exhibit made by a school in Texas. The field is unlimited. Let the children exchange letters with children of other states in the same grade and arrange for this exchange of exhibits. That provides a good chance for correlation of letter writing in the language classes and those classes for which the exhibits will be used. Finally there are the many pictures which may be had for the asking—pictures from the better type of magazines. Many homes in your community, taking many magazines, will gladly give back numbers, particularly if it is known that they will be well used.

At the start most projected aids, such as films and slides, will seem expensive if bought outright. Except in large cities, most schools do not expect to buy motion picture films because of the large initial cost and a certain amount of depreciation. Instead they make use of commercial libraries on a rental basis. You should investigate also your nearest state service, for transportation becomes an item of no mean cost. If you find a film that exactly fits your course of study, and hence will be used by several teachers



One of the Junior Red Cross projects.

two or three times a year, it may be better to buy it. Compare the rental price, for the use you wish to make of it over two or three years, with the purchase price, and if there is not much difference and you have a good storage place and facilities for keeping the film in condition, then buy the print; otherwise, better go on renting and let the film distributor take care of it.

Many schools have their own collection of lantern slides, and many more are now starting collections of the 2" x 2" kodachrome slides. In fact, a growing number of schools now own their own cameras for making these small slides, and are making the pictures that exactly fit into their courses of study. Slides are splendid aids—many teachers feel that nothing can replace them for detailed study. And do not forget the excellent student-made slides that children enjoy and profit by so greatly. It is a grand opportunity for correlation of art and other subjects.

Interest in visual aids is a little like a disease in the way it spreads and spreads when a school once starts on an enthusiastic program. New sources open until it becomes necessary to pick and choose, but by that time your teachers will have developed high powers of evaluation.

Integration into Curriculum

A supreme necessity is to divorce in the students' minds the idea of study from entertainment. All too soon when a film is announced, students immediately exclaim, "Picture Show!" Here frequently the principal is to blame. A teacher may have a picture for a specific unit. The principal says, "This is an excellent picture. We will show it to the entire school." Right then is violated the first principle of integration of aids into the curriculum. If you buy a set of supplementary readers for a particular grade, you do not immediately say to all grades, "These are excellent readers. I think that all the students should read them now." One suggestion is just as logical as the other. Do not show a film to all just because you have it in the building. If a film is ordered for a special class, use it for the purpose for which it was ordered. Do not misunderstand—there is a place for the use of pictures for the entire school, but that should not be confused with a special class aid. For assembly programs, a good film or set of slides is frequently an excellent device and has much educational value. But these should not be confused with aids planned to clarify and enrich a particular unit.



Student-Made posters for conservation campaign.

Teacher Training

Perceptual aids are valuable—more valuable than most of us realize—but they lose their efficiency in the hands of an untrained, careless, or lazy teacher. One of our greatest handicaps in wider and more efficient use of aids has been the lack of teachers who have had training in the use of visual-sensory aids. Our teacher-training institutions have done a very poor job in that field during the past twenty years. Many have said that specific classes in audio-visual aids are unnecessary since "every methods class should be a training field." Theoretically that is true, although many flaws can be pointed out in that argument; but the fact remains that it has not been done. This is a big field, with many technical phases of which our teaching personnel of today are completely unaware—I mean the facilities of our institutions of higher learning. Summer school classes are doing a good piece of work but they are insufficient to train all in-service and pre-service teachers. Study classes in a school system, teachers' meetings, extension classes, or individual study help solve the problem, but it takes time; however, teachers must be given some assistance if you expect satisfactory returns for the money spent on aids. You must realize at the start that visual aids are not tools for a lazy teacher. Efficient use of any aids requires careful preparation, skillful use, and adequate check-up. Without these, much of the value is lost. Also, please do not try to force the use of the aids upon a teacher not interested. You may get a perfunctory use, it is true; but the actual values derived may be discredited or completely lost. One enthusiastic, well-trained teacher may be the leaven that will lighten the whole loaf, but sometimes it takes time. Interest in this field is contagious and therein lies our final salvation.

Do not lose sight of the resources of your community. Enlist the interest of business organizations through trips to their places of business; acquaint the city officials with the work of the school and ask them to explain features of the city government; make a film of school activities and invite the public to see it—even more, offer to show it to service clubs, church groups or business organizations that might not come to the school building to see it. Anything that gives true information about the work of the school strengthens the ties between the school and the public and makes the work of the school more efficient. Audio-

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Film Forums -- an Adventure in Adult Education

How films can aid the library in taking a more important role in community education.

MIRIAM PUTNAM

Librarian, Memorial Hall Library
Andover, Massachusetts



THE Joint Committee on Film Forums' offer of financial assistance for a series of library film forums presented too alluring an adventure to be turned down lightly. Despite some misgivings as to the advisability of undertaking such a program in these times, the Memorial Hall Library decided to experiment and, with the cooperation of the Joint Committee, carried out a series of eight forums from February 15 to April 12 last. The underlying theme was "Winning the War and the Peace" and included the following subjects: Russia, China, Production Front, Propaganda, Child Care, Nutrition, Minority Groups, and Post War World.

The forums attracted one hundred and fifty people with a total attendance of some four hundred. All normal publicity channels were used: weekly write-ups in newspapers, posters in store windows, notices to organizations, special mailing lists, and the like. After all, the best publicity is word of mouth and the best proof of interest in the forums was that people did pass on the word to their friends.

Our audiences were composed of men and women from all walks of life—representing a true cross section of the town—housewives, teachers, a chemist, a chauffeur, mill workers, a barber, a civil engineer, librarians, a personnel manager, nurses, social workers, students, business men, a soldier, clerks. In the main they belonged in the 25-60 age group. As is not surprising, women outnumbered men four to one. Transportation restrictions certainly did affect our attendance since all but about one fifth of the group lived within easy walking distance of the library.

We were particularly fortunate in securing excellent leadership for our forums, both from within and outside the community. Four of the leaders were faculty-members from Phillips Academy and Abbott Academy.

*Partial reprint from the Massachusetts Library Association Bulletin, Vol. 33, No. 3.



Courtesy New York University Film Library

Children on nursery farm depicted in "A Child Went Forth."
(Produced by Joseph Losey and John Ferno)

while leaders from the outside included a representative of the War Manpower Commission, a director of United China Relief, and the Director of the Boston Nursery Training School. Local leadership of forums does have advantages since the discussion can be better related to community problems and the program becomes much more a real community enterprise. There is no doubt also that outside leaders, who are authorities in their subjects, are eagerly anticipated and bring much of value to the groups.

The forums were held in the library auditorium on Monday evenings at 7:30, an hour which proved rather too early for many people. The librarian presided, briefly introduced the subject for discussion, announced the films with any comment necessary, introduced the leader, called attention to the library's

books, magazines and pamphlets available for loan, and reminded the audience of the next film forum to come.

Two or three films were shown each evening with a running time of twenty to thirty-five minutes. Discussion did not necessarily confine itself to the films, but the films do provide the group with a common experience and supply points of departure from which discussion can stem. Good discussion films are not available in all subjects, but even purely factual films provide atmosphere and background. Several OWI films were shown, the best of which are excellent. The film *Divide and Conquer*, however, came in for much criticism since the group felt that it incorporated the worst features of the very type of "propaganda" that it sought to expose. The following films used should be given special mention because of technical excellence, conception, and discussion value: *A Child Went Forth*, an extraordinarily beautiful document of childhood; *For Health and Happiness*, a lovely color film on nutrition; *The Arm Behind the Army*, an OWI film about the important part played by men and women in war industries; *The Western Front*, about China today; *The World We Want to Live In*, issued by the National Conference of Christians and Jews; and *Price of Victory*, an OWI film based on Henry Wallace's speech. Rental fee on the films used was a very minor item.

Where American films were not available British films were used. The British films were always to the point and often came quickly to the core of the problem. Their lack of technical perfection in comparison with American films oddly enough sometimes added to their charm. However the group did have some difficulty with the British accent. The only film shared with another group, *Price of Victory*, was shown to a junior high school group of ninth graders. More of this should be done when we undertake another series next year.

The discussion periods, lasting anywhere from a half-hour to an hour, were more enjoyed than the films. Each meeting was different. Sometimes discussion marked the high point; at other times the audience was chiefly concerned in absorbing the lead-



From the OWI film, "Wartime Nutrition."

er's special knowledge of the subject. We discovered, incidentally, that the subject specialist does not always make the best discussion leader. Generally the best forums are those led by people, with knowledge of the subject to be sure, who are skilled in discussion technique and the ability to draw out the group and keep discussion moving. Under the right leadership even a timid member of the audience can be induced to make his contribution to the group thought.

The success of such a project is apt to be measured by the size of the audience attracted. For film forums a small group is often more conducive to good discussion than a large one. At several of our forums it was necessary to terminate discussion while it was still going strong. There is something essentially sound, it seems to us, about meetings of this kind where men and women of diverse backgrounds discuss common problems with saneness and intelligence. Perhaps the best discussion of all comes after the formal meeting is over. Ten o'clock on many a Monday evening found small groups still eagerly carrying on, some entering the discussion who had not previously spoken. We know of some discussions that continued all the way home, and we should like to hope that through books further exploration of many subjects was made. Book lists were prepared for each meeting available for home loan. The number of books issued was small, but there was not an evening when they failed to circulate.

And now that the series is over? Certainly our first impression—now a conviction—is that the undertaking was successful and important as a whole. And there are the small things, mere straws of evidence but in essence near to the heart of the whole film forum idea. There was, for example, our first forum on China—eagerly awaited as an initial barometer of interest in our venture—on February 15. The mercury stood at fourteen below zero and our hopes sank almost as low. Yet thirty people braved the cold and we felt amply repaid. One cherished impression is of some boys, not noted for quiet behavior, who gave rapt attention to the film and the discussion, and gathered around the leader afterward hanging on every word



"Report from Russia" shows children working on the farm front. (An OWI release, U. S. News Review No. 4.)

as she told them of China and traced important places on a map. And there was the exhilaration at the sight of the group of over a hundred attending our forum on Russia, unmistakable evidence of the current interest in our great ally. In that audience was a young soldier from a nearby Military Police Post who had dropped in very casually and stayed to take part in the discussion. His comments and freshness of viewpoint brought heartening reassurance that, despite many comments to the contrary, our young men in the armed forces are really thinking. Ranking high among our impressions will always be the splendid forum on Minority Groups, which for some marked the high point in our program. It was not that the forum decided anything, or that miraculously we caused the problem to melt away. We remember it because of the fine spirit in which we discussed our number one minority problem, the Negro, and because of the contribution, greatly strengthening our discussion, of a Negro member of the group. As one woman remarked afterward: "If you had had no other meeting save this one it would have justified the series."

Enthusiastic comments from forum attendance proved that there is a real desire for a program of this type. Many expressed the hope for a similar series another year and one constant attendant remarked sadly as the series drew to a close, "I hate to have them over."

Visual Instruction in Elementary Schools

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visual aids have been found to be excellent tools for promoting better public relations.

Evaluation

It is natural, of course, that the first evaluation of the audio-visual program should be in terms of pupil progress in actual class work. All experimental studies show that good aids, well used, increase interest, add to retention, and result in greater factual knowledge. We may then expect less retardation, a greater interest, and usually more supplementary reading in the specific courses in which the aids were used. The increased interest also is frequently reflected in other related subjects, and a general improvement often is noted.

However, there are other aspects in the evaluation of a planned visual-sensory program. Enlisting the resources of the community helps both the school and those who make contributions. Children tend to isolate school from normal activities outside. Here is an opportunity to utilize a natural social situation and develop desirable habits. Why not let the children write letters asking for permission to visit these local organizations? Then be sure that a note of thanks for the privilege is sent. Respect for property, desirable conduct on the streets and in public places are but two of the many social attitudes which may be developed in the children. Interest in the schools naturally develops on the part of those who are extending the favor.

Another problem confronting the schools today is the better use of leisure time. Motion picture appreciation classes and movie clubs tie into a program of audio-

Couldn't you possibly extend them?" "If I had known they were as good as this, I would have come to them all," was the comment of one mill-worker. Another said, "We are just beginning to catch the idea—it was rather new at first." Our leaders showed like enthusiasm, one of whom recently wrote, "I think that this experiment has worked out exceedingly well . . . It seem to me to have opened the way for more of this same kind of education in Andover another year."

Was it worth doing? Decidedly yes! And this despite the lack of startling statistics of new borrowers attracted to the library, of more books circulated, of further serious reading undertaken—all of which some might consider absolutely necessary as proof that time and effort were well spent. Some new borrowers were acquired and books did circulate as a result of the forums, but the statistics are not impressive. Yet our film forums brought results, intangible perhaps but results nevertheless, some of which we have tried to suggest. In addition, our program has achieved a spirit of renewed friendliness toward the library and a growing realization of its part in community adult education. Our minds are already tantalized by the prospect of a program for another year. We have learned much from this year's experience and we are the richer for the existence of a nucleus of interested men and women to whom the forum method is an accepted idea.

visual aids very closely. Children go to the movies so why not make them an educational tool as well as a good use of leisure time. If well handled, appreciation classes should increase the enjoyment rather than otherwise. Motion pictures, however, are but one item in the problem of leisure time. In written reports of teaching with various aids, one is forcibly struck with the number of hobbies developed and completely new abilities demonstrated by the children as a result—making models, new interest in phases of nature study that result in collections and wide reading, photographic activities, hidden artistic talents—to name a few of the many that have been reported. All of these may result in hobbies and lifelong interests which constitute valuable uses of leisure time.

Many students go through their school life without ever experiencing the satisfaction of doing a thing well and receiving recognition therefor. A feeling of inferiority frequently handicaps such students all through life. When we see the number of misfits around us daily, we all realize the desirability of doing something about it. A well organized and executed program of sensory aids will help enormously to this end. It is incumbent, therefore, on all principals to promote the wider and better use of all types of perceptual aids, not only to speed up and enrich learning but to encourage democratic participation by all members of the classes (and it will do just that). We must recognize that these aids actually can contribute to a better citizenry because of better training in schools—a training based on modern principles of the psychology of education for developing a well-rounded, integrated personality. Elementary school teachers and principals throughout the nation have a great responsibility in laying the foundation for this development.

The Film and International Understanding

DR. JOHN E. DUGAN, Editor
Haddon Heights, New Jersey, Schools

IN DEALING with a compound title such as THE FILM and INTERNATIONAL UNDERSTANDING, it is very easy to lose one's balance and to emphasize one member of the title to the neglect of the other; and it is just as simple to fall into the custom of habitually approaching any discussion through one end of the title rather than the other. As educators in the visual field it is only natural for us to gravitate to the first member, "The Film," and to end up with implications for the other member, "International Understanding." We should remember that both members compose the title, that they balance, and that at least occasionally it might be well for us to look at the whole matter from the angle of the second member in the hope of arriving at some implications for the first member.

Because of the many fine films with international material which are being produced, it is very easy for educators interested in this phase of visual education to emphasize the film as such, to approach the problem through the possibilities of the film, and to gratefully accept, perhaps even magnify, the elements of international understanding involved.

It is not intended to criticize such procedure, since it often has accomplished much good and sometimes has sown seed where the ground otherwise might have remained untouched. It must be recognized, however, that at other times it has lessened or lost the support for visual education of disappointed workers in subject matter fields who felt that the bearings of some film or films was not sufficiently pertinent or comprehensive for the subject at hand.

Films in the field of international understanding require as much care and discrimination in their selection as do films in any other field. There is no justification for showing a film in this field merely "because it has international implications." Some comprehension of the nature of international understanding is required to guide selection.

International understanding is not a simple unity. It is a combination of various aspects and elements. It involves nations and individuals, governments and institutions, languages and traditions, customs and ideals, independence and interdependence, facts and emotions, as well as a long list of other items. Not all of these can or should be studied at the same time and the same place.

Therefore films should be selected for their bearing upon a particular problem at hand in a particular situation. Is the film to be shown in school or out of school? Is it to be shown to children or adults; at home or abroad? What aspect of international understanding is involved? What about language? This last point is not limited to foreign languages; some sections of our country have difficulty understanding a London accent, and some Londoners may find southern drawl incomprehensible.

The particular problem at hand should be clearly understood and an intelligent effort made to select the right film to meet it.

Sometimes the problem may be merely that of the

transmission of facts or ideas from one nation to another. The ability of the film to do this effectively, surmounting the barriers of distance, time and language, need not be again emphasized here.

Another time the problem may be that of the presentation of some ideal. By showing the ideal in action in certain activities, the film may present it more clearly and emphatically than any mere recital of words ever could.

Again the problem may be the portrayal of the daily life of a people. For the problem of getting through the twenty-four hours of each day is a universal and fundamental one. All of us are interested in how the other fellow does it. An understanding of his traditions and customs, and how he eats, drinks, sleeps and has his amusements may bring us closer together than many a learned treatise. When we understand how and why the other fellow meets the problems of his daily existence, he seems much less a peculiar stranger to us and much more a fellow human being with whom we have much in common.

International understanding has a stake in the film's power to arouse emotion. The mere presentation of facts and ideals may die a dusty death unless there is also a motive or driving impulse to action or devotion.

Sometimes a film may be used to portray the might of a nation or group of nations. The object may be to arouse admiration, to inspire confidence, to encourage imitation, or even to create fear. Whatever the object, an intelligently selected film can do a better job.

The production, distribution and showing of films in the field of international understanding involves the collaboration and cooperation of individuals and nations, and can in itself be an instrument of international understanding.

Perhaps one of the best illustrations of this collaboration and cooperation on a wide basis is to be found in the film activities of the United Nations Information Service. Their publication *Films on the United Nations** lists films under the headings: Australia, Belgium, Canada, China, Czechoslovakia, Denmark (including Iceland), Fighting France, Great Britain, Greece, India, Latin America, Luxembourg, Netherlands, New Zealand, Philippines, Poland, Union of South Africa, United States of America, U.S.S.R. and Yugoslavia.

In the Foreword, Henri Fast says: "One of the differences between the Axis and the United Nations in the field of propaganda is that Berlin, Rome and Tokyo consider films as the best weapon to galvanize the masses into collective war hysteria, whereas we regard them as being the best media for public education—as a means to bring about, in a constructive way, a better

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**Films On The United Nations*. 40p. il. 25c. 1943 United Nations Information Office, 610 Fifth Ave., New York City.

MOTION PICTURES— NOT FOR THEATRES

By ARTHUR EDWIN KROWS

IN answer to the familiar arguments that it is only a matter of custom—that audiences will accept them as soon as they find them to be regular practice, that there were advertising curtains in the old stage theatres, and that the public accepts advertising in its magazines, newspapers and public conveyances—is the irrefutable fact that, in magazines and so on, one is not compelled to look at such bids for attention. In the film theatre he cannot avoid it without the absurd condition of shutting his eyes. And, because this is so, the spectator conceives that, when he comes to the theatre and buys his share of a specified period of entertainment, the purveyor of that entertainment has no right to upset the tacitly understood exchange of values by trying to exploit him with sales promotion.

The theatregoer has come to accept certain screen advertising of forthcoming attractions, although he occasionally protests the over-supply. He is patient with the reel of self-praise which extols the theatre cooling systems in summer—although he groans a little when he sees it too often. So it is evident that he will "stand for" a certain amount of screen advertising. But this recalls what G. E. Lessing once said about a passable stage play: "The public will put up with it; this is well, and yet it is not well. One has no especial longing for the board at which one always has to put up with something." But here is the weak human factor again—the average motion picture exhibitor is always willing to try the patience of his patrons, especially if by so doing he can add to his immediate money profits.

Therefore he has worked the screen advertising, for which he is paid, in among his regular "trailer" announcements of pictures to come. He has concluded that the audience will swallow the sales talk so long as he does not completely exhaust the spectator's patience. It is, in his opinion, just a matter of time, time, which must not be too protracted. The "plug" must not be overdone. The advertising specialists, being of the same opinion, have made their subjects of trailer brevity, the better to be "slipped in." So technique develops, and some of the balanced programs are not especially annoying. But artists in that line are as rare as they are in any other, and the usual effort is markedly offensive while it lasts. The bad taste is offset only by the honest theatrical entertainment picture which follows—and sometimes it continues to the unfair detriment of that.

These facts are all well known and painfully realized by most of the leaders of the motion picture industry. The 1910 order of the Patents Company that adver-

tising subjects should not be shown with regular programs was regarded commonly as merely a "General Flimco" policy maneuver; but it was in reality an expression of sound merchandising wisdom. Showmen aplenty, even in the independent ranks then, protested receiving advertising films from the exchanges with their regular releases. After all, the conscientious exhibitor expects to remain permanently in business, and he must consider his public relations—especially as they have bearing on his direct profits—not just for one or two performances but over the full year.

In the years after 1910 the use of advertising films in the theatres increased again until, about 1916, there appeared in the press numerous reminders of the basic truths. In June, 1916, Robert H. Cochrane, of Universal, who certainly knew something about the extent and character of the practice, reported to the National Association of the Motion Picture Industry in New York, as chairman of a "trailer committee," that at a recent Chicago convention the proposition to show advertising trailers had been rejected. Nevertheless, those present voted to keep the committee in power with the idea of carrying out the plan at some future time. The plan actually was put into practice within four years, notably by J. Don Alexander.

There was a sharp halt in 1931, in circumstances involving talking pictures, and then the practice pyramided again to unprecedented proportions, using trailers standardized respectively at forty and sixty seconds of screen time. For distribution of the longer advertising subjects there was no close organization of interested companies such as that which handled these trailers. Was the precedent set by the Woman's Screen Guild the answer for these larger ones, or did the example set by the General Electric Company in 1927, when it opened the temporarily closed Center Theatre in New York and presented a brilliant advertising show free of charge, point the way? The General Electric Company stated that it had under advisement similar projects in many other "dark" theatres of the country.

Who could state a positive answer to this ad film problem? Who but Will H. Hays, president of the Motion Picture Producers and Distributors of America? That was the thought of Fred Wehrenberg, president of the Motion Picture Theatre Owners of America in St. Louis, the same who had made some earlier protests against non-theatricals. In December 1935, he objected to the incursions of advertising in the regular amusement features, and, indeed Hollywood was known

Installment 51.—The story of group efforts to improve non-theatrical conditions continues, with special attention for Will H. Hays.

to be infested with agents who were forever slipping well-known advertised articles into the furnishings of studio sets. Hays replied that the matter would be investigated by the M.P.P.D.A., but pointed out, at the same time, that, in simulating the daily life of the nation, it was not always possible to hide the characteristic forms of standard products, of automobiles, for instance. The subject was taken up at the Hays office meeting, in March, 1936, and again at an adjourned session the following month. At this time the practice was definitely opposed. But in the matter of the advertising trailers, apparently no action was taken or even contemplated.

The Hays Committee

IF ONE were writing in a general magazine and spoke of the "Will Hays Committee," the editor would doubtless insist upon making the reference read, "the M.P.P.D.A." But it is as a committee that the non-theatrical field has always known the organization best. The M.P.P.D.A. had not been more than a few months in existence when Hays appointed a large body of public-spirited citizens of recognized importance, who variously represented the outside groups which believed that they should have a voice in the preparation, distribution and exhibition of motion pictures, as a "Public Relations Committee." It was from this that the non-theatrical folk came to call the M.P.P.D.A. by the name which is better known to them than the official designation. The avowed purpose of the Committee was to assist the M.P.P.D.A. in development of the industry as a whole for mutual benefit and public satisfaction.

In reality the theoretical editor would be thoroughly justified in his wish for precise identification, because no end of ill feeling has been stirred by confusion of the two aspects. Among non-theatrical groups, where the Committee is the recognizable factor, it has proved difficult to understand that the organization headed by Mr. Hays does not exist to serve exclusively benevolent, altruistic ends outside of the film industry, but that the prime function is to promote the welfare of the M.P.P.D.A., just as the moving cause of the Federation of Churches of Christ in America is to promote the aims of its member institutions. Much confusion has arisen also because Hays has been referred to frequently as the "czar of the motion picture industry," for there has developed a corresponding impression that he has only to say the word and the film world will do his bidding. The truth is that he is an elective officer, and his "commands" are mere recommendations voluntarily accepted by the companies which are

associated for the purpose of presenting a united front. There are some companies of fair importance which are not members.

From the time of the Patents wars there had been efforts to form and maintain theatrical trade associations, more among exhibitors and distributors than among producers. Local "film clubs" and motion picture boards of trade were established throughout the land, and, in 1920, the Motion Picture Theatre Owners of America was set up as the national body, with many State organizations affiliated. In the widening geographical interests of American business in that period, the extending lines unobstructed by frontiers as in many other countries, industrial protective associations naturally arose in all activities and, while these steps of the film men were of much practical good in correcting methods of operation and lifting ethical standards, they did not fully meet the attacks of other groups much older and more compactly united. However, the attacks, being made with such concerted power, made the film men painfully conscious of their own weaknesses in defense machinery, and they sought a better means of mobilizing their forces.

As it happened, in 1920, a striking example was set for all other industries which had found themselves uncomfortably in the public eye. Organized baseball had been led by serious criticism of the commercialization of popular sports to appoint an arbiter of its own behavior. Kenesaw Mountain Landis, distinguished judge in the U.S. District Court of Northern Illinois, resigned to become commissioner for the American and National Leagues of Professional Baseball Clubs. His vigorous handling of his new duties resulted in an immediate correction of the threatening public attitude and a decided improvement of baseball itself.

American film men took this salutary demonstration as a useful hint, and decided to replace their own impersonal committee decisions with the executive acts of a recognized, individual head. They might just as well have profited from the example of our native form of Government. Many celebrated names were considered for this responsible place, but the choice eventually fell upon Will H. Hays, said to have been a protégé of that organization genius, the Morgan partner, George W. Perkins. He had been Postmaster-General of the United States and head of the Republican National Committee in the presidential campaign which placed Warren G. Harding in office. Hays resigned his high Government place to become, March 4, 1922, president of the M.P.P.D.A., with headquarters in New York City. The incorporation papers were formally completed about a week later.

The problems confronting him were extraordinary and extremely difficult of solution; but he managed them so skillfully that, at the time of this writing, he has held his unenviable post by acclaim of the majority for twenty-one years, with an indefinite further number in prospect. The chief menace to the film

industry, when "General" Hays took command, was in an impending political censorship of all motion pictures—something that in my opinion would have been as disastrous to non-theatricals as to the "professional" theatre. Enemies contended that scandals in private lives of a few motion picture stars had proved the inability of the motion picture to govern itself, and called upon Congress to take over the responsibility. The first efforts of Hays in the main, therefore, were to avert censorship. While it was a task of herculean proportions, he could find encouragement in the calm opinion of most thinking Americans outside the film industry, that censorship in any national form would be a major catastrophe, with clergy and schoolmen among the most agonized sufferers.



CHILDHOFF

Will Hays works for the theatrical motion picture industry. He serves the non-theatrical field as long as its activities do not interfere. Surely this attitude is reasonable.

In 1922, time of the approximate start of "the visual education movement," Hays was to be found, in a Boston address, inviting the schoolmen of the country to benefit from the waiting, willing and anxious coöperation of theatrical producers and exhibitors. A year later, at the Oakland, California, General Sessions of the National Education Association, Charles H. Judd, as chairman of a special committee to coöperate with the motion picture producers, reported that the M.P.P.D.A., had financed a meeting in New York to bring the committee into direct contact, giving said committee \$5,000 with which to conduct a study. Crandall, of the New York City Schools, selected films from the vaults of the producers for members to see and to choose for their own purposes; and F. Dean McClusky, of the University of Illinois, Miss A. Loretta Clark, of the Los Angeles public school system, and Charles Roach, of the extension division of the University of Iowa, were sent to visit forty-two schools, universities and museums where "educational" films were employed. The report then presented by

Dr. Judd at the General Sessions was that:

1. Fire risks observed call for legislation;
2. The next succeeding committee must not attempt censorship or approve any projector or film;
3. Experiment and research must be undertaken;
4. Entertainment films must be investigated in their relation to class work; and,
5. It is certain that only meager information is available now.

The next succeeding committee apparently did not hew to the line despite the admonitions given, for, at the San Francisco meeting of the National Council of Education, the spokesman delivered a violent attack on the motion picture producers. This seems to have squashed further development; and one must look for a report entitled "A Last Word," published in the *Journal* of the National Education Association in 1925, to see the official end of it. However, the work of the teachers interested in communicating their "visual education" experiences to fellow members went on and flourished regardless, one might say, of either the Hays Office or the N.E.A.

Skirmishes with exhibitors in various parts of the country had put many excellent organizations in a hostile frame of mind and, while their leaders declared a short truce when Hays was placed at the head of the M.P.P.D.A. to see what he might do, it was maintained in a state of cold distrust. When it was then discovered that Hays would not commit himself wholly to their views of the situation, they poured their vials of wrath on him as the visible head of a supposedly outlaw industry.

One of the most militant attackers was Mrs. Charles E. Merriam, of Chicago, chairman of the Better Films Committee of the National Congress of Parents and Teachers. In that position she had long condemned professional producers for their manufacture of allegedly salacious pictures. In June, 1924, when she resigned to become head of the newly organized Film Councils of America, which was to have broader scope in ticketing recommended films for various age levels, she continued her charges and insinuations. In an opening announcement of her Film Councils she said in small part:

The one thing we may be sure of now is that no one connected in any way with the motion picture industry is in our organization. The game of the producers has been to put some of their paid workers into every organization which has opposed them at all and then to create a feeling of distrust among the other workers. It has been tragic to see how the industry has been able to put into places of responsibility, especially into the departments controlling motion picture action, the wives of attorneys for the industry and others who could be relied upon to do their bidding. . . . The industry realizes that the movie theatre is the poor man's club, and if its backers are interested in drawing the poor man's sons and daughters into lives of vice and crime, there is no easier way to do it than to portray to them constantly such scenes as they are

now portraying. The situation is so serious that no matter how busy we are with other things we should all take time to enlist in this field and stop further exploitation.

January 15, 1925, at the National Motion Picture Conference in Washington, appeared another enemy crusader, Mrs. Catheryne Cooke-Gilman, executive secretary of the Women's Coöperative Alliance of Minneapolis, demanding the passage of the Upshaw Bill, then before Congress, providing for federal control of motion picture production. In May of the same year, Mary R. Caldwell took up the cudgels for Mrs. Merriam's Film Councils of America—of which, by the way, F. Dean McClusky, who later prepared a survey for the M.P.P.D.A., was vice-president—and continued the personal belaboring of Hays. In November, Dr. Charles Scanlan, president of the Motion Picture Council in America, Inc., issued a pamphlet entitled *Motion Pictures* charging that the Hays Public Relations Committee was simply a hoax to deceive the public, and attacking too, the useful, unexcitable National Board of Review as a creature of the "film trust."

In these trying circumstances the tactics of Hays were principally conciliatory. In the manner of international diplomats he has tried manfully to keep the peace, using the time thus gained to strengthen the industry—to develop power within it, too, for constructive public service, because Hays, in common with other distinguished public relations counsels, knows full well that useful service is also good business.

But, in justice to Will Hays as to the non-theatrical field and from the viewpoint of this history, it must be borne in mind that he is the paid servant of the professional motion picture men and must serve their immediate legitimate interests first. It should be understood, too, that he is not the official spokesman for the entire professional industry, but for that large portion of it which is represented by the major companies (and a few lesser ones) which are members of his Association. Even among those there are dissenters to his opinion. Many objectives which he personally would like to see reached, may not be achieved without practical support of those for whom he presumably speaks. The methods he employs are those of any able chief who realizes that to gain even worthy ends, it is necessary to make some enemies, try as he will to avoid needless antagonisms. And it must not be forgotten, either, that if Hays has temporized with non-theatrical leaders, it has frequently been charged also, that, when theatrical leaders have complained to him of non-theatrical competition, he has tabled *their* demands for punitive action. His purpose in offering the assistance of his office in the launching of any considerable non-theatrical enterprise is undoubtedly to guide its course so as not to interfere with the normal operation of the theatrical industry; but there has been no concealment of that motive, and assuredly no reason why its pursuit

should mean the suppression of non-theatricals. There are many reasons, moreover, why his advice and practical help should be of great value to those who avail themselves of his offers and who know how to utilize the benefits without throwing so undeservedly upon Hays the full responsibility for their own problems.

Earlier pages have sketched all but one of the principal contacts of the M.P.P.D.A. and the non-theatrical field. One more—what the Hays Office did to assist the National Education Association in the fourth decade of the century—is reserved for later mention. In the Hays Office's own recital of such achievements, its representatives grow pardonably boastful about the measure of its coöperation with the Harmon Foundation and the Eastman Teaching Films including the pictures for the American College of Surgeons. They have implied, also, a moving part in the *Chronicles of America Picture Corporation*; but that suggestion has usually come from those who know the facts scantily and from hearsay. The *Chronicles of America Corporation* had been in preparation nearly three years before the M.P.P.D.A. was organized.

When the *Chronicles of America* formally opened its own offices in 1921, it was in the same lately-remodeled building at 522 Fifth Avenue in which the M.P.P.D.A. began. We were already established at that address while the imposing second floor suite with its wide marble staircase was being made ready for Will Hays and his staff—a place so very imposing that he presently moved away from it as too dangerous in its grandeur. But, during the original tenancy of Hays, Robert MacAlarney, of the *Chronicles of America Picture Corporation*, went downstairs one day and told Ralph Hayes, of the Will Hays staff, about the intended Yale historical pictures.

In most cases the credit claimed by the organization has been explicit and modest. It has been interesting to see how successfully the Hays policy has kept responsibility for what has been done in the hands of the non-theatrical groups which have contacted the M.P.P.D.A. Excellent confirmation of these facts is in the *Report of the Committee on the Use of Motion Pictures for Religious Education* issued at Boston in 1930 and already discussed. Similar cautiousness was evinced in the arrangements for the Eastman Teaching Films, with the Kodak Company also leaning backward to place the facilities at the disposal of those who are presumed to know how to use them to further the given especial ends, that unhappy results might be nobody's fault but theirs.

In non-theatrical issues the M.P.P.D.A. never appears outwardly on the defensive. Its efforts in any state of siege seem mainly to uncover facts which by simple statement will render further attacks senseless, and such statement to be made then only as a last resort. The handling of the Rev. Reid Andrews matter was

an illustration of that. Non-theatrical surveys undertaken on the Hays Office's own initiative have tended only to make useful information available. They have been employed to promote good feeling by establishing the theatrical industry's right to be respected by the public at large. The specimen called to witness here is the published report of the *Amount of Gratis Film Furnished Institutions by Film Boards of Trade in the United States During 1928*. This interesting document, with strong implications which the reader will recognize promptly from the title, gave elaborate statistics, broken down in many illuminating ways. It told of free shows furnished to 736 institutions, such as hospitals, asylums, prisons and sanitariums, in thirty-two leading cities from Coast to Coast, and involving 28,456 separate pictures, with an approximate total rental value of \$310,870.72.

Despite the strong non-theatrical interest of Ralph Hayes, he was with the organization too briefly for non-theatrical folk to become well acquainted with him. They saw more of Col. Jason S. Joy in the early days. Col. Joy—given his rank in the Officers' Reserve Corps in 1920 after his war service—was the son of a well-known clergyman. For two years before joining the M.P.P.D.A. as director of public relations, he had been executive secretary of the American Red Cross. In the Hays connection, where I knew him slightly, he was in complete readiness to assist any non-theatrical venture which had legitimate claim to his attention. He set many admirable precedents in the work of the organization, and is especially to be remembered as the executive secretary of the Committee on Public Relations, carrying on its activities between its semi-annual meetings. In 1926 he removed to Los Angeles to take charge of a new department of studio relations, giving excellent service there also until December, 1932, when he became associated with Fox Films as a "censorship" expert.

(To be continued)



The Literature in Visual Instruction

A Monthly Digest

ETTA SCHNEIDER RESS, Editor
New York University Film Library

ADMINISTRATION

Films Help the War Effort—Vincent McGarrett, Andrew Jackson High School, New York City—*High Points*, 25: 45-50 September, 1943.

A description of the use of 35mm. sound films in a large, new city high school building where no 16mm. equipment exists.

Films are shown only in the auditorium, either as an assembly-type program or for individual classes. Where films are related to curriculum problems, one or more classes go to the auditorium, questions are announced to the students before the film, and a recitation on the film is later made over the public-address system. This procedure is approved by pupils and by teachers.

Feature-length films present a problem because of their length. They may be shown in parts over a few periods, but are always repeated in full at the end of the day for those who have missed them.

Plan Buildings for Visual Aids—Ellsworth C. Dent—*American School Board Journal*, 107:42 September, 1943.

Architects and school administrators should look ahead to the building program after the war. Definite provisions should be made for the use of projected aids in each classroom, and this article indicates some of the important features. Electrical outlets should be installed at the front and at the back of the classroom, with care in determining the electrical power output so that projection is possible. Ventilation and darkening conditions should be explored to provide good ventilation during projection. There should be a moulding in a convenient place to permit the hanging of a roller-type screen. Dealers in projection equipment should be consulted for advice on classroom design.

A Sound Film Program in a Small System—John Lester DeBeer, Glen Ridge, N. J.—*School Executive* 63:29 October, 1943.

The director of audio-visual aids is a teacher with a full teaching load, but released from certain other duties. First a survey was made of all equipment and materials owned by the schools. The single sound projector was allocated to the high school three days a week, and to each of the four elementary schools two days a month. The parents' association of two elementary schools has provided two additional sound projectors. An interested teacher in each school is in charge of routing and requisitioning. In addition to the 57 reels of silent films owned by the school system, three neighboring distributing libraries were drawn upon. The catalogs of these libraries were placed in all schools and films could be ordered from the director.

Another phase of the audio-visual program in Glen Ridge has been the service rendered among various community organizations showing films. The local OCD, Red Cross and church groups were among the agencies served.

Visual Education: Organization of the Visual Education Program—Francis M. McKinney, Placer Union High School, Auburn, Calif.—*Sierra Educational News* October, 1943 p.12.

This teacher of radio and electricity has worked out a system of organization that minimizes the amount of work done by the individual teacher. Squads of student operators are available and projection is done from a special room to which classes go. A group of forms are given in the article to show the nature of the service and the kind of information kept in the files for future reference.

There is a list of all films found useful during the last year.

LIBRARIES AND VISUAL AIDS

Film Forums in Libraries—Mary E. Townes—*Adult Education Journal*, 2:186 October, 1943.

This is an abstract of a longer report available from the American Library Association, 520 North Michigan Ave., Chicago, Illinois. The Film Forums Project was a significant study carried on by a Joint Committee under a grant from the Carnegie Foundation. It was an attempt to ascertain the extent to which films could be used to promote discussion and stimulate reading among adults in public libraries. From February, 1941 to June, 1943 nearly 300 film forums were held in 40 public libraries throughout the nation.

This article describes the result of reports submitted by librarians after each meeting. Over a hundred libraries have already expressed themselves as planning to use films for discussion in the future. Readers are referred to this abstract of the report or to the report itself for further information and evidence to prove the contention of Miss Townes, executive secretary of the Joint Committee on Film Forums, that "film forums are here to stay."

MAPS

Developing Map Reading Skills for Global Emphasis—Kenneth A. Fuller, Lockport, N. Y.—*Journal of Geography*, 42:216 September, 1943.

The good and weak points of the polar projection are indicated, and the article gives 33 test questions on subject matter that can be learned from the use of the polar projection.

Map Reading—Elaine Forsyth, New York State College for Teachers, Albany—*Journal of Geography*, 42:249 October, 1943.

A series of lessons giving explanatory material to assist an upper elementary and junior high pupil in improving his map reading ability. The illustrative lessons are reprinted in the article, with appropriate illustrations.

These lessons have been used with excellent results under experimental conditions in three junior high schools.

Maps: How to Make Them and Read Them: A bibliography—Walter W. Ristow, New York Public Library—*Journal of Geography*, 42:258 October, 1943.

An intensive bibliography on every aspect of map making: national surveys, military maps, aerial maps, relief maps and so on.

Flat Maps Are Not Enough—J. R. Whitaker, George Peabody College, Nashville, Tenn.—*Nation's Schools*, 32:46 October, 1943.

No map, not even the currently popular Polar Map, can do the whole job. A globe is needed to supplement.

LANTERN SLIDES

Getting Results with the Stereopticon—Anderson Crain—*Church Management*, 19:32 September, 1943.

One reason why the stereopticon has not been popular in church meetings is that the equipment was not used with maximum effectiveness. The projector should be in good condition, with adequate illumination for the room and size of screen; projection should be done on a clean, white surface preferably a standard screen of suitable size. The room in which slides are shown need not be totally dark.

Other showmanship hints involve keeping the projector steady while changing or adjusting slides and in many other ways trying to achieve smooth projection.

RADIO

Radio Appreciation: A Plea and a Program—Samuel G. Gilbert, Straus Junior High School, New York City—*English Journal*, 32:431 October, 1943.

Radio appreciation lags far behind motion picture appreciation, especially below the secondary level. It is suggested that this be made part of the club work in the junior high school. A program that was successful with 9th grade students is indicated in the article, showing the various topics covered in the radio appreciation course.

Radio Classes in High School Wartime Program—Cyretta Morford, Detroit—*Quarterly Journal of Speech*, 29:283 October, 1943.

A discussion of the need for courses in high school in radio broadcasting techniques. Suggested activities and methods are given in the article, together with a bibliography.

Educational Broadcasting after the War—George S. McCue, Colorado College—*Quarterly Journal of Speech*, 29:294 October, 1943.

Colleges should do more educating by radio after the war. Such use of radio would have four cardinal principles:

1. It would be planned over a period of months, not spasmodically.
2. It would tie up subjects with one another
3. Education by radio would involve audience participation, such as follow up reading and listening aids
4. Radio courses would be given by those who know radio technique

The Rocky Mountain Radio Council has already been organized to try to integrate and improve the educational broadcasting activities of the colleges of that region.

UTILIZATION

Audio-Visual Materials Tried and True—Elizabeth Goudy and Lt. Francis W. Noel—*Business Education World*, 24:68 October, 1943.

Some of the principles underlying the use of a variety of audio-visual aids, with suggested sources and titles of suitable films in business education. The instructor should have a definite purpose in using a visual aid, and should not limit himself to any one to the exclusion of others. The possibilities of using films, lantern slides, filmstrips, opaque materials, charts and graphs, models, recordings and radio, field trips and special training devices are reviewed. This article is to be followed by another on specific methods and problems.

PRODUCTION

Problems in the Production of U. S. Navy Training Films—

Orville Goldner, Lt. USN, Head of Training Film Branch, Photographic Division—*Journal of the Society of Motion Picture Engineers*, 41:146 August, 1943.

An address presented at the 1943 Spring Meeting of the S.M.P.E. at New York City, describing the organization of the Training Film Branch and the scope of its job.

As a result of a directive issued by the Secretary of the Navy, the Branch was established in 1941 to produce slide-films and motion pictures for the Navy under the supervision of the Chief of the Bureau of Aeronautics. Since its organization, the total number of projects completed is 1692. In production are 1296 projects, of which 850 are slide-films and 446 are motion pictures.

The training films the Navy makes have been designed to be used in classrooms at the time in the course when they will help the instructor to standardize operations and make ideas clear to his students. A project supervisor and an educational consultant work with the technical advisor in outlining and producing each film. Before the film is put in production, there are many questions to be considered if effective training aids are to result. Special emphasis is given to types of research, pre-planning, and script writing. The difficulties that result from undertaking an extensive training film production program under wartime conditions are presented briefly.

PHOTOGRAPHY

The Practical Use of Kodachrome Film—Dr. Ralph B. DeLano, Boston—*School Science and Mathematics*, 43:669 October, 1943.

The address given at a meeting of the Eastern Association of Physics Teachers includes many suggestions for taking pictures that would help to build up a file of high quality visual aids for the teacher of science. The author used 70 slides to illustrate the address.

PERIODICALS

Our Neighbors in North Africa. *Building America*, vol. 9, no 1. October, 1943. 30c; \$2.25 annual subscription.

This issue gives the background for understanding the stakes involved in the battle over Africa, and especially North Africa. There is a review of the fighting in North Africa between Rommel and the Nazi troops and the combined British, French and American Allied troops. Then there follow a history of the continent in terms of colonial expansion; an understanding of the peoples of Africa; the story of Egypt, politically independent; French North Africa; and finally, the foreign policy involved in America's dealings with the French elements there. Excellent photographs and concise text tell this timely and significant story.

Audio-Visual Teaching Aids are Essential!—I. Keith Tyler—*Educational Leadership*, 1:55 October, 1943.

This is the first article in the series that will appear monthly under the heading, "Tools for Learning." The topic for October was audio-visual aids, and each month an important aspect of education will be considered as tools for learning.

SOURCES OF INFORMATION

The New—in Review:—Alice Miel, editor—*Educational Leadership*, monthly issues beginning October, 1943.

This is the new publication of the combined Department of Supervisors and Directors of Instruction of the N.E.A. and the Society for Curriculum Study. Various types of educational aids are reviewed monthly, including films, recordings and other audio-visual materials.

Let's Help You Find It: Films for Classroom Use—Margaret Kneerim, New York University Film Library—*Progressive Education*, 20:259 October, 1943.

A list of recommended films with suggestions for use, with groups of fifth grade up in the elementary and secondary schools, and with adult groups as Parent-Teachers Associations.

Safety Films: Revised May 1, 1943—Traffic Engineering and Safety Department, American Automobile Association, Washington, D. C. 21 pp. mimeo.

A bibliography of traffic safety motion pictures (sound and silent) and soundslide films compiled particularly to serve schools and clubs. The films are listed under two classifications: for the elementary level, for high school and adults. They are further classified in the latter group under pedestrian safety, driver training, and general.

Information is given on each film and sound-slide as to contents, type of film stock, length, price, and source.

The Other Americas through Films and Records: Revised June, 1943—Prepared by the Motion Picture Project of the American Council of Education with the assistance of the Pan American Union, Washington, D.C. 48 pp. (printed)

The first edition of this listing was published in the spring of 1942. Since then there has been released a large number of additional films contributing to a better understanding of the other Americas. This revision includes more than twenty of these motion pictures.

The films are listed in alphabetical order and coded on the basis of the school levels at which they are most appropriate. For the most part, they are suitable for use in units of study at the elementary levels. Many, however, are suitable for showing to adult groups. Each subject is described and evaluated, with date of production indicated. An index by countries is a good feature. Film and record sources are given in the Appendix.

The Visual Idea at Work in War

(Below) During the filming of "First Motion Picture Unit", the story of how training films are made at the Army Air Forces First Motion Picture Unit, a camera catches a photographic crew making a scene for the film "Bombardier-Navigator."

Official Photograph First Motion Picture Unit



(Above) Interior of new mobile sound recording studio developed by engineers of Radio Corporation of America. All facilities are compactly and conveniently installed. They include a recorder, motor generator, B-voltage dynamotor, cable reels, amplifier, mixing panel, monitor speakers, storage batteries. The cabinet at right contains a dark chamber for loading film. Units of this type have been supplied to the U. S. Navy, and one is now under construction for the Army Air Force.



National Film Board Photo

(Left) A scene from "Road to Tokyo," one of the Canadian documentary films selected for television by radio networks in the United States. The photo shows a truck on the Alcan Highway at the Duke River—one of the greatest problems on the whole stretch of the highway. The water shown here is from glacier streams. It is actually running over a solid bed of ice and under a top surface of ice which breaks through when the trucks pass over it.



(Right) One of the activities shown in the film on "ABCA", released by the British Information Services, describing the educational plan developed by the Army Bureau of Current Affairs in England. The purpose of this organization is to keep soldiers informed on vital issues of the day by providing weekly instruction and discussion periods. Officers give a brief outline of the subject and lead the following group discussion. "Current Affairs Rooms" have been established in some camps, equipped with maps, charts, newspapers, and reference books.



SCHOOL MADE MOTION PICTURES

HARDY R. FINCH, Editor

Head of the English Department
Greenwich High School, Greenwich, Conn.

*With a question box on the making of
school film productions, conducted by*

DONALD A. ELDRIDGE,
Wesleyan University, Middletown, Conn.

Film story of Michigan School

MOVIE MAKERS magazine reports, in its September issue, a student-made film entitled *Education for Freedom*. The film was made by Nistor Potcova, a student at the Monroe High School, Monroe, Michigan, who completed it as a summary of his school's activities. The 16mm. black and white film is 760 feet in length.

Designed primarily to acquaint new students with the activities of Monroe High school, *Education for Freedom* has many scenes from actual sports events. Many other sequences of the film were planned and rehearsed. To insure the identification of students in the film, young Potcova filmed individuals carefully. Some four hundred students were able to recognize themselves in various sequences.

Film showings are accompanied by a narrator who spoke over the school public address system, and a supplemental background of musical selections is supplied by records. Titles for the picture were printed by the school press. Tom Martin and Bill Dusablon, fellow students, helped with the planning of scenes and the lighting arrangements.

Courses in Film Production

The Institute of Film Techniques of the College of the City of New York is beginning its third season. Because of war demands, the Institute will devote its efforts solely to courses in film production.

The Institute offers lecture and workshop courses emphasizing the immediate preparation of technicians for documentary, educational, war information, and war training films. One of the courses, Fundamentals of Film Production, which gives the practical aspects of documentary film production from script to show-print, includes budget planning, treatment, scenario direction, etc. In Experimental Studio, a workshop course, students will make a film. Other courses are offered in Film Writing, Motion Picture Photography, Sound Recording, and Film Editing.

Insurance of Equipment

Duncan MacD. Little, well-known amateur film maker and organizer of the annual Film Party at which outstanding amateur films are shown, advises owners of expensive cameras to insure their equipment. He recommends that they obtain an all-risk camera floater policy that affords broad protection against loss or damage of practically any nature. The rate is two percent of the value; the minimum premium, five dollars. Mr. Little is willing to answer further questions about this insurance. His address is 80 Maiden Lane, New York City.

Yearbook Recognizes Value of Public Relations Films

"Today's Techniques," (Ann Arbor Press, Ann Arbor, Mich., 1943), the First Yearbook of the School Public Relations Association of the National Education Association which presents, in lucid style, ways of publicizing education, devotes four of its 259 pages to the making of school films.

B. I. Griffith, Director of Public Relations of the Illinois Education Association, in his chapter entitled "Filming the Facts," advises schools to use 16 mm. film and to plan the public relations film carefully before shooting any scenes.

In discussing the making of sound films, Mr. Griffith describes the making of the Illinois Education Association's film, *Backing Up the Guns*. This fifteen-minute sound picture, presenting the importance of education in the war effort, was photographed by a commercial film laboratory in less than five days at a cost of \$3500. Forty-eight copies of the film have been in use in Illinois, and thirty-five copies have been purchased by state teachers' associations and other educational groups.

"While the cost of the production of such a film is not within the reach of most school systems," Mr. Griffith concludes, "our experience suggests that educational organizations can profit through the mutual production and exchange of such public relations materials."

QUESTION BOX ON SCHOOL FILM PRODUCTION

Question: I've observed that some of the questions appearing in your Question Box Column have been asked by novices, so I am encouraged to add mine. I have recently been assigned to guide the Photography Club of our high school—which is a case of the blind leading the not-so blind, a situation which, you will have to agree, is paradoxical particularly when the objective is photography. The men of our faculty are no longer available, either because they are working for the Army or in local war plants after school hours, so the Club was an orphan, and I, having been known to have taken some snapshots during the past few years, was appointed guardian for the duration—if I survive it.

I mention all this by way of apologizing for asking a question which I suppose is quite naive, but one which has come up, along with others, as a result of the Club's recent decision (more gray hairs—premature, I assure you—for me) to make their first movie. My first impulse was to "squelch" the proposal, but the boys and girls were so enthusiastic that I didn't have the heart, and I was optimistic enough to hope that it might be possible, especially when funds were made available to us.

(Concluded on page 346)



REPRODUCED DIRECTLY FROM A FRAME OF THE 16-MM. KODACHROME FILM

Eastman Kodak Company presents
Eighteenth Century Life in Williamsburg, Virginia
 to the nation's school children

PRODUCED in the course of a continuing exploration in motion picture techniques, this exceptional film is now released for distribution to schools. It will be loaned without charge for single showings.

"Eighteenth Century Life in Williamsburg, Virginia" is not merely an excellent example of cinematography in Kodachrome; it is a new type of documentary film. Essentially, it is a "time machine," by means of which the audience is projected into the everyday life of Americans who lived and worked two centuries ago.

"Eighteenth Century Life in Williamsburg, Virginia" was produced in cooperation with Colonial Williamsburg. The story is simply that of a day in the lives of a few Williamsburg colonists. It is concerned with them as people, not as actors; for there is no superimposed plot, no drama.

The sound track provides supplementary information and comment, plus a background of

"...the real grass roots of our national life are to be found in this superb record of the routine activity of 18th century life. Every American should see it."

DR. EDGAR DALE,
 Ohio State University

appropriate 18th century music. A full, illustrated description of the film is available on request.

AVAILABLE AS A LOAN
 EXHIBIT

"Eighteenth Century Life in Williamsburg, Virginia" is a four-reel (44 minute) 16-mm. sound Kodachrome film. It is offered to educational institutions, which are suitably equipped for its projection, without charge for single showings. Borrowers are obligated only to give the film proper care and to return it promptly.

A considerable demand for the film is already indicated. It is, accordingly, suggested that you allow a reasonable time for arranging your booking.

In case permanent possession of the film is desired, it may be purchased as an Eastman Classroom Film. Price, complete, \$240. Unit I (Reels 1 and 2), \$120; Units II and III, \$60 each.

Write to the Eastman Kodak Company, Informational Films Division, Rochester 4, New York.

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BETTER FILMS
742A NEW LOTS AVE., BROOKLYN, NEW YORK

(Concluded from page 344)

Several of our questions have been answered for us in your column, and by our students who have really been thinking about this business longer than I have. It was they who discovered from a local dealer that color film is going to be more plentiful from now on; at least he has some in stock now. So the Club wants to do our first film in color. I've heard, though, that this is more difficult to work with than regular film, and wonder whether we ought not to limit ourselves to the most simple process, and whether the effect of color would justify the greater difficulty involved. I ran into quite an argument when I suggested this, and finally agreed to submit it to you for "arbitration," as one of your questioners last year expressed it. You may not want to discuss this in the magazine, but we would certainly appreciate your advice.

Answer: On the premise that the man-power shortage is nation-wide, and on the chance that there may be other "drafted" women club advisors in a similar position, we will venture to present our discussion publicly.

The questioner's use of the adjective "naive" reminds us of the comment made some years ago by a noted professor of educational psychology when, in a question-and-answer period toward the end of his course, he read this question: "Does the use of alcohol really affect the emotions?" His reply (which he later developed scientifically) was, "Whoever asked that one has never been on a 'party'!"

We hope this won't be misinterpreted. It is quoted here only because it can readily be paragraphed to read, "Whoever asked that has never used color film." Color film, properly used, is so beautifully gratifying in its results that it would seem amply to overcome any possible objection to it based on the grounds of difficulty. Actually, if a few basic principles are observed, color isn't very much more complicated than black-and-white. But before going into this any further, let us go on record as recommending that a couple of hundred feet or so of the cheapest obtainable film be used in careful experimentation in order to gain the "feel" of the camera, and an understanding of its potentialities and limitations. Try various types of shots, and observe the different effects of each, and overcome the temptation to "pan," for example. This should be done no matter what kind of film is used for the picture itself.

With that advice registered, we will list a few precautions of importance in using color film. It's chiefly a problem

of exact exposure, and this should be checked constantly and carefully. Outdoors, under sunny, cloudless sky, the chart supplied by the manufacturer with each roll of film is reliable, but by all means use an exposure meter if you have one or can beg or borrow one (stealing is not recommended). If it is an "open and shut" day, i.e., where the sun is frequently obscured by clouds, the meter is practically essential. The real difficulty with color film is that it has little latitude, and the exposure must consequently be exact. Even a slight variation in light can make an important difference. Indoors, with artificial lighting, it is virtually impossible, especially for a novice, to estimate the exposure required, charts or no charts.

Usual instructions call for flat lighting, i.e., with the light directly on the scene, flooding all parts of it with equal intensity. This is probably good advice for the cameraman making his first film, although actually more artistic effects can be secured with a little practice, through the use of high-lighting, and a certain amount of shading. The danger is demonstrated by the fact that if one were to photograph the back of a person facing the sun, the lens might have to be opened as much as two stops more than would be correct for an exposure of the subject's face.

Another common error with indoor color work is that of trying to cover too wide an area. Concentrate what lights you have on a relatively small area, probably not more than ten feet square unless you have an unusual battery of light, and don't try to include anything on the fringes of this area. (One advantage of this is that it demands close-ups and medium close-ups, which are too often lacking in "first films.") Also, it is wise in most cases to have enough light on the background to brighten it a little; otherwise the contrast may be so noticeable as to be distracting and make the scene appear artificial. A single photoflood reflector focused directly on the background is generally enough for this. And by all means avoid a mixture of photoflood and natural (sun) lighting. Utilize one or the other. A mixture will give you off-shades of blue or orange which will inevitably spoil the scene.

This suggests the matter of filters, which we hesitate to mention because it is a frightening word to some beginners. Since you don't say what kind of film your dealer has in stock, we'd better simply point out the fact that there are two types of Kodachrome film: Type A, or "indoor" Kodachrome, which is used with artificial lights without a filter, and "Regular" Kodachrome, as it is commonly called, which is designed primarily for use out-of-doors without a filter, but which may be used indoors with a filter. Our advice is not to try to use "Regular" Kodachrome except outdoors, for it is most difficult to get sufficient light indoors to make its use feasible in most instances. Your easiest method if you have two cameras is probably to use one with Type A film for your indoor work, and the other "regular" film for your outdoor work, and ignore filters completely. If this is not possible, and you can get Type A, use this, and get the proper filter from your dealer for your outdoor work.

Out-of-doors, for general scenes, the camera can be handled exactly the same as with black and white film. Perhaps we'd better stop right there. It's basically as simple as that if you avoid working under variable lighting conditions; and if you use your exposure meter before every shot, and are sure that all of your subjects are included in your exposure reading, you won't go far wrong. If there is some contrast in the reading, as, for instance, between green and white objects, both of which are to be included, compromise on the median, i.e., half-way between the two exposures indicated.

Your results will amaze you if you haven't used color before. The film performs the magic, not you or the camera; all you have to do is give it the right amount, and just the right amount, of light to precipitate the miracle. Later on, to be sure, you'll want to experiment a bit, but not in your first film.

(The above answer is based on experience, but experiences vary, and some readers may disagree with our advice. If so, we hope they will present their arguments so that we may pass them along.)

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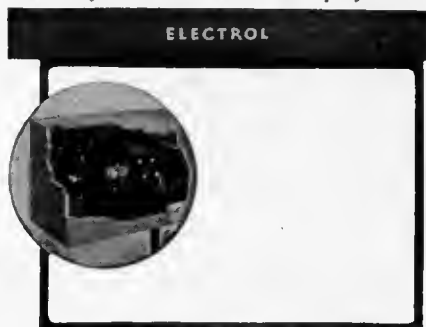
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Motion Pictures Go to War

(Concluded from page 330)

given invaluable assistance and most of the films were produced under the direction of the United States Army Signal Corps.

A familiar answer to "Let's see a show." is, "I've already seen it." But at the Lexington Signal Depot and other army posts a given training film, properly used, may be shown several times to one group. Actually, no one sees all of a given training film at one sitting. It might be considered elementary to point out that there is no such thing as a "motion" picture, but rather a series of individual projected frames between which a beam of light cuts off the image; the illusion of motion is created.

When detail seen in one picture is multiplied by detail seen in thousands of pictures (frames), all more or less synchronized, it is little wonder that instructors at LSD are careful to prepare their students for a film prior to projection and are careful to reshow it. The number of reshowings would depend upon the complexity of the subject matter.

That theory is important is recognized by the army's insistence upon mathematics. The problem of building a pontoon bridge might be worked out on paper. The second step could very profitably include a motion picture which shows how a pontoon bridge is constructed. The real test, obviously, would be in the actual construction. The United States Army Signal Corps knows the limitations of the motion picture; it knows that the motion picture is only one of many aids in teaching. But in swift survival war the Army knows the value of the motion picture when it is properly used, whether it be an entertainment film seen at one's favorite movie emporium, or an informational picture, such as *Prelude to War*, or a training film which deals with first aid.

The Lexington Signal Depot is an excellent example of an army post which uses motion pictures properly. The motion picture, as a medium, is a modern weapon and from its indelible images come the ideas, the skills, the attitudes, which mold human action and behavior. Motion pictures are, in the opinion of the Commanding Officer of the Lexington Signal Depot, integral parts of the whole pattern which, in the end, will encompass the Axis. The actual prints of motion pictures may be worn out and tossed aside, but the ideas they have conveyed will remain.

Experimental Research in Audio-Visual Education

DAVID GOODMAN, Ph.D., Editor

Title: An EXPERIMENTAL STUDY OF CHILDREN'S UNDERSTANDING OF INSTRUCTIONAL MATERIALS.

Investigator: MARIE GOODWIN HALBERT—Completed for degree of Doctor of Philosophy at the University of Kentucky, 1943.
Purpose: To determine what ideas children get from certain elementary school readers, and from these ideas to determine—(1) the extent to which illustrations contribute to the comprehension of reading matter, and (2)—the extent to which the stories and illustrations in the readers are adapted to the environmental backgrounds and the experience of the pupils for whom the readers were prepared.

Introduction

The study grew out of the need for an evaluation of instructional materials prepared by the staff of the Bureau of School Service, University of Kentucky, for use in an experiment in applied economics financed by a grant-in-aid from the Alfred P. Sloan Foundation. The Sloan experiment seeks to change dietary practices of certain rural communities by directing emphasis in instruction toward problems of diet and related topics in certain experimental schools.¹ Toward this end, three series of readers and other instructional materials for early elementary grades have been prepared, utilizing conditions and concepts known to the child in his own experience rather than abstract and remote terms and propositions. The present study attempts to evaluate the approach used in the Sloan experiment by measuring and analyzing the ideas which children get from the instructional materials, particularly in relation to the problem of reading with illustrations and reading without illustrations.

The study most closely related to the present investigation is that of Miller,² who tried to find out whether children who read a basal set of primary readers with the accompanying illustrations secure greater comprehension of the material than do pupils who read the same material without the illustrations. Miller found that the absence of pictures did not cause the children to read the material with less comprehension.

Procedure

A representative story, with its accompanying illustrations, was selected from one reader in each series. Each of three groups of rural school children, equated on the basis of reading ages, was divided into three subgroups corresponding to the three levels of reading ability covered by the readers. The ages for each of the three reading levels were as follows:

- Level A—Reading Ages of 96 months or below
- B—Reading Ages of 97 months to 111, inclusive
- C—Reading ages of 112 months or over

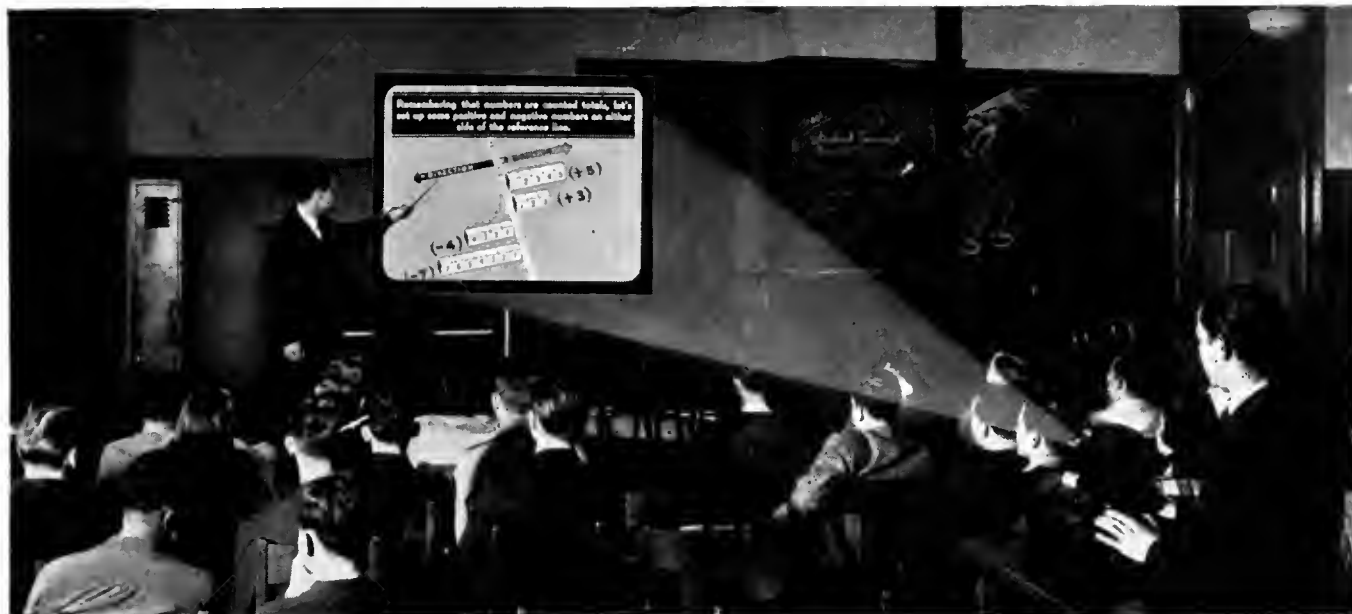
The children of each of the three reading levels, A, B, C, in Group I were tested for the ideas which they got from reading the selected story for that level when it was presented with its illustrations. The children of each of the three reading levels, A, B, C, in Group II were tested for the ideas which they got from the selected story for that level when it was presented alone (illustrations covered.) The children of each of the three reading levels in Group III were tested for the ideas which they got from the illustrations selected from that level when they were presented without the story (story covered.)

Since the children were to be tested for the ideas which they got from the stories, the separate ideas in each story were listed. The artists listed the ideas that they were trying to convey in the pictures. These lists were used as scoring keys in tabulating results. If an idea agreed with the ideas listed it was scored as a relevant idea. Ideas which did not agree with

(Concluded on page 363)

1. Maurice F. Seay & Harold F. Clark, "The School Curriculum and Economic Improvement"—Bulletin of the Bureau of School Service, U. of Ky., Vol. XIII, No. 1, September 1940, p. 13.

2. Wm. A. Miller, "Reading With and Without Pictures," *Elementary School Journal*, 38:676-82, May 1938.



Here's Light on Mathematics

1,087 Pictures to Develop Mathematical Concepts

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These slidefilms are conveniently arranged in Kits for use in classes in Arithmetic, Algebra, Geometry and Trigonometry. The teacher can make his or her own selections and grouping of the slidefilms to meet each particular instructional need.

These visual instruction aids, "Light on Mathematics," make teaching easier, more thorough and more effective. They help carry the *overload*.

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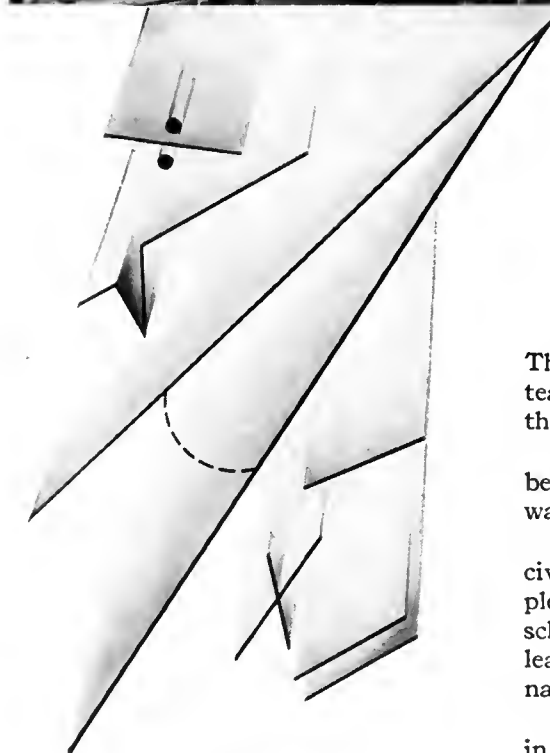
- Please enter our order for the "Light on Mathematics" Kit-set at \$81 f.o.b. Detroit.
- Please send me without obligation full details on how I may try out this Kit-set in my own classroom.

Name

Position

Organization

Address



NEW FILMS OF THE MONTH

As They Look to A Teacher Committee

L. C. LARSON, Editor

Instructor in School of Education
Consultant in Audio-Visual Aids
Indiana University, Bloomington

Assisted by CAROLYN GUSS
and VIOLET COTTINGHAM
Extension Division
Indiana University, Bloomington

Grain That Built a Hemisphere

(Office of Coordinator of Inter-American Affairs, 444 Madison Avenue, New York) 10 minutes, 16mm. sound, color. Produced by Walt Disney and his staff. Apply to distributor for rental source and terms governing purchase.

This Walt Disney cartoon tells the story of what corn has meant to civilization. It traces the evolution of corn and shows that unequivocal conclusions concerning the origin of corn, even though based upon the study of archaeological evidence and botanical relationships, cannot be formulated. The film theorizes that Indian corn is generally believed to be a native of the warmer parts of America where it was cultivated by the aborigines before the discovery by Columbus. The Indian, intent upon his search for game, is first shown roaming the wildlands unmindful of the presence of a sort of corn. His subsequent discovery of corn contributes to the civilization of America. The film shows how the civilization of the Mayas and Aztecs revolved around the cultivation of corn with special emphasis upon their careful selection of seed, erection of temples to the corn god, and even sacrifice of human life in an attempt to secure an abundant crop.

The film describes the growth and development of corn from the time it grew wild on the high slopes of mountains to the present day cultivation of hybrid corn, by the process of inbreeding for several generations to develop pure lines and then crossing unrelated inbred lines.

Concluding scenes of the film substantiate the statement that corn is America's most important crop. A forecast of the future predicts such further uses of corn as high octane gasoline and plastics.

Committee Appraisal: An interesting example of the use of the animated cartoon to provide pictorial experience needed to enhance the understanding of concepts included in courses of study. There are, however, instances in the film when Disney relies heavily on the narrator for the presentation of ideas necessary to achieve the objective of the film. It should be valuable in geography, agriculture, economics and history in the study and discussion of the history of corn with special emphasis upon its importance to civilization, and methods of selective inbreeding and crossbreeding.

The Ruby Throated Hummingbird

(Coronet Productions, Glenview, Illinois) 11 minutes, 16mm. sound. Purchase price \$50, black and white; \$75, color. Apply to producer for rental sources.

The film shows the nesting habits, the hatching of the young, and the feeding habits of the hummingbird. Hummingbirds are attracted to the twenty-five vials scattered around the veranda

and then by means of close-up photography the distinguishing characteristics of the bird are shown. The tubular tongue is extended and liquid sucked into the throat as the bird, in this instance, visits the vials; in normal conditions the nectar is obtained from flowers. The small nest which is usually located in trees along a woodland trail is shown. The two (never more) eggs which the female alone incubates are shown. The small size of a baby hummingbird is conveyed by placing it in a teaspoon. To feed her young, which she does at least every half hour, the mother bird inserts her tongue in the throat of the young bird and squirts it full of nectar. In the fall the hummingbird leaves for winter quarters in Central America.

Committee Appraisal: Color and close-up photography are used to an advantage to depict the characteristics and habits of the hummingbird. Recommended for use by groups on all levels interested in or studying the hummingbird.

Soldiers of the Soil

(E. I. du Pont de Nemours, Wilmington, Delaware) 40 minutes, 16mm. sound. Produced by Pine-Thomas Productions for du Pont. Rental free from sponsor.

"Soldiers of the Soil," a tribute to the farmers of America—Past, Present, Future—presents through the thumb-nail biography of the Landis family the importance of agriculture to the war effort. John, the younger son, who has been deferred to work on the farm, is called from the tractor to greet his brother, David, who has just returned from active service. Joyous anticipation freezes into horror as John dashes up to David and discovers the terrible truth—David is blind. He can see only through the eyes of Smitty, his seeing-eye dog.

At the family celebration which is held in honor of David's return, jubilant glee is subdued by inward grief. Later in the company of his young nephew, David leaves the table "to feel" Poochy's pups. John explains to his family that he feels compelled to enlist. David, who has returned to the dining room and stands unobserved in the doorway, hears John's declaration. He registers no verbal objection, but one can discern that he does not approve.

On Sunday the entire family, with the exception of John, leave to go to church to hear David who has been invited by the minister to speak. After the family has left, John decides that he should go. He enters the church without David's knowing it. David tells the congregation that he has chosen to answer a question which is confronting not only his brother, John, but others engaged in agriculture, "Where do I belong in this great world crisis?" As he tells the story of his family, the film shows the incidents. David's story follows the Landis family through years of hard work and sacrifice, the eldest brother's return from World War I and entry into business, the death of a baby sister who might have been saved had the family had a means of communicating with the doctor, and John's decision to stay at home and help farm in order that David might go to college. Mechanical equipment increases their manpower; science improves their soil, crops, and stock; electricity revolutionizes both the home and the farm.

John marries but remains at home and continues to devote his best thought and effort to the farm. David, in the meanwhile, is called from his professorship to serve in the army. David then points out to the congregation that this is the story not only of the Landis family but thousands of American families. Drawing upon his experiences as a soldier, he forcefully and convincingly concludes that the greatest service that all young men like John can render their country is to remain

This monthly page of reviews is conducted for the benefit of educational film producers and users alike. The comments and criticisms of both are cordially invited.

Producers wishing to have new films reviewed on this page should write L. C. Larson, Indiana University, Bloomington, Indiana, giving details as to length, content, date on which the film was issued, basis of availability, prices, producer, and distributor. They will be informed of the first open date when the Teacher Committee will review the films. The only cost to producers for the service is the cost of transporting the prints to and from Bloomington. *This Cost Must Be Borne By The Producers.*



Classroom Films on War-Related Subjects

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COVERING a wide range of war-related subjects, these films "review" the geographical, historical, and topical facts needed for an understanding of today's headlines. More vital than

ever is the help they offer every teacher. . . . Unless otherwise indicated, titles listed are on 16-mm. (silent) safety stock. Price, \$24 per 400-ft. reel; shorter reels priced in proportion.

WAR FRONTS OF THE WORLD

Russia (3 reels)
Germany (3 reels)
India (3 reels)
Japan (2 reels)
The Philippine Islands
Manchukuo
The Dutch East Indies
Turkey (2 reels)
Glimpses of the Near East
Finland
Hungary
Bulgaria
Denmark
Yugoslavia
Siberia (2 reels)
Poland
Alaska
The Panama Canal
The Hawaiian Islands
Washington—the Capital City
London

HEMISPHERE SOLIDARITY

The Continent of South America
Argentina
Bolivia
Brazil (2 reels)
Chile

Peru

Central America
Mexico
From the Bahamas to Jamaica
Puerto Rico
From Haiti to Trinidad
Coffee

WAR INDUSTRIES

Aluminum
Iron Ore to Pig Iron
Pig Iron to Steel
Copper
Tin
Producing Crude Oil
Refining Crude Oil
Rubber
Anthracite Coal
Bituminous Coal

Mechanical Training

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SWANK MOTION PICTURES

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(Continued from page 350)

on the farm and supply the food needed so desperately by the Allied armies so that every farmer can say at the end of the war, "I worked my fields. Not one soldier fell from lack of food I could have grown." At the conclusion of David's speech, John joins his brother to escort him down the aisle and tells him that he now sees that it is his duty to remain on the farm.

Committee Appraisal: Poignant treatment of how a farm family is affected by and adjusts to exigencies arising in a complex society. A major portion of the film deals with the ways in which each member of the family can make a contribution to the war effort. In the case of the younger son, it is decided after a consideration of personal, intra-family, and national values, that he can perform the greatest service by remaining on the farm. Highly recommended for secondary and college classes in agriculture and social studies, and for school assembly and adult meetings concerned with the importance of agriculture in winning the war and the peace.

New Earth

(Brandon Films, Inc., 1600 Broadway, New York City, and Educational Film Library Association, 45 Rockefeller Plaza, New York City) 18 minutes, 16mm, sound. Purchase price \$72.00. Apply to distributors for rental sources.

A black and white map shows how Holland has gained more arable land through the partial completion of a vast land-reclamation project. Through these efforts, the Dutch gained knowledge, skill, and tools to perform greater tasks.

The film chronicles the efforts of the Dutch to build a dike across the Zuyder Zee, an inland arm of the North Sea, partially drain the Zee, and make the land usable. The first step, as the film pictures, is the building of huge rushwood mattresses which serve as foundation for the sea dike. The huge mattresses are shown being towed to sea and being sunk with large stones. Upon this foundation huge water-borne derricks deposit clay dug from the bottom of the Zee itself. To protect the clay from the erosive action of the North Sea, sand is forced hydraulically against the sea wall and more huge rocks are deposited. The closing of the dike and the fight against the North Sea is shown as the last gap is filled. An airplane view surveys the one hundred foot sea wall that will act as a connecting link between North Holland and Friesland.

Following the completion of the dike, plans are made to drain the water from the sea bed. A diagram shows how the Zuyder Zee has been divided into four sections or polders. Scenes show the machinery and equipment slowly draining the land. Men are pictured turning the virgin soil for the first time, planting seed, and harvesting their crops. Scenes show homes being built and the reclaimed land being used. The film closes with the statement that "Water flows through Holland where Dutchmen will it to flow."

Committee Appraisal: This film documents in an interesting and dramatic fashion a successful experiment in which men, skilled in the use of machines and materials, recovered for agricultural use huge tracts of land covered by the sea. An excellent film for use in geography and social studies classes on the elementary, secondary, and adult levels.

Balloons

(Educational Film Institute, New York University, Washington Square, New York City) 28 minutes, 16mm, sound. Sale price \$60.00. Apply to distributor for rental sources. Produced by Department of Child Study, Vassar College.

Marvin and Terry, two boys between the ages of four and five, are subjects in an experimental situation designed for the study of aggressive and destructive impulses. The

Announcing

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In September, we announced the W.P.B. release of S.V.E. Tri-Purpose Projectors (Model DD) for pre-induction vocational and war training. The procedure for securing authority to purchase these projectors has since been changed.

The current ruling under L-267 requires that W.P.B. Form 1319 be submitted in triplicate to the Photographic Section, Consumers Durable Goods, War Production Board, Washington, D. C. These forms may be obtained from your S.V.E. dealer or by writing Society for Visual Education, Inc., department 11, ES.

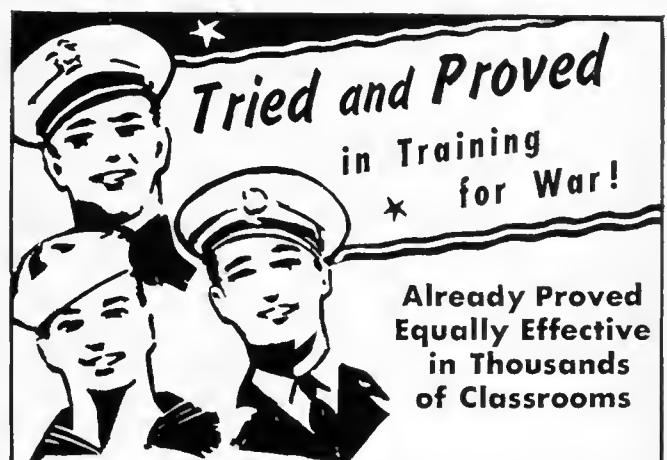
SOCIETY FOR VISUAL EDUCATION, Inc., 100 East Ohio Street, Chicago 11, Illinois

introductory title explains that because of different experiential backgrounds and personality patterns each child is unique. Assistants are shown preparing the experimental room while the commentator explains that the two boys will be introduced individually to the same situation for the purpose of observing their reactions.

Marvin is brought into a room which contains balloons of various sizes, shapes, and colors. He is told that he might play with them in any manner that he chooses. He immediately says that he hopes they don't break, and to an invitation to break them he replies in the negative. The psychologist asks Marvin if it would be all right if he broke a balloon, but Marvin says, "If you do, I'll go away." When the psychologist takes a small scrap of rubber from his pocket, forms a tiny balloon, and begins to twist it to break it, Marvin flinches and advises him not to break it. However, a smile of satisfaction flits across his face when the experimenter breaks the balloon. Marvin admits that he liked it but doesn't want any of the bigger balloons broken. When asked what he would like to do with the balloons, Marvin says that he would like to take them home but cannot demonstrate how he would like to play with them. Of one thing he is sure—he doesn't want them broken.

Terry is now introduced to exactly the same situation. Upon entrance into the room he is intrigued by the balloons and can't keep "hands off." He bats them into the air and immediately accepts the invitation to break them. By standing on them, rolling on them, squeezing them, and using the assistance of the experimenter, Terry finally succeeds in bursting every balloon in the room.

Committee Appraisal: The film is valuable to demonstrate the existence of individual differences in the amount of hospitality or aggression present and the control exercised over it in individuals. It is an excellent film for use by classes in psychology, teacher-training, and in P.T.A. groups. Groups will vary in how they will account for the differences in behavior shown in the film and in methods for assisting youngsters displaying these behavior patterns in making social and personality adjustments.



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Films for OWI Campaign Programs

The Office of Program Coordination of OWI coordinates the various media for the dissemination of information—radio, newspapers, magazines, and movies—and channels their releases to promote the campaigns of most importance at a certain time. Many of these campaigns are of *continuing* importance and attention is given to them *continuously*, with special emphasis during certain months—such as tin can and waste fat salvage. Others receive emphasis only for a short time and then the necessity for promoting them passes.

One of the continuing campaigns is that of impressing upon our people the importance of food as a war weapon. Special attention is being given to this subject this month, which has been designated *Food for Freedom* month.

One of the services of the Bureau of Motion Pictures, Office of War Information, is to correlate the 16mm motion pictures released by the Government on war subjects with the other OWI media employed in these informational programs. To this end, the Bureau has released an extensive list of "Food for Freedom" 16mm films offering a wide selection of films suitable for use in that campaign.

In addition to the food campaign, *Recruitment* is emphasized in November. To recruit women for the WACS, WAVES, Marines, and SPARS, the film *Coast Guard Spars* is recommended. For other films on recruitment, consult your local recruiting offices.

Other vital subjects will be stressed during the months to come. *Don't Travel* will be emphasized in December. Films which will aid in discouraging unnecessary civilian bus and rail travel are *Right of Way* and *Troop Train*. Two continuing campaigns also will receive emphasis in December—*Security of War Information* and *Farm Production Goals*. Films selected to discourage careless talk are: *Safeguarding Military Information*, *All Hands*, *Dangerous Comment*, *Now You're Talking*. Among the many motion pictures which can be utilized in the farm production program are: *The Battle Is in Our Hands*, *World of Plenty*, *Farm Battle Lines*, *Home on the Range*, *Farmer at War*, *Henry Brovenc*, *Farmer and Salute to Farmers*.

Schools should take a leading part in this work by promoting films related to these campaigns and urging groups to plan their programs for the respective months around the particular campaigns for that month. Announcements of subsequent programs and film suggestions will appear in the monthly issues of the Newsletter circulated by the OWI Bureau of Motion Pictures to its 229 distributors, from whom the films are available.

Song Collection for School War Programs

A collection of *New Songs for Schools at War* has been published by the Education Section, War Finance Division, Treasury Department, in cooperation with the Music Educators National Conference, for use by music teachers and supervisors in elementary schools. Just a year ago the association announced a song-writing

Notes

project to encourage student songs about their own war activities. In January 1943, a collection of these songs was published under the title "Songs for Schools at War," and distributed to teachers for use in music classes, in assembly programs, and in War Bond rallies. The "New Songs," written by and for school children, were selected by the committee in response to requests from teachers and pupils for more songs that could be used in classrooms and assemblies to stimulate the War Savings activities in schools. This second collection contains a completely different assortment from the first. In addition to routine use in class, other ways of utilization are suggested.

Single copies of this 16-page edition of songs may be obtained from the Education Section of the War Finance Division, or from State Finance Committees.

Southern Conference Not to Meet

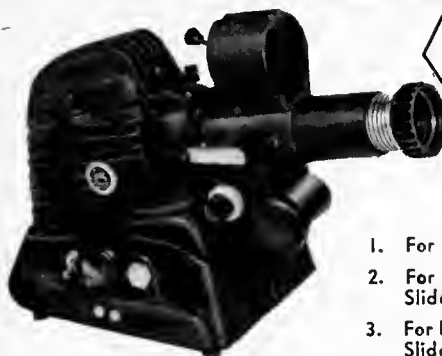
For the last six consecutive years the officers and directors of the Southern Conference on Audio-Visual Education have presented in Atlanta a program of great interest and high quality, which has attracted a large number of representatives of schools and colleges of the Southeast, particularly specialists in the distribution and use of visual aids in teaching. After serious consideration, it has been decided to suspend these annual meetings for the duration of the war because of the many difficulties of travel occasioned by the present emergency. The work of the Conference will go on, and the annual meetings will be resumed as soon as general conditions will permit. (*Film Service News Letter* of the Division of General Extension, University System of Georgia.)

Army Films Released for Non-Theatrical Showings

Army-Government films, including the *Why We Fight* orientation series made by Lieut. Col. Frank Capra for the Army's Special Services Division, are now available for general non-theatrical circulation. Formerly these films had been shown only to Army camps and to war workers in industrial plants as "incentive pictures" to raise morale and increase production. Bookings of the films have been handled by Walter O. Gutlohn, Inc., Castle Films, and Modern Talking Picture Service. These three national distributors will continue to distribute all publicly released Army films, which include such subjects as *All American*, *Attack Signal*, *Battle of Midway*, *Combat Report*, *Fire Power*, *War on Wheels*. Titles of the Capra films, which present a powerful documentation of the War Department's interpretation of the causes of the war, are, in order, *Prelude to War*, *The Nazis Strike*, *Divide and Conquer*, *The Battle of Britain* and *The Battle of Russia*. A sixth, on racial minorities in America, is in production.

The Navy's Industrial Incentive Division still limits the distribution of their morale-building pictures to war plants, which are serviced by the same three distributors mentioned above. According to Lieut. Commander Thomas Orchard, in charge of production, the Navy

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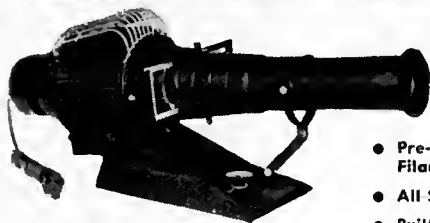
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CAPTAIN CAUTION—Victor Mature, Leo Carrillo, Bruce Cabot in Kenneth Roberts' historical saga of the sea.

SAPS AT SEA—Stan Laurel and Oliver Hardy head into a gale of merriment and blow the gloom hatches sky-high in their antics on the briny deep.

THERE GOES MY HEART—Fredric March and Virginia Bruce in an absorbing newspaper story.

ZENOBIA (An Elephant Never Forgets)—Oliver Hardy, Harry Langdon, Billie Burke in a bright, original picture. See and hear Zeke recite the Introduction to the Declaration of Independence.

TOPPER TAKES A TRIP—Constance Bennett, Roland Young in an unusual comedy full of camera tricks.

CAPTAIN FURY—Brian Aherne, Victor McLaglen in a thrilling story of Australia's Robin Hood.

THE HOUSEKEEPER'S DAUGHTER—Joan Bennett and Adolphe Menjou in a laugh-packed comedy.

A CHUMP AT OXFORD—Stan Laurel and Oliver Hardy at their funniest in a comedy about life at Oxford University.

OF MICE AND MEN—Burgess Meredith, Betty Field, Lon Chaney, Jr. in John Steinbeck's great drama.

ONE MILLION B. C.—Victor Mature, Carole Landis, Lon Chaney, Jr. in an unusual prehistoric setting.

TURNABOUT—Adolphe Menjou and Carole Landis in Thorne (Topper) Smith's most hilarious novel.

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VISUAL SCIENCES, Box 264E Suffern, New York

pictures released to date have been shown in 500 plants about 900 times a month, to an audience of between five to six hundred thousand. Nineteen releases are on the Navy's schedule for 1943-44. Among those already shown are: *Full Speed Ahead, This Is Guadalcanal, The Life and Death of the Hornet, The Navy Flies On,* and *December 7.*

School Broadcast Conference November 28-30

The Seventh Annual Meeting of the School Broadcast Conference is scheduled for November 28, 29, 30 at the Hotel Morrison, Chicago.

Mr. William D. Boutwell of the U. S. Office of Education, will be one of the speakers on the subject "What Radio Should Mean to You," at the opening session Monday morning. School utilization of radio programs will be demonstrated by elementary classes and then discussed by a panel of selected Resource Persons. At a General Session Tuesday morning, M. Medora Roskilly, Vocational and Adult Education School, Racine, Wisconsin, will speak on "The Use of Audio-Visual Aids in a Basic Social Science Course." Following this address will be a simulated Town Meeting Broadcast on "Aviation in the Post-War World," by students of Bloom Township High School, and a showing of the Erpi film, *The Airplane Changes the World Map.* A session on Script and Production Workshop, and a teachers Radio Clinic, under the chairmanship of Major Harold W. Kent, Liaison, War Department and U. S. Office of Education, will offer teachers an opportunity to exchange their experiences and discuss various problems.

SMPE Semi-Annual Meeting

The Society of Motion Picture Engineers devoted one afternoon of their five-day Hollywood session, October 18-22, to reports on production activities of Government agencies. A symposium of papers from the Bureau of Aeronautics, Navy Department, told of the production of Navy training films by the Training Film Branch, Photographic Division, which is headed by Lt. Orville Goldner. Lt. Commander Patrick Murphy, Chief of Visual Training Section, U. S. Coast Guard illustrated his paper on the Coast Guard production program with a special training film. The development and work of the First Motion Picture Unit of the Army Air Force at Culver City was presented by Major Arthur Birnkrant in a paper titled "Cinematography Goes to War." "Walt Disney Studio—a War Plant," by Carl Nater, Production Co-ordinator, Army and Navy Training Films, Walt Disney Productions, describes the "changeover" in motion picture product at the Disney Studio and the problems encountered. Between 90 and 95% of the facilities of that organization are now devoted to producing training films for the Armed Forces, Coordinator of Inter-American Affairs, the Treasury Department and other governmental agencies.

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NEW YORK 19, N. Y.**Meetings of Visual Education Groups**

The Visual Education Section of the Indiana State Teachers Association, which was held in Indianapolis last month, presented as its principal speaker, Miss Elizabeth Golterman, Acting Director of the Department of Visual Education of the St. Louis Public Schools. The subject of her address was "The Role of Audio-Visual Instruction in Post-War Education." Mr. L. C. Larson, Chairman of the Board of Directors of the Educational Film Library Association, and Consultant in Audio-Visual Aids at Indiana University, discussed "The Public School Services of Educational Film Library Association."

Mr. Raphael Wolfe, President of the Visual Education Section and Director of Visual Education at Howe High School, presided over the session.

The New Jersey Visual Education Association convened in New York City November 11-13, with Dr. Grant W. Leman, Bogota, presiding. Friday morning was devoted to a tour through the American Museum of Natural History, sponsored by the Museum Staff. The following afternoon session featured an illustrated lecture on "Primitive Life of the Eastern Algonquins" by Charles A. Phillhower, president of the New Jersey Education Association. Dr. Derwent Whittlesey, Head of Department of Geology and Geography, Harvard University, gave an address on "The New Geography for the New Age."

Members of the Minnesota Teachers Association assembled in seven Wartime Division Conventions last month. Guest speaker on the Visual Aids program at the Southeast Division meeting in Winona, was Miss Lelia Trolinger, Director, Bureau of Visual Instruction, University of Colorado and Secretary-Treasurer of the Department of Visual Instruction.

The Film and International Understanding*(Continued from page 337)*

understanding of what we stand for, what we toil for, what we fight for . . .

"These films are informative. They give a good idea of the peaceful atmosphere in which the interested countries lived before they were invaded . . . They tell of the happiness, the sober labor and the civilization of millions of human beings, of life itself and the perfecting of life through the progress to which so many generations contributed and which the Nazis have set out to destroy.

"These films also bring to the screen the grim reality of war."

It is only natural to expect that the cooperative experience gained in the use of these films and in their distribution by all these nations will contribute much to any post-war plans for world education through the use of films.

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WHETHER it's world affairs or home affairs . . . the war front or the political front . . . the thrills of your favorite sport in or out of season . . . travel in America or the four corners of the earth . . . or Hollywood's greatest stars in their greatest pictures . . . the motion picture is the great medium of expression!

Here are some of the outstanding dramatic, musical and comedy successes pronounced by leading motion picture critics as

"Pictures You Must Not Miss"**ABBOTT & COSTELLO**

... the comedy team voted America's number one funny men in

**WHO DONE IT
IT AINT HAY
HIT THE ICE**

DONALD O'CONNOR

the people's own young favorite in

**MISTER BIG
IT COMES UP LOVE**

DEANNA DURBIN

... great singing star in

**THE AMAZING
MRS. HOLLIDAY
HERS TO HOLD**

WHEN JOHNNY COMES MARCHING HOME

with Allan Jones, Phil Spitalny and His All-Girl Orchestra

GET HEP TO LOVE with lovely little **GLORIA JEAN**

*And These Great Pictures Now Showing
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CORVETTE K-225

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in Technicolor starring Nelson Eddy,
Susanna Foster with Claude Rains

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CRAZY HOUSE**

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CIRCLE 7-7100

American troops landing under fire at Salerno.



(Official U. S. Navy photo from Acme)

Castle 1943 News Parade

ALL the momentous happenings in world affairs since the beginning of this year are visualized in *News Parade of the Year—1943*, which has just been released by Castle Films, Inc., 30 Rockefeller Plaza, New York City.

As in previous *News Parades*, this popu-

lar annual release skillfully compresses the year's history into a single reel. Every event of outstanding importance is portrayed, including such unusual motion pictures as the wrecking of the French fleet at Toulon, taken by German newsreel cameramen, scenes from Russia of the great summer offensive, battles with U-boats in the Atlantic, MacArthur's two-prong drive in the Solomons and New Guinea, and scenes taken from Flying Fortresses while bombing German war plants.

In addition to the many schools which regularly include this significant film document in their permanent libraries of films, it is also used extensively by the Armed services in camps and battlefront rest areas because of its informative and morale-building values.

The *News Parade* is available in 8mm silent, 16mm silent and sound film.

Flying Fortresses
over Stuttgart

(Press Asso.)

Allied soldiers troop past the New Ruins of Paestum, in the Naples area.



(Acme)

Film News

■ EASTMAN KODAK COMPANY, Rochester, New York, in cooperation with Colonial Williamsburg, has produced an experimental documentary film on

Eighteenth Century Life in Williamsburg, Virginia—4 reels in 16mm Kodachrome and sound. The picture is unique in focusing exclusively on the eighteenth century manner of living. It has no plot, no exciting episodes. In it the clock is simply turned back a couple of hundred years to let us experience a day in a typical colonial town. It gives a vivid and historically accurate picture of our colonial era. No attempt is made to review the history of Williamsburg, or to tell the story of its rebirth. The primary purpose of the film is to show modern Americans the type of soil in which the seeds of our liberty and democracy were planted.

The film furnishes an interesting demonstration of the effective way motion pictures can teach history, to adults as well as children, through an intelligent use of the facilities of museums, educational institutions and cultural shrines.

The four reels are arranged in three units—"Home Life" (comprising 2 reels), "Eighteenth Century Cabinet making," and "Community Life." Each may be purchased separately. The film is offered to educational institutions without charge for single showings. For complete information write to the Eastman Kodak Company, Informational Films Division, Rochester, N. Y.

■ WALTER O. GUTLOHN, INC., 25W. 45th St, New York City, announces the 16mm sound release of one of Frank Buck's greatest wild animal pictures, called:

Jungle Cavalcade—8 reels—a thrilling story of the Malay jungles combining all the outstanding sequences of "Bring 'Em Back Alive," "Wild Cargo" and "Fang and Claw." In the film are seen the daring capture of a giant orang-utang, the wild elephant hunt, a fight between a 30-foot python and a Royal Bengal tiger, the battle of a black panther with a crocodile, and other breath-taking scenes of wild life fighting for its existence.

■ OFFICIAL FILMS, INC., 625 Madison Ave., New York City, have issued Volume 4 of their 1943 *News Thrills* series, recording the following events in one reel:

Invasion of Europe—American and British troop landings on the European continent;

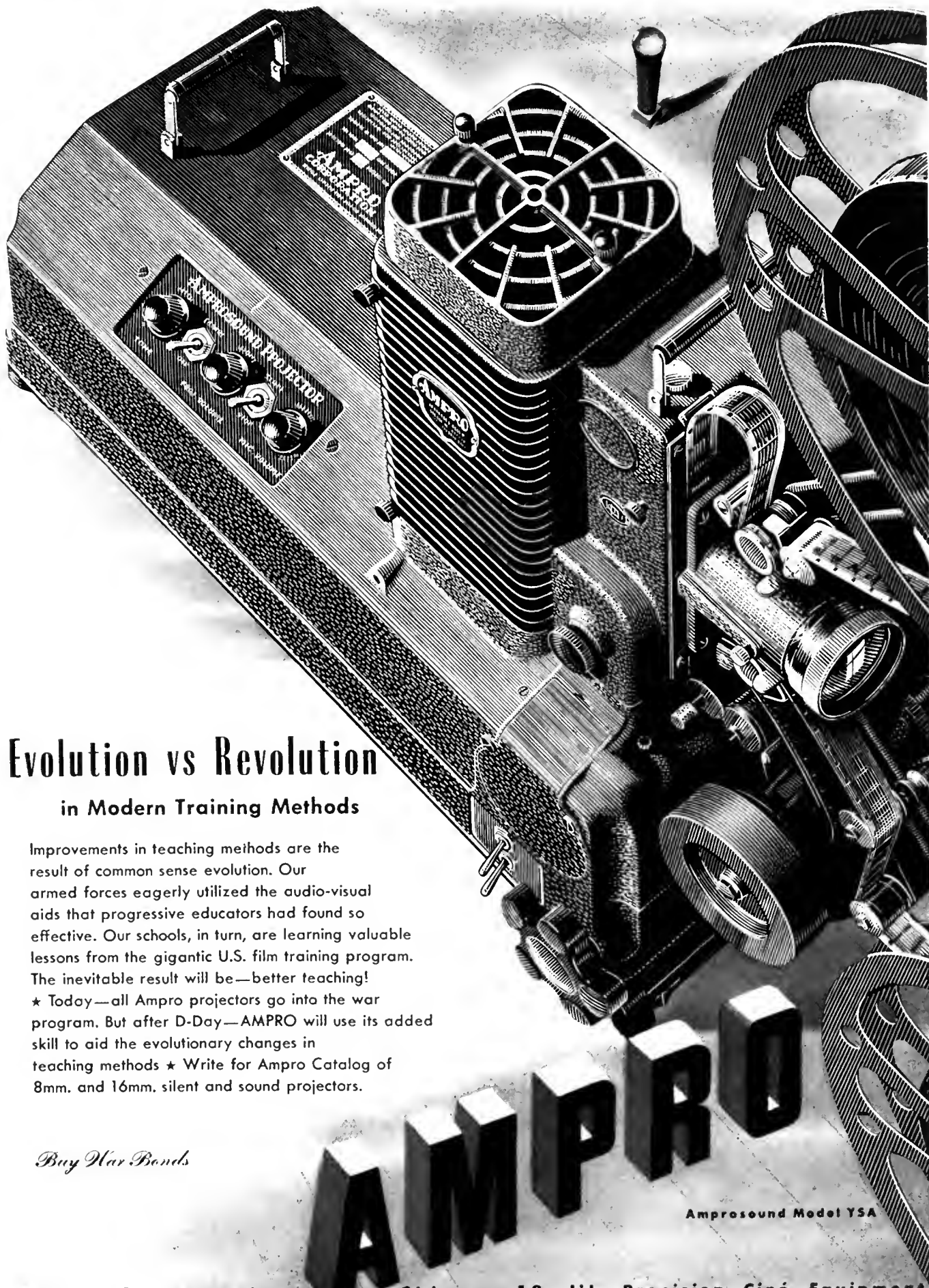
Italy Surrenders—events which followed the fall of Mussolini;

Ploesti Bombed—the big raid on the Rumanian oil fields.

Also just released by Official are two new *Sportbeams*, namely:

Wrestling Thrills—the world's oldest sport as practiced today;

(Concluded on page 362)



Evolution vs Revolution

in Modern Training Methods

Improvements in teaching methods are the result of common sense evolution. Our armed forces eagerly utilized the audio-visual aids that progressive educators had found so effective. Our schools, in turn, are learning valuable lessons from the gigantic U.S. film training program. The inevitable result will be—better teaching!

★ Today—all Ampro projectors go into the war program. But after D-Day—AMPRO will use its added skill to aid the evolutionary changes in teaching methods ★ Write for Ampro Catalog of 8mm. and 16mm. silent and sound projectors.

Buy War Bonds

AMPRO

Amprosound Model YSA

Ampro Corporation Chicago 18, Ill. Precision Ciné Equipment

Among the Producers

New List of Slidefilms for Pre-Induction Training Courses

The Pre-Induction Training Section of the War Department and the U. S. Office of Education have cooperated in reviewing, selecting and listing visual training aids for PIT courses. The various slidefilm and motion-picture producers and distributors are assisting in making this list available to all schools. In the meantime, the Society for Visual Education, Inc., has prepared a special list of the S.V.E. slidefilms, selected for PIT courses. The list is available for free distribution.

The S.V.E. list includes several subjects in each of the following fundamentals: Pre-Flight, Physical Fitness, Electricity, Radio, Machines, Shop Work and Automotive Mechanics. The list also includes three new slidefilms on Job Opportunities in the Military and Maritime Services, and three in Elementary Meteorology, which are in great demand among schools.

The S.V.E. Aircraft Identification Kit, which was prepared by the aviation experts on the staff of *Flying*, is being kept up-to-date by the addition of new aircraft silhouettes as rapidly as information becomes available. Silhouettes of five additional aircraft are now available. These include the following: 118—Lockheed Hudson (A-39,PBO), 119—Boeing Sea Ranger (PBB), 120—Heinkel He-113, 121—Heinkel He-115, 122—Fieseler Storch (Fi-156K.) There are three silhouettes of each aircraft—bottom, side and head-on views. The Instructor's Manual, to accompany the Aircraft Identification Kit, has been revised and brought up-to-date. It is available without charge to those who have purchased the kits earlier and is furnished to others at 25 cents a copy.

Copies of the printed folder, "Slidefilms for Pre-Induction Training," may be secured from the Society for Visual Education, Inc., 100 East Ohio Street, Chicago 11, Illinois.

DeVry 8mm Design Competition

Wide and favorable has been the reception of DeVry Corporation's 8mm Camera & Projector Design Competition, which seeks ideas for postwar's general-purpose motion picture equipment, according to W. C. DeVry, the company's president. The competition closes at midnight December 31st. It offers \$1500.00 in U.S. War Bonds (maturity value) for camera and projector design ideas and mechanical refinements. Amateurs are assured equal opportunity with professional cameraman and projectionist to share awards that rate drawing or mechanical skill secondary to the mechanical or design idea suggested by the contestant. Ideas that make for easier filming and projecting are desired.

"The war is bringing thousands of men

and women within range of the mechanics of motion picture taking, developing and projection," says Mr. DeVry. "These thousands will return to civilian life with new interests, new hobbies. We have every reason to believe that for new thousands, one of these new interests will be amateur movies."

Mr. DeVry traces the development of other-than-professional Hollywood type 35mm motion pictures through less costly 16mm filming and projection. "The present ultimate of combined economy and effective results for the average individual is the 8mm," he says. "Its postwar potentiality is difficult to estimate."


According to Mr. DeVry, the need is for further streamlining of camera and projector design toward easier portability and accessibility of camera, and perhaps increased decorative practicability of projectors for home use.

Slidefilm Unit on Mathematics

In recognition of the vital importance of mathematics in connection with many phases of wartime training and education, and particularly in the field of aeronautics, the Jam Handy Corporation, 2900 E. Grand Blvd., Detroit, has created a series of slidefilms *Light on Mathematics*, now available to instructors everywhere.

There are 24 subjects in the series, with a total of 1187 separate illustrations—drawings, special photographs, charts, diagrams and pictorial exhibits. Intended primarily as a "refresher" course in the fundamentals of the subject, the series is designed to have a wide range of utility in the present emergency, particularly along the lines of technological studies most of which must rest upon a

If the COMMON DENOMINATOR is higher than necessary, it will cause extra work.

$$\frac{2}{3} + \frac{3}{5} + \frac{7}{15} = ?$$


$$\frac{150}{225} + \frac{135}{225} + \frac{105}{225} = \frac{390}{225} = \frac{16}{15}$$

15 parts was high enough to express these fractions in like parts.

We learned that the quickest way to perform a series of multiplications and divisions is . . .

$$2 \times 3 \times 5 = 8 = ?$$

- MULTIPLY THE MULTIPLIERS. (2 x 6) = 10
- MULTIPLY THE DIVISORS. (3 x 8) = 24
- DIVIDE THE MULTIPLIERS BY THE DIVISORS. 10 ÷ 24 = 10/24

Slidefilms from mathematics series

solid groundwork in mathematics. Analogy is freely used throughout, simplifying the process of refreshing the student on processes and concepts mastered by filling in many of the gaps in learning and in posing new concepts and developing new skills prerequisite to special training for wartime. The series provides (a) new material for direct teaching (b) for review (c) for examinations, and reteaching in regular math classes—arithmetic, algebra and geometry and trigonometry—and has been designed to aid the instructor in reducing 12 years of elementary and high school mathematics to its simplest, basic elements. Letterings, legends and labels superimposed on the films elaborate and clarify the subject matter.

Titles of the 24 subjects are: "Five Keys to Mathematics," "Addition and Subtraction," "Multiplication and Division," "Fractions, Decimals and Percentages," "Addition and Subtraction of Fractions," "Multiplication and Division of Fractions," "Square Roots," "Order of Operations," "Addition and Subtraction in Geometry," "Multiplication and Division in Geometry," "Angular Measurement," "Constructions," "Scales and Models," "Vectors," "Trigonometry," "Positive and Negative Numbers," "Ratios and Proportions," "Exponents and Logarithms," "Arithmetic of Algebra," "Equations and Formulas," "Problem Analysis," "Graph Uses," "Plotting Graphs," "Analytic Geometry."

\$50.00 Prize "Film-Idea" Contest

Audio-Film Studios, 1614 Washington Street, Vancouver, Washington, offers a prize of \$50.00 in a contest for the best outline submitted for a movie to be produced by this organization for school showing. The contest is open to "any member of the teaching profession," and the rules call for a detailed outline of a motion picture the contestant would like to see made for the school screen. It can be curricular or non-curricular in content. It will be judged on wide appeal, long-term value, originality and production feasibility. Only one outline will be selected, but contestants may submit more than one idea. Mr. L. N. Christiansen, head of Audio-Film Studios states: "I believe that a film produced from an outline most representative of a large number of teachers' ideas as to type of film they would like to see produced, would be of real interest to schools generally, and I feel this contest should bring some first-rate material."

RCA Booklet on the School of Tomorrow

Increased attention to audio-visual education in America's postwar schools is foreseen in a colorful 20-page brochure just published by the Educational Department of the RCA Victor Division, Radio Corporation of America, Camden, N. J. Anticipating this trend in the

(Concluded on page 362)



**Class gone to Africa
...back in 10 minutes**

Miss Miller's geography class is off to Africa with Count Byron de Prorok, famed archeologist of thirty far-flung expeditions.

"Ancient Trails in North Africa" is more than a pleasant travelogue. It reveals the history of man in this forgotten part of the earth . . . traces his development from antiquity to the present day. Count de Prorok toured army camps to lecture and show this film to troops preparing for the African invasion.

"Ancient Trails in North Africa" is now available from the B&H Film-sound Library, for your use in supplementing regular classroom work.

The already huge list of Film-sound Library titles is being augmented almost daily by Government films. One of the finest thus far is "Wings Up." It's the fascinating story of the U. S. Air Corps Officer Candidate School. You'll be inspired by the caliber of the men and the "brass tacks" practicality of their training. It's a grand film for American Education Week, Nov. 7-13. The theme of the observance this year is "Education for Victory," ideally symbolized by this great film. Clark Gable does the commentary.

HERE'S AN EXCELLENT GUIDE TO THE FILMS YOU WANT

Especially to help teachers fit films into the programs of their classes, we've developed the "Educational Utilization Digest." In simple, easy-to-use chart form, every film is evaluated for its worth in supplementing classroom work on almost all school subjects—and for its application to the different school age groups.

The Digest plus the Film-sound Library Catalog and supplements are all you need to build motion picture programs that fit your teaching problems.

The coupon will bring both . . . promptly.

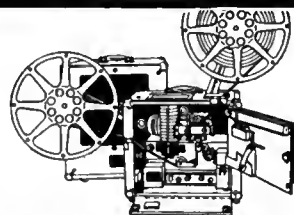
Bell & Howell Company, Chicago; New York; Hollywood; Washington, D. C.; London. *Established 1907.*



Products combining the sciences of OPTics • electrONics • mechanICS

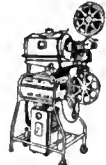
PRECISION-MADE BY

Bell and Howell

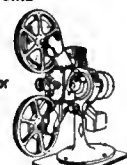


The Film-sound V . . . now being made exclusively for the Armed Forces, is a product of real engineering skill . . . far despite restrictions of critical materials, this fine projector maintains traditionally high B&H performance standards.

These Bring Theater Quality Projection to School Classrooms and Auditoriums



Filmarc 16mm. Projector

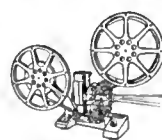


Filmo Master 16mm. Projector

Begin Now to Plan School-Made Movies for after the War



Filmo 70D 16mm. Camera



Filmo Showmaster 16mm. Projector



Filmo 70E 16mm. Camera



*Trade-mark registered

*Opti-onics is OPTics . . . electrONics . . . mechanICS. It is research and engineering by Bell & Howell in these three related sciences to accomplish many things never before obtainable. Today Opti-onics is a WEAPON. Tomorrow, it will be a SERVANT . . . to work, protect, educate, and entertain.

★ BUY WAR BONDS ★

BELL & HOWELL COMPANY
1817 Larchmont Ave., Chicago 13, Ill.
Please send me the Film-sound Library Catalogs and Utilization Digest.

Name.....

Address.....

City.....State.....

School.....ES 11-43

nation's educational system, RCA outlines its postwar suggestions to educators in the booklet, "Planning Tomorrow's Schools."

The school sound system, already adopted by thousands of schools and expected to be even more widely utilized in the future, the booklet says, provides a quick, easy distribution of radio programs, phonograph recordings and on-the-spot vocals, as well as serving as a time-saving communication center for the school administrator. Public address equipment likewise can be employed to advantage in the school auditorium, gymnasium or athletic stadium. Certain provisions should be made during school building construction for future developments.

Greater use of phonograph recordings is also visualized for the school of tomorrow, with students able to hear famous actors in recorded presentations of plays, historic speeches and diction lessons; foreign languages made easier through recordings by linguistic experts; and the world's best music brought from the concert hall to the class room.

As for visual aids, RCA research is reported to be developing improved motion picture projectors for classrooms and auditoriums. The Electron Microscope will be made available to schools and colleges throughout the country. Up-to-date test and demonstration equipment can be installed in science laboratories.

Charles R. Crakes, Educator, with DeVry

Charles R. Crakes has joined DeVry Corporation, Chicago, as Executive Consultant on Visual Education. Mr. Crakes will be available without obligation or expense to educators interested in starting now to plan, prepare and equip their schools for postwar's predicted expansion in the use of visual training aids in all departments of education.

For the past 20 years, Mr. Crakes has served as director and advisory administrator of visual education for the public school system at Moline, Ill. His experience includes two years as public school superintendent, 10 years as high school, and three years as junior high school principal—also eight years of practical teaching. He holds B. A. and M.A. degrees from Northwestern University.

Of him and the work planned for DeVry's educational consultant activities, Wm. C. DeVry says: "During the past 20 years, Mr. Crakes has been actively engaged in the study and development of a strong and properly functioning visual education program for public schools, on all levels from 1st to 12th grade. Following the example of its founder, Dr. Herman A. DeVry, our company has endeavored always to be in the forefront of visual teaching development. In Mr. Crakes, we believe, we have a spearhead for practical, proved and usable guidance for the progress in visual education that is bound to result from wartime experience."

Current Film News

(Concluded from page 358)

Winter Sports—skiing, skating, bobsledding, tobogganing, etc. demonstrated by champions.

New subjects are available in Official's animated cartoon series—*The Little King Cartoons*, *Brownie Bear Cartoons*, *Dick and Larry Cartoons*. The Little King in *Christmas Night* is a good subject to remember when planning holiday programs.

A new 24-page "Pocket-Size" illustrated catalog, covering close to 100 subjects in 8mm and 16mm, silent and sound, has just been published by Official Films. A free copy can be obtained upon request.

■ **BELL & HOWELL Co.**, 1801 Larchmont Ave., Chicago, report that a series of visual education units, on "Optical Craftsmanship," each consisting of a ten to fifteen-minute 16mm sound motion picture, a 35mm filmstrip and a sixteen-page manual, has just gone into production, under the joint auspices of the Navy and of the United States Office of Education. Titles of the units are: *Finger Grinding*, *Pin-Bar Grinding*, *Fine Grinding*, *Pitch Buttoning and Blocking*, *Polishing*, *Centering and Cementing*.



Naval Technicians confer with W. F. Kruse, director of optical films.

In answer to a question as to why this field was being fostered so extensively, Commander E. B. Oliver, of the Bureau of Ships, Navy Department, explained that outbreak of the war has made imperative the immediate large-scale expansion of American production of precision optics. "Optics are the 'eyes of the Navy,' and you can't fight very well without eyes," he said. Every manufacturer he has approached to take on the production of naval optical devices complained of lack of skilled manpower. There was, furthermore, practically no material available for the training of the new unskilled hands that had to be drawn by the thousands into the infant industry. After consultation with the War Manpower Commission, it was decided to add this vital new field of manpower training to the machine-shop, shipbuilding, welding and other crafts in which the USOE films have rendered noteworthy aid.

When completed, the optical films, like all other USOE films, will be rented and sold through the Bell & Howell Film-sound Library.

■ **POST PICTURES CORPORATION**, 723 Seventh Ave., New York City, has just issued a new catalog of its exclusively controlled 16mm sound films. Included are major Hollywood features available for the first time in this size.

These include *Broadway Limited*, with Victor McLaglen; *Captain Caution*, with Victor Mature and Leo Carillo; *Saps at Sea*, with Laurel and Hardy; *Road Show*, with Adolph Menjou and Carole Landis; *Topper Returns*, with Roland Young, and Joan Blondell.

Post handles films for sale only and in some instances under a three-year lease, but its releases are available for rental at leading film libraries throughout the country. Copies of the catalog can be obtained on request to Post Pictures Corporation.

■ **BRANDON FILMS, INC.**, 1600 Broadway New York City, has compiled another Wartime Film Bulletin, called "One World," which is Supplement No. 2 to their General Catalog of "Movies to Help Win the War." This handy-size booklet (3½ x 8¼) offers descriptions of selected features for programs of world-wide scope—American, British, Italian, French, Polish, Mexican, Spanish, and German features. Documentaries, Newsreel shorts on the War, and film units for United Nations Victory Programs complete the contents of this 21-page catalog, which is available free upon request.

■ **JOHNSON & JOHNSON**, New Brunswick, N. J., in cooperation with the United States Public Health Service, have produced the following 16mm sound motion picture to supplement first aid courses in schools:

Help Wanted—reviewed and passed by the U. S. Office of Civilian Defense and the American College of Surgeons. The all-professional cast demonstrates the general procedure recommended for caring for victims before the arrival of the doctor. Included are sequences showing the circulatory system of the human body, methods of stopping bleeding from cut arteries and veins, treatment of shock, proper method of applying and handling various types of bandages, treatment of burns, artificial respiration, treatment of fractures and methods of transporting injured persons.

Schools or other groups interested can secure prints on a free-loan basis.

■ **BUREAU OF MINES**, 4800 Forbes St., Pittsburgh, Pa., has released the following 16mm sound subjects for free distribution:

Petroleum and Its Uses—42 minutes running time—describing the important role played by petroleum and its products in the daily life of the average American family. Of particular interest are scenes showing one of the steps in the production of synthetic rubber.

Stainless Steel—29 minutes running time—the production story of a corrosion-resistant metal that combats rust. Each step in the production process is depicted.



TALK from your screen
WITH your quickly
TYPEWRITTEN
MESSAGES
50 RADIO-MATS \$1.50
White, Amber or Green.
Accept no substitutes.

**MAKE YOUR OWN
TYPEWRITER SLIDES**
For Screen Projection

USE RADIO MATS
on sale by Theatre Supply Dealers

Write for Free Sample
RADIO-MAT SLIDE CO., Inc.
222 Oakridge Blvd., Daytona Beach, Fla.

Experimental Research in Audio-Visual Education

(Continued from page 348)

ideas listed were scored as irrelevant. The average number of separate ideas, of relevant ideas, and of irrelevant ideas, per child was calculated for each level of Group I, II, and III.

Pupils from ten rural schools in Jackson County, Kentucky, were selected as subjects in this study because they were comparable in background, experience, and education to the children in the counties in which the Sloan Experiment in Applied Economics is being carried on. Intelligence tests and achievement tests were administered to 498 pupils in Jackson County. Pupils over thirteen years of age were eliminated from the study because it was felt that the materials were too easy for them. Three groups of pupils, equated on the basis of reading age, were made up to correspond to the levels of difficulty of the reading materials. There were seventy-eight subjects in each of the three main groups. Small differences occurred in the number of children in each of the A, B, and C reading levels. This fact made it necessary, in treating the results, to use the average in making some of the comparisons.

The investigator had prepared suitable record sheets for each child. All the children in the study were shown pictures and were asked to tell about them in a "warming up" procedure prior to actual testing.

Children in Group I were given a story with pictures. They read the story aloud and told all that they could remember. Children in Group II reported on the illustrations alone. Responses of all children were recorded verbatim.

Conclusions

The results of this study indicate that children get more relevant ideas from reading a story with pictures than from reading the story alone or from the pictures alone. This conclusion is true regardless of the fact that in presenting the story and pictures, the investigator did not instruct the children to look at the pictures or to report on what they saw in the pictures. The superiority of the story with pictures over the story alone seems to increase with an increase in the relevancy of the pictures. To the extent that memory for ideas is a measure of comprehension, to that extent pictures contribute to the comprehension of reading material.

In two of the three groups of this study the children got more separate ideas from the pictures alone than from reading a story with pictures, and in each group they got more ideas from the pictures alone than from the reading matter alone. The majority of the ideas reported from pictures alone, however, were irrelevant to the story or to the ideas intended in the pictures. The degree of irrelevancy varied from picture to picture, indicating that it may be possible to select pictures with a high degree of relevancy to the story. From the standpoint of stimulating and arousing a variety of ideas, pictures are superior to reading matter alone or to reading matter with pictures; but from the standpoint of getting ideas which are directed toward some specific goal, pictures alone are inferior to reading matter, with or without pictures. The conclusion does not stop here, however. The results of this study show that when the stimulating effect of pictures is directed by reading matter, there are more relevant ideas.

Over 5200 Motion Pictures are listed in the NEW, 19TH EDITION of "1000 and ONE"

The Blue Book of Non-Theatrical Films

Included are the latest and best films for classroom instruction in the elementary school, the high school and college . . . films for training in war production . . . for the instruction of men in military training camps . . . films for informing the general public on the aims and progress of the war . . . films on Health, on Religious subjects and for entertainment and recreation . . . Films for every need and every purpose, classified into 176 subject-groups, with complete information as to length, whether silent or sound, and distributor sources.

MAKE SURE you have this latest Edition of the famous film directory. Send for it NOW. Price **75c**

Subscribers to EDUCATIONAL SCREEN
pay ONLY 25c for "1000 and ONE."
Please enclose coin or stamps with 25c order.

Educational Screen

64 East Lake Street

Chicago 1, Illinois

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, 1943, 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 above caption, required by the Act of August 24, 1912, as amended by act of March 3, 1933, embodied in section 637, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, The Educational Screen, 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, 6100 Stony Island, Chicago; Nelson L. Greene, 6836 Stony Island Ave., Chicago; Marguerite Orndorff, 7022 Warwick Rd., Indianapolis, Ind.; 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 amounts 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.

NELSON L. GREENE, Publisher.

Sworn to and subscribed before me this 30th day of September, 1943.

JOSEPHINE HOFFMAN,

Notary Public.

(My commission expires June 21, 1945.)

HERE THEY ARE

A Trade Directory
for the Visual Field

FILMS

- Akin and Bagshaw, Inc.** (3)
1425 Williams St., Denver, Colo.
- Audiofilm Studio**
1614 Washington St.,
Vancouver, Wash.
(See advertisement on page 352)
- Bailey Film Service** (3)
1651 Cosmo St., Hollywood, Calif.
- Bell & Howell Co.** (3)
1815 Larchmont Ave., Chicago, Ill.
(See advertisement on page 361)
- Better Films** (2)
742A New Lots Ave., Brooklyn, N.Y.
(See advertisement on page 346)
- Brandon Films** (3)
1600 Broadway, New York, N. Y.
(See advertisement on page 357)
- Bray Pictures Corp.** (3, 6)
729 Seventh Ave., New York, N. Y.
(See advertisement on page 354)
- Castle Films** (2, 5)
R C A Bldg., New York, N. Y.
(See advertisement on page 321)
- Central Education Association** (1)
123 S. Washington St.,
Green Bay, Wis.
- College Film Center** (3, 5)
84 E. Randolph St., Chicago, Ill.
(See advertisement on page 354)
- Creative Educational Society** (1)
4th Fl., Coughlan Bldg.,
Mankato, Minn.
- DeVry School Films** (3)
1111 Armitage Ave., Chicago, Ill.
(See advertisement on page 322)
- Eastman Kodak Co.** (3)
Teaching Films Division
Rochester, N. Y.
(See advertisements on pages 345, 351)
- Eastman Kodak Stores, Inc.** (3)
Eastman Classroom Films
356 Madison Ave., New York, N.Y.
- Erpi Classroom Films, Inc.** (2, 5)
1841 Broadway, New York, N. Y.
(See advertisement on page 353)
- Films, Inc.** (3)
330 W. 42nd St., New York, N. Y.
64 E. Lake St., Chicago
314 S. W. Ninth Ave., Portland, Ore.
- Fryan Film Service** (3)
East 21st and Payne Ave.,
Cleveland, Ohio
- General Films, Ltd.** (3, 6)
1924 Rose St., Regina, Sask.
156 King St. W. Toronto
- Walter O. Gutlohn, Inc.** (3)
25 W. 45th St., New York, N. Y.
(See advertisement on page 352)
- Hoffberg Productions, Inc.** (2, 5)
618-20 Ninth Ave., New York, N. Y.
- Ideal Pictures Corp.** (3, 6)
28 E. Eighth St., Chicago, Ill.
(See advertisement on page 328)
- Knowledge Builders Classroom Films**
625 Madison, New York, N. Y. (2, 5)
- National Film Service** (2)
14 Glenwood Ave., Raleigh, N. C.
309 E. Main St., Richmond, Va.
- Post Pictures Corp.** (3)
723 Seventh Ave., New York, N. Y.
(See advertisement on page 356)
- The Princeton Film Center** (2)
55 Mountain Ave., Princeton, N. J.
- Swank's Motion Pictures** (3)
620 N. Skinker Blvd., St. Louis, Mo.
(See advertisement on page 352)

- Universal Pictures Co., Inc.** (2, 5)
Rockefeller Center, New York City
(See advertisement on page 357)
- Visual Education Incorporated** (3)
12th at Lamar, Austin, Tex.
- Vocational Guidance Films, Inc.** (2)
2718 Beaver Ave., Des Moines, Ia.
- Williams, Brown and Earle, Inc.** (3, 6)
918 Chestnut St., Philadelphia, Pa.
- Y.M.C.A. Motion Picture Bureau** (3)
347 Madison Ave., New York, N.Y.
19 S. LaSalle St., Chicago
351 Turk St., San Francisco, Cal.
1700 Patterson Ave., Dallas, Tex.

MOTION PICTURE MACHINES and SUPPLIES

- The Ampro Corporation** (3)
2839 N. Western Ave., Chicago, Ill.
(See advertisement on page 359)
- Bell & Howell Co.** (3)
1815 Larchmont Ave., Chicago, Ill.
(see advertisement on page 361)
- Central Education Association** (1)
123 S. Washington St.,
Green Bay, Wis.
- DeVry Corporation** (3, 6)
1111 Armitage Ave., Chicago, Ill.
(See advertisement on page 322)
- Eastman Kodak Stores, Inc.** (3)
Kodascope Libraries
356 Madison Ave., New York, N. Y.
- General Films, Ltd.** (3, 6)
1924 Rose St., Regina, Sask.
156 King St., W. Toronto
- Holmes Projector Co.** (3, 6)
1813 Orchard St., Chicago, Ill.
(See advertisement on page 356)
- Ideal Pictures Corp.** (3, 6)
28 E. Eighth St., Chicago, Ill.
(See advertisement on page 328)
- Radio Corporation of America** (2)
Educational Dept., Camden, N. J.
(See advertisement on page 327)
- S. O. S. Cinema Supply Corp.** (3, 6)
449 W. 42nd St., New York, N. Y.
- Victor Animatograph Corp.** (3)
Davenport Iowa
(See advertisement on inside front cover)
- Visual Education Incorporated** (3)
12th at Lamar, Austin, Tex.
- Williams Brown and Earle, Inc.** (3, 6)
918 Chestnut St., Philadelphia, Pa.

SCREENS

- Da-Lite Screen Co., Inc.**
2723 N. Crawford Ave.,
Chicago 39, Ill.
(See advertisement on page 347)
- Radiant Mfg. Company**
1144 W. Superior St.,
Chicago 22, Ill.
(See advertisement on page 324)
- National Film Service**
14 Glenwood Ave., Raleigh, N. C.
309 E. Main St., Richmond, Va.
- Society for Visual Education, Inc.**
100 E. Ohio St., Chicago, Ill.
(See advertisement on outside back cover)
- The Stanley Bowmar Co.**
2929 Broadway, New York 25, N. Y.
- Williams, Brown and Earle, Inc.**
918 Chestnut St., Philadelphia, Pa.

SLIDEFILMS

- Society for Visual Education, Inc.**
100 E. Ohio St., Chicago, Ill.
(See advertisement on outside back cover
and page 353)
- The Jam Handy Organization**
2900 E. Grand Blvd., Detroit, Mich.
(See advertisement on page 349)
- The Stanley Bowmar Co.**
2929 Broadway, New York 25, N. Y.
- Visual Sciences**
Suffern, New York
(See advertisement on page 356)
- Williams, Brown and Earle, Inc.**
918 Chestnut St., Philadelphia, Pa.

SLIDES (KODACHROME 2 x 2)

- C. Edward Graves**
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THE EDUCATIONAL SCREEN

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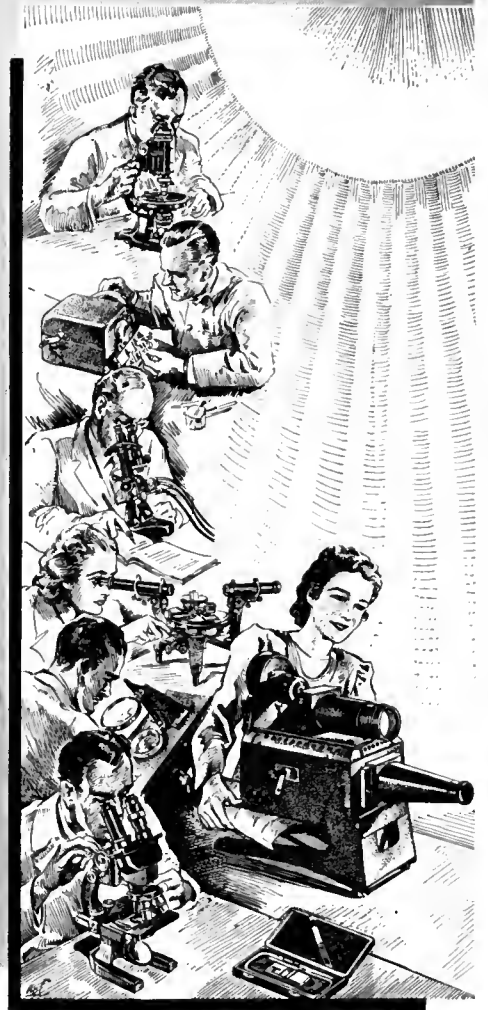
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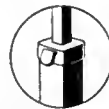
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16mm Advisory Committee Confers With OWI Officials

REPRESENTATIVES of the eight national organizations comprising the newly created National 16mm Motion Picture Advisory and Policy Committee of the Office of War Information held its first meeting in Washington on November 16, 1943. The Committee met with Stanton Griffis, Chief, Bureau of Motion Pictures of the Office of War Information, and C. R. Reagan, Head, Non-Theatrical Division, and with members of the Bureau Staff as well as representatives of other Federal Agencies.

Declaring its function to be to express broad and general policies believed to be in the interest of the most effective production and utilization of 16mm films in disseminating war information the committee reached the following conclusions:

1. While the limited number of 16mm war information films available from war agencies have contributed to a better understanding of war problems and issues, the schools, churches, lodges, men's and women's clubs, labor and industrial organizations, and other educational, civic and cultural groups owning over 25,000 sound projectors demand more factual films which treat in a more realistic fashion combat reports, war bonds and inflation, manpower and increased production, health, conservation and salvage, food and nutrition, juvenile delinquency, and other vital war problems.

2. To achieve maximum effective distribution and utilization on a nation-wide basis, and avoid confusion, contradiction and duplication, all official government war films for the civilian home front should be channeled through the Office of War Information to all existing 16mm distributors on the same non-exclusive basis as used in the distribution and dissemination of official war information through 35mm films, press, and radio.

3. An intensified use of non-theatrical motion pictures and complete mobilization of all 16mm sound projectors in the nation for the war information program were recommended. Since records for the past sixteen months prove conclusively that those states which have set up statewide organizations including state and local war film coordinators have achieved best results, this Committee recommends that this procedure be extended to other states. The Office of War Information, the eight national associations represented here, and all distributors of war films should make every possible effort to inform the American public more fully of the availability of non-theatrical war films through the press, radio house organs, and posters.

4. Public Libraries and other civic groups should encourage war film forums. Suggested plans and procedures on film forums should be widely distributed.

5. Since the U. S. Government is about to launch the Fourth War Loan Drive, it was resolved unanimously that the agencies represented contact directly and through their membership all distributors of 16mm films throughout the country, and urge each of them to cooperate to the fullest possible extent with local War Bond Committees in supplying them with films, projectors and projectionists to increase payroll deductions and to sell more and more bonds. It is further resolved that a copy of this resolution be sent to Ted R. Gamble, National Director, War Finance Division, U. S. Treasury, and that sufficient copies of this resolution be supplied to the War Finance Committees of the country.

6. The Committee further recommends that OWI provide distributors with appropriate trailers or news bulletin on urgent war issues to be attached to programs designed for general audiences.

7. It further recommends that the necessary number of prints of selected government war films remain with distributors for historical reference, and that lavender duplicating prints be made and stored in vaults for the purpose of making nega-

tives and prints therefrom at any time in the years to come.

8. To provide for the most effective use of war films and to minimize any curtailment of distribution and utilization, this Committee recommends that the existing service charge be reexamined by the Office of War Information. Recommendations resulting from this survey are not to become effective before July 1, 1944.

The members of the Committees attending and the organizations which they represent are as follows: L. C. Larson, Chairman, Educational Film Library Association, Indiana University, Bloomington; W. K. Hedwig, Allied Non-Theatrical Film Association, New York City; Miss Mary U. Rothrock, Audio-Visual Aids Committee, American Library Association, Knoxville, Tennessee; J. M. Stackhouse, National Association of Visual Education Dealers, Richmond, Virginia; Bertram Willoughby, National War Committee for Visual Education Industry, Chicago, Illinois; George B. Zehmer, National University Extension Association, University of Virginia, Charlottesville.

Mrs. Camilla Best, Department of Visual Instruction, National Education Association, New Orleans, and O. H. Coeln, Jr., Secretary, Visual Equipment Manufacturers Association, Chicago, were unable to attend. Mrs. Best was represented by Miss Helen Hardt Seaton, American Council on Education, Washington, D. C. Miss Mildred Batchelder, American Library Association, Chicago, also attended.

A special luncheon program in honor of this Committee was arranged by the Washington War Visual Workers at their regular weekly luncheon on November 16th. Representatives of the various branches of the Federal Government and the United Nations participated.

Present Status 16mm War Film Service

| | |
|---|--------|
| <i>Who Distribute OWI 16mm Films</i> | |
| Educational Libraries | 109 |
| (Includes public schools, public libraries, and university extension film libraries) | |
| Commercial Libraries | 118 |
| Miscellaneous | 9 |
| <hr/> | |
| Total | 236 |
| <i>What They Are Doing</i> | |
| Monthly booking records and audience attendance cards show an average monthly audience of over 7,000,000 persons. | |
| Total Number of Subjects Released | |
| Prior to July, 1943..... | 57 |
| Total Number of Subjects Released | |
| Since July, 1943 | 12 |
| <hr/> | |
| Total | 69 |
| Less: Subjects Withdrawn..... | 8 |
| <hr/> | |
| NET NUMBER OF SUBJECTS IN USE | 61 |
| Total Number of Prints Released | |
| Since July 1, 1943..... | 4,300 |
| Total Number of Prints Released | |
| Prior to July 1, 1943..... | 25,000 |
| <hr/> | |
| Total | 29,300 |
| Less: Prints Withdrawn | 2,394 |
| <hr/> | |
| GRAND TOTAL | 26,906 |



Shape of Things to Come

DAVID SCHNEIDER
 Evander Childs High School, New York

A stimulating account of this school's vital classroom film production activity, ever on the alert and responsive to teaching needs.

FOUR years ago, when I was asked to take over the sponsorship of the Evander Childs Motion Picture Club, a request came from the principal of the school to briefly outline the purposes and plans of this club. Without any definitely prepared scenario in mind or on paper I hastily jotted down our intentions of producing a film on tolerance and democracy, and one or two films on the work of the Biology Research Club—an activity which was closely connected with the school's honor class in biology.

One of these films, *Evander's Chicks*, described in detail in the June issue of the EDUCATIONAL SCREEN, has now become an adjunct of the biology departments of the New York City high schools. Ten copies were ordered by the Film Steering Committee of the High School Division and distributed to as many of our film centers for circulation among the other schools.

The film on tolerance and democracy, *They All Go to Evander*, described in the May 1941 issue of EDUCATION, and its scenario outlined in HIGH POINTS, April 1941, has become not only a local success, but made some international history too. Last year officials of the Intercultural Relations Bureau of our State Department in Washington saw the film and immediately ordered a copy for circulation in Latin-America, where it is known as *La Segunda Enseñanza en los Estados Unidos*. The film and scenario were also brought to the attention of the Motion Picture Division of the Office of the Coordinator of Inter-American Affairs. Not much time was lost in planning a professional made shorter version of this scenario. Soon thereafter, with the co-operation of teachers and students of Evander and a bit of guidance from me, the photographers found their work outlined and sets ready for their cameras every day that shooting had to take place. A Portuguese sound version is now making the rounds of Brazil, and the films with the Spanish sound tracks are about ready for their journey into the other Pan-American Republics. It might be added that requests for our original, silent, school-made film still keep coming in from different parts of the country.



Frames from the Kodachrome nature film, titled "All on a Summer's Day," made at Evander Childs High School.

All that being but so much water under the bridge, I would like to venture further into the future possibilities of school-made films. I hope I may earn the reader's indulgence if I refer to film activities in the school I know best—my own school.

I have always felt that with the overburdened teaching material in English classes most teachers find little time to use and less time to create visual aids to enrich their lessons. I remember distinctly in my freshman high school English the difficulty many of us had in committing to memory those beautiful lines from the "Vision of Sir Launfal" beginning with "What is so rare as a day in June?". How much more enjoyable would we, tenement dwellers, have found "then heaven

tries the earth to see if it be in tune" had we been treated to some pictorial representation of those lines? How much more appealing than the mere memorization of the phrase from Browning's "Pippa Passes"—"the hillside's dew pearled" would the addition of a Kodaslide have been? I would like to see several of our masterpieces of poetry put to pictures. That is the job for the teacher and his inspired students rather than for the commercial producer. For the class in creative writing there may be as many different scenes or shots for "heaven tries the earth" as there are students in the class.

To put pictures to poems I have tried editing a film I made in Kodachrome, *All On a Summer's Day*, by inserting as subtitles parts of poetry relating to birds, insects, rain, clouds, sunset, and other phenomena encountered on a typical summer's day. This film was tried out both in science and in English classes. Discussions as to whether the poet used scientific method in describing his observations ensued. Some students wanted to know where they could find the rest of the lines of a quoted poem. In one class a student has already composed a narrative poem from which a group has volunteered to work out the scenario. After having seen this film, Dr. Wheat, chairman of the city's Film Steering Committee, wrote: "I think you have made a superb film. I have written to Eastman and suggested that they purchase the continuity and publish it."

Even the sciences, which are miles ahead of other departments in their inventories and use of visual aids,

can be further enriched by school and teacher-made films. I have been teaching biology for about fifteen years. Term after term I find students confronted with the same difficulties in trying to understand such processes as cell division, maturation, etc. It's true that we have a wealth of material in the form of lantern slides, microscope slides, plaques, charts, models, and even soap and wood carvings. All this material, in spite of its artistic appeal, nevertheless remains static. Biological processes are continuous, from inception to completion; nothing staccato about them. Most students fail to grasp the continuity of these processes because they seem to carry away with them the seven pictures of cell division as seen in their text books, or the six steps as portrayed in the plaster of Paris models. They do not realize that there are many more stages between any two of the drawings or models. This is where the motion picture film should come in, not as a substitute for, but rather as a supplement to the other visual aids. To try to help my students to understand these processes more thoroughly, I spent several evenings pushing pieces of modeling clay into and out of certain positions on a board, and by the use of the device of single frame photography the finished film simulated the processes mentioned above. Crude as the results may be, the time taken to cover these topics in class has been cut exactly in half with the use of that piece of film. In spite of my protestations that it is not a finished product, teachers ask for this film whenever they approach this topic.

Processes, functions, and theories are among the most difficult concepts for beginners in science to master. It is exactly in these fields that the imagination, ingenuity and skills of the teacher can best express themselves through the medium of the motion picture. The number of frustrations encountered by the student during such lessons would be reduced to a minimum. Many a time the question, "what shall we show in a movie to clarify this process?", has aroused the interest of an otherwise lethargic audience. A class of slow learners faced with the difficulty of mastering the geological explanation of evolution spent the greater part of two class periods cutting and modeling various

(Concluded on page 390)



Scenes from "Evander's Chicks."



Making film Title by chalk on blackboard.

Where Cameras Shoot to Kill



Above: Members of the First Motion Picture Unit, Army Air Forces, at Retreat.

Right: AAF production unit at Miami Beach, making a scene for the film "Wings Up."



This article, furnished by the First Motion Picture Unit of the Army Air Forces, presents conclusive evidence of the Unit's important contribution to the winning of the war.

THERE'S a weapon of war that's rarely discussed when armchair strategists get together to talk over remote-controlled bombs, death-ray machines and other Superman novelties. Yet it is a potent force in the struggle the Allies are waging against the Axis.

It doesn't look like much. It is merely a black steel box, filled with whirring mechanism and grotesque lenses, in all weighing 235 pounds, costing \$10,000. Yet, it can see better than the human eye, hear better than the human ear. It can expose the armies, machines, tactics of the enemy. It can learn facts which will defeat the Axis; it can teach facts which will strengthen the United Nations. It is, of course, the modern motion picture camera.

One of the places it is being put to successful use is at a California military post which covers nine acres of the old Hal Roach Studios in Culver City, California. Here specialists of the First Motion Picture Unit of the Army Air Forces exploit the camera as a war weapon. Here, with a minimum of publicity, a maximum of perspiration, they scientifically put the camera into the fight.

The First Motion Picture Unit is concentrating largely on supplying the fast-mushrooming Army Air Forces with visual education. The enlisted men of the Unit are dedicated, twelve hours a day, more if necessary, to producing two types of movies—Training Films to save the lives of American flyers and crews, and Combat Films that cover the actual fighting fronts. Today, the First Motion Picture Unit stands as a symbol of army far-sightedness.

Only twenty-five years ago, during World War I,

the camera was regarded as a toy, a magic lantern and given about as much serious consideration by the military as the yo-yo or Chinese checkers. Of course, the stuttering crank cameras of that period, along with other technical imperfections, resulted in yellow, jerky, spotted, blurred film. But the main drawback was the attitude toward the camera. Heads of the services refused to become excited over camera units at the front. Nevertheless, the Allies were able to get some confused celluloid reportage—shots of the burning of Louvain, the retreat of the Belgian army, aviator Guynemer in action. In the United States, George Creel created a Division of Film which turned out such unsubtle items as "Pershing's Crusaders" and "The Slacker." In 1918, after persistent effort, the Signal Corps was able to release a few training films, plus combat scenes in one reel shorts distributed by the Red Cross.

After those amateurish, cinematic fumbblings, and during the bridge between World War I and World War II, the military Merlins in Washington decided to go into the subject of visual education. They learned much. They learned that the camera teaches soldiers 60% faster, that it teaches them more graphically. They learned, too, that actual battle scenes on celluloid reveal more about enemy secrets and weaknesses than a thousand Mata Haris. So, with the advent of World War II, the American military leaders added the camera to their latest streamlined armament.

General H. H. Arnold, head of the AAF, and a tradition-shaker with progressive ideas, decided that, since the Signal Corps was already overburdened with a



Top: A combat photographic group training for filming actual battle scenes.

Center: Two members of a camera combat unit go aloft for their first aerial photographic flight.

Bottom: A combat cameraman, flanked by a protecting guard, takes advantage of a natural obstacle to photograph battle scenes, enacted by members of the First Motion Picture Unit in Culver City.

top-heavy military movie schedule, the production of films dealing directly with the Army Air Forces would be turned over exclusively to a newly created Air Force organization. Thus, on August 1, 1942, the Army Air Forces, First Motion Picture Unit, was activated.

In the beginning, there were only two officers in the Unit—Captain Owen Crump and Major William Keighley now both Lieutenant-Colonels. Private Oren Haglund, the only enlisted man, had been an ex-director at Warners and was finally commissioned a First Lieutenant.

From the beginning every effort was made to ferret out top-notch motion picture technicians who would also be top-notch soldiers. First move was to enlist Lieutenant-Colonel A. Paul Mantz as Commanding Officer. Mantz, with 8,000 hours in the air over two decades, had been technical adviser to Amelia Earhart, had held the world's outside loop record, had been the most sought-after aerial cinematographer in Hollywood. He was the ideal combination of Army and Hollywood.

With this as a beginning notices were sent to all large Air Bases in the United States requesting any soldiers with experience in motion picture production. Soon they began arriving—sound men, drill sergeants, mechanics, airplane experts, combat photographers, cutters, cameramen, writers. Today, these men are assigned to turning out training films for the personnel of the Army Air Forces. At the First Motion Picture Unit training films are produced on low budgets, at great speed.

The men in Culver City attempt to make training films more effective by injecting brief shots of humor, drama, suspense. Thus, modern training films manage to keep their audiences alert and manage to impress instruction through dramatization. A notable example is *Wings Up*, a film so compelling that it was released to the general public. It deals with the Army Air Forces Officers Candidate School. The First Motion Picture Unit had Lieutenant Norman Krasna write the script, borrowed Captain Clark Gable to read the narration, sent camera crews to Miami, Florida, to shoot the action. Mood of this short is established in the opening scenes when Captain Gable discusses the difficulty of weeding out the right men in the army to become the army's leaders: "There's an X-ray machine that looks into men's minds, and hearts, and souls, and finds them either adequate—or wanting. It's called the Officers Candidate School of the Army Air Forces..."

Typical of the many films dealing technically with airplanes is the First Motion Picture Unit's production of *How To Fly The B-26 Airplane*. A large motion picture crew, supervised by the writer-director of the short, Captain Robert Carson, went to Barksdale Field, Louisiana to make this training subject. Instead of a dull Sunday School lesson, the film comes to life with drama and real characters.

Month after month now, as the demand grows, the First Motion Picture Unit is grinding out these training subjects. One of them, *Recognition of the Japanese Zero*, is an exciting, hair-lifting combat drama. But it also drives home, with a force that no pilot will ever forget, recognition of the deadly Japanese Zero fighter.

Successful production of these pictures requires perfect coordination by innumerable special departments. Some of these are—Directors, Writers, Art, Clerical, Research, Cutting, Camera, Music, Property, Blueprints, Electrical, Sound, Construction.

Two of the Unit's scenario writers went on a 1,500 mile anti-submarine bomber patrol. Another writer flew from the Unit to Dutch Harbor, Alaska, making notes while crouched in the nose of his plane, notes to be incorporated in a picture which will give ferry pilots a preview of the safest, fastest route to Alaska. In every case the Technical research on every project is carefully followed through, then when the film is in actual production expert technical advisers supervise every shot.

Another important and little known aspect of films is the Animation Department. Under the leadership of Major Rudolf Ising, recently head of M.G.M.'s Animation department, a corps of expert artists take technical problems and transform them into lively and easily understood visual education.

Most of the actual acting in these training films is done by the enlisted men. Of course, there is a handful of professionals like Lieutenant Ronald Reagan, Pfc. Alan Ladd, Pvt. George Montgomery, Pvt. John Beal, who, besides their regular fatigue and drill duties, also provide the necessary acting. But the bulk of the dramatics is done by amateurs, most of whom never appeared in anything more professional than a Ladies Aid Society Pageant. Daily, lowly privates are summoned to wardrobe to don the golden oaks of Majors, then, after performing their stunts, return to wrestling with pots and pans in the company kitchen.

In fact, the First Motion Picture Unit is very firm about its personnel being GI's-of-all-trades. A short time ago, a top scenario writer at M-G-M left the higher income brackets to enter the Unit as a private. He spent his first week doing garbage detail and labor. During his second week, the writer was employed as an extra player in a scene before the camera. As he left the set, after the day's shooting, a friend approached him, asked him how he liked the setup. "Oh fine, fine", said the writer. "I've got a three way contract here—writing, acting and KP"! But, just as the Unit expects its men to be expert film makers, it expects them, at the same time, to be good soldiers. Daily, there are close order drills, exercises with gasmasks and side-arms.

Twenty-seven members of the Unit are in charge of the Flight Echelon. A unique feature of the First Motion Picture Unit is the fact that it possesses its own airplane hangar, and five airplanes assigned to it by the AAF. These planes are serviced by three officers, three clerks, twenty-one mechanics. They are used for aerial cinematography. Of the enlisted men in the Unit, one third are training for actual overseas combat. These men, from every corner of the nation, are rigorously schooled in use of fire-arms, in performance of Commando tactics—and lastly, in use of a special digest version of the Mitchell 35mm camera.

Combat movies were being taken as far back as 1916, when Fox films sent a newsreel cameraman down to Mexico to shoot scenes of Pancho Villa in battle.



Top: Photographing animated sequences which are used extensively in the Air Forces' training films.

Center: The Special Effects Department prepare to make a photographic wipe on a miniature screen.

Bottom: In the cutting room, the sound track and picture are matched before the final print is made on one of the training films made by the Unit.

Villa refused to permit action shots of himself, finally sold the motion picture right on his private war to Fox for \$25,000—and staged three raids just to give the cameraman good battle stuff!

Well, today, there is much more to shoot than there was in Villa's time, and, incidentally, there are no comic opera overtones. When Russia sent 180 men out to shoot *One Day On The Russian Front*—60 were killed. When England sent 24 men out to shoot *Desert Victory*—18 were killed, wounded or captured. The first losses of this Unit have already been reported.

The Combat Camera Commandos of the First Motion Picture Unit show that their work is important to the progress of the war effort. They know that their film, sent to Washington from every theatre of war, may save lives by exposing any weaknesses of American planes and armament, and will result in gains against the Axis by catching on celluloid German and Japanese flaws in machinery, tactics, operation. Moreover, these men of the combat crews know that, when their pictures have served strategical purposes, they remain invaluable as documents to tell those on the home front why they must work harder and harder.

The enlisted men of the combat crews come from every corner of the nation—high-salaried cameramen from Hollywood, who once photographed Greta Garbo and Lana Turner; young men from Kansas City and Pittsburgh, who once took 16mm home movies of their

wives and children; soldiers, graduates of the Air Forces Photography School, at Lowry Field, in Denver, Colorado.

Sometimes, there are sensational assignments. Recent film sent back by combat crews of the First Motion Picture Unit were taken by photographers who were only twenty yards from Nipponese machine gun nests and by cameramen who were only 10,000 feet over the belching ack-ack of Naples. One coveted assignment was that fulfilled by combat cameraman Lieutenant Charles "Scotty" Welbourne who, on two hours notice, left for Casablanca, Africa. There, on the lawn of the Anfa Hotel, he shot Roosevelt, Churchill, Giraud, DeGaulle.

Of course, most of the men of the First Motion Picture Unit, while they prefer shooting actual battle scenes, would like to have shot the Casablanca meeting. But on further consideration, most of them insist they know a much more photogenic subject. As one tough cameraman explained "You can make any movies you like, shoot any old subjects you want. I'm interested in only one thing. I think we're using too many stock shots of Hitler. I want to keep going until I can catch up with the dirty so-and-so' and photograph him in person"!

And that, exactly that, in a nutshell, is what the First Motion Picture Unit, Army Air Forces, Culver City, California, is fighting for!

Post-War Visual Education Potentialities In Latin America*

NATHAN D. GOLDEN

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THE Latin American market will have tremendous sales potentialities for American 16mm motion picture equipment and films of a pedagogic type in the post-war period. American visual education libraries too will find a waiting market, but the films will naturally have to be in the language of the country. The retarding factor for the present is of course, insufficient funds in practically all the Republics. The program of showing educational films, now being carried on by the Office of the Coordinator of Inter-American Affairs in Latin American countries, is doing more to develop the use of motion pictures in teaching than any medium yet devised. This agency with its 113 16mm projectors and its 69 mobile trucks and films is bringing home to educators and civilians in the remotest regions of Latin America the potency of the motion picture for teaching purposes. Distribution of this equipment in Latin America is as follows:

| | 16mm Sound Projectors | Mobile Trucks | | 16mm Sound Projectors | Mobile Trucks |
|--------------------|--------------------------|------------------|-------------|--------------------------|------------------|
| Argentina | 6 | 2 | Haiti | 2 | |
| Bolivia | 2 | | Honduras | 2 | 1 |
| Brazil | 24 | | Mexico | 15 | 26 |
| Chile | 9 | 5 | Nicaragua | 2 | 1 |
| Colombia | 7 | 10 | Panama | 3 | |
| Costa Rica | 2 | 1 | Paraguay | 2 | |
| Cuba | 10 | 5 | Peru | 5 | 4 |
| Dominican Republic | 3 | 1 | El Salvador | 3 | 3 |
| Ecuador | 5 | 3 | Uruguay | 3 | 2 |
| Guatemala | 3 | 1 | Venezuela | 5 | 4 |

A thorough summary of the present status of visual aids in each country, and some forecasts as to probable future developments.

Those who have seen these films and equipment will urge their government and school systems to provide the necessary funds to give these advantages to Latin American children.

When compared with the visual education development in the United States, where over 22,000 (12,000 silent) 16mm projectors are available in the schools and colleges for teaching purposes, one finds that a country like Chile has hardly more than 400 such projectors in the entire country; that in Argentina there are several thousand silent 16mm projectors but very few are with sound; that a country as large as Brazil has 1800 silent and approximately 100 16mm sound projectors owned by the Government for school use; that in countries like Costa Rica, Cuba, Dominican Republic, Ecuador, Honduras, Mexico, Nicaragua, Panama, Paraguay, and Uruguay, none of the schools has any projector equipment. On the other hand the Ministry of Education in Colombia supplies equipment and films to all private and official schools, having 44 projectors available. In El Salvadorian schools only 7 schools

*A condensation from Foreign Commerce Weekly.

use films, in Guatemala and Haiti only two each. In Peru the Ministry of Education maintains a film library and has encouraged visual education in its schools and colleges, but only 7 sound 16mm projectors and 400 silent projectors are available in all of Peru. The following resume, by countries, gives a thumb nail sketch of the dearth of equipment available in the schools of Latin America and should be suggestive for the development of post-war markets in this untapped region.

Argentina—There are no available statistics on the number of institutions maintaining film libraries; but it is estimated in trade circles that there are in Argentina several thousand silent film projectors and several sound film projectors for 16mm films. Some development was registered in the use of 35mm projectors in conference rooms of newer governmental and private buildings, and of the 16mm projectors by some commercial firms, but Argentina is hardly a ready market for any immediate development. A complete distribution of 16mm films has been set up by the United States Coordination Committee for Argentina, supplying American "shorts" which are shipped by governmental agencies from the United States. The *Archivo Grafico* of the Argentine Government has set up a film library to which all Argentine producers have been asked to send a copy of every film. It has also accepted films from American company representatives and seems interested in distribution of 16mm films.

Bolivia—So far as is known the American Institute (in La Paz and in Cochabamba) is equipped for showing educational films and has both 16 and 35mm silent projectors. It is hardly a market for films, however, since the Institute has no funds for this purpose and has so far used only films obtained from the United States Government for free exhibitions.

Brazil—Approximately 1,900 projectors of the 16mm size are in operation in schools and public buildings, most of these owned and operated by the Government. It is believed that their distribution parallels more or less the distribution of motion picture theater equipment, the larger number located in the central and southern districts of the country.

British Guiana—Government institutions are using American portables. Schools and public buildings are not equipped with projection apparatus. The Georgetown Consular District has recently acquired a portable American 16mm sound projector, and contemplates showing non-theatrical films to schools, the Y.M.C.A., 4-H Clubs, etc., in Georgetown and vicinity.

Chile—The Institute of Educational Cinematography maintains a film library of some 172 silent films and 68 sound films, mostly 16mm, plus 17 educational features of normal theater size. These films are exhibited throughout the country, in schools, clubs, and other institutions. The Institute has been in existence over 10 years and most of its

films are quite old, about 80 per cent having been bought from the United States, 10 percent from England, and 10 percent being of local manufacture. The Chile-United States Cultural Institute has sponsored, since February 1942, showings of educational films (which now include 53 short subjects) supplied by the Coordinator of Inter-American Affairs and by the Department of State. Over 300 exhibitions of these films to date have been given in Santiago, Valparaiso and the surrounding district to specially selected audiences totaling over 100,000 persons. Several Government agencies, as for example the *Direccion General de Sanidad*, the *Caja de Seguro Obrero*, etc., own projectors and a few use sound trucks to take educational films into outlying districts not otherwise reached by any motion pictures. The limited amount of materials so far available has prevented any rapid expansion in this program.

Educational institutions have not made any great use of films in teaching. A lack of teacher experience in the use of such material, combined with the small number of films available, limits the possibilities. There are not more than 8 or 10 schools in Chile with sound projectors, although more have silent machines. None of these machines are used to any great extent due to the lack of material and the cost of renting films. There are no schools and colleges maintaining film libraries.

Most of the 35mm projectors in use in Chile belong to commercial theaters. Of the estimated total of 380 35mm projectors in the country probably not more than 10 are to be found in educational institutions. As for 16mm projectors, it is estimated that, including those privately owned, there are about 60 sound machines and 350 silent. There are an estimated 600 8mm projectors. The number of schools maintaining slide-film libraries in Chile is not definitely known, but it is perhaps 15 or 20.

Colombia—The educational campaign in motion picture films started with the inauguration of the "Cultural Theater" in 1943, but it was only since 1939 that this campaign became really active. The free exhibitions in the "Cultural Theater" were complemented in 1940 by the "Ambulant Schools" for the showing of cultural motion pictures in the different districts of Bogota, and through the different Municipalities within the country. Equipment and trucks for nine "Ambulant Schools" were made possible by various public and private institutions.

Due to cooperation by the Ministry of Education, which is supplying equipment and films, there has been a great increase in the use of pictures in all private and official schools and in all institutions seeking a better education for the people. From 20 to 30 private institutions, besides all the Public Schools, Education Departments, and official Schools, are making use of motion picture material.

Practically no school or college owns any educational film material. There are twenty-four 35mm projectors in use in educational institutions in Colombia and forty-four 16mm sound and silent pro-

projectors available. Also, there are some private and official colleges, in addition, using slide-films with some of their classes in Botany, Zoology, Art History, Geography and Universal History, etc. Most of this equipment also is owned by the Ministry of National Education. There are no schools maintaining slide-film libraries, and only a few own small slide collections.

The Ministry of National Education has an approximate stock of 450 films, of which there are 343 in the "Cultural Theater" warehouse and the rest is at the schools and other institutions. Of this stock, there are only about 250 films (16mm and 35mm) that can be used. These films are distributed for free exhibition purposes among the schools, with projector and operator if necessary, upon request made to the Ministry of Education. During the years of 1939, 1940 and 1941 the Ministry installed laboratory equipment and worked on the production of films.

Costa Rica—No educational films proper, except the ones exhibited at the Raventos theater for school children, have been shown in schools in Costa Rica. There is no 16mm equipment available except one old silent projector which is never used. No plans are contemplated as far as known, and hence there is no present market for these materials.

Cuba—One firm exists in Habana, *Películas Educativas*, which has made a considerable investment in a laboratory and projectors to exhibit 16mm educational and commercial films. The firm maintains six sound projectors and three silent ones, and has received a few films produced by United States Government agencies. Collaborating with this firm are the *Institucion Hispano-Cubano de Cultura* and the *Compania Industrial Cinematografica de la Habana*, the latter making films for distribution in Cuba. *Zenith Films, S. A.*, is another Habana firm which has devoted much effort to circulating 16mm educational films. This concern obtained several films from England, but the last shipment was lost at sea. These concerns have expressed great interest in the 16mm U. S. Government films particularly in the four sound films in Spanish produced by the Department of Agriculture. The 35mm British propaganda films are showing in practically all theaters. The American films are shown mostly in the various clubs, social organizations, and in private projection rooms, but their circulation is far below that of the British Government films.

Educational institutions are hampered, as everywhere, by lack of funds, and also the difficulty in obtaining Spanish-version pictures. Price is a drawback. Local agencies protest that a price of \$50.00 per reel, with a \$30.00 royalty, is too high. A few religious pictures are shown by Catholic schools and colleges; but aside from these, the schools see very few educational films. No schools or colleges at present maintain film libraries, although many of them want films. They buy occasionally from big American distributors.

Aside from the machines privately owned, there are believed to be between three and four hundred

projectors for silent 16mm film in operation. Of sound projectors there are not more than about thirty. There are two concerns now equipped to dub films, or to supply Spanish sub-titles, namely the *Películas Educativas* and the *Laboratorio CHIC*, also of Habana.

Slide-films are used very little. A few private schools have made inquiries recently concerning slide-films on natural history. Language constitutes a problem. None of the schools maintains its own slide-film library. Ten schools in Habana now take film or slide-film service, and it was expected that beginning last September there would be nearly a hundred.

No film libraries are maintained by the Government Educational Office. However, through cooperation of distributors mentioned above, a conference of school inspectors from each province was held in Habana, and films were shown in an effort to secure a government subsidy for using films in schools. A project to get projectors in a number of schools by charging five cents per pupil failed in 1941.

Dominican Republic—As yet no films are used in education. There is interest in the field, but no film libraries are maintained. The only 16mm projectors in the Republic are one silent owned by the *Compania Electrica* and one sound in possession of the Legation. There are a few 8mm and 16mm projectors in private use. Slide-films made by local photographers are used for advertising in theaters, but none in schools. The Government does not produce educational films, nor is there any commercial production. Prospects for selling films or equipment to schools are not encouraging at present.

Ecuador—The Ministry of Education has been unable to include motion pictures in its program. Considerable interest has been shown, however, both by the public and private schools in educational films lent or exhibited by other groups, especially through the courtesy of the cultural officer of the American Embassy and the local Coordination Committee. Ecuadoran educators are quite aware of the value of educational films for pedagogical purposes and unanimously lament the financial stringency. The Jesuit and Christian Brethren schools have silent projectors and show occasional religious films, usually by the Papal Nuncio.

The Military College has excellent 35mm sound projection equipment of American manufacture, is said to have a small film library, a present from the German Legation, and has occasionally rented other films. A few schools are reported to have 16mm projectors, but no description or list is available. Slide-films are not used to any appreciable extent by schools in Ecuador and slide-film libraries are negligible. There is no domestic production of either educational or commercial films, save a few commercials for advertising. The prospect for sales in Ecuador is very poor.

(To be concluded in January)

MOTION PICTURES— NOT FOR THEATRES

By ARTHUR EDWIN KROWS

Installment 52.—There have been non-theatrical trade associations too. Our history offers a passing glimpse of their guerrilla war for survival

THE routine of non-theatrical relations, as developed by Col. Joy, fell, in 1926, largely upon Arthur H. DeBra, born at Evanston, Illinois, in 1891 and until 1926 a public relations representative of the American College of Physicians and Surgeons. As 1926 was the year in which Will Hays officiated in bringing the College into its association with the sponsors of Eastman Teaching Films, the reasonable conclusion is that De Bra improved an opportunity presented by that contact. He still functions in his original capacity as assistant secretary of the M.P.P.D.A., and is usually present at the sowing of what promise to be important new non-theatrical projects.

It was in 1926 also that a more aggressive official appeared regularly at the Hays office with occasional non-theatrical relations. This was Carl Elias Milliken. From 1917 until 1921, for two terms, he had been governor of the State of Maine, where he was born in 1877. After leaving the gubernatorial chair he had become interested in films. With the backing of certain Maine business men he made a few reels to publicize the scenic advantages of the State. Philip Davis was making subjects of this sort in that period, and may have had something to do with these. For twelve years Milliken was a member of the International Committee of the Y.M.C.A. An active Baptist, once president of the Northern Convention, he toured the United States with John D. Rockefeller, Jr., on behalf of the Interchurch World Movement. In 1925 he was on the board of directors of Harmon's Religious Motion Picture Foundation, and this no doubt advanced those negotiations which resulted in his becoming secretary of the M.P.P.D.A.

Tocsin

NON-THEATRICAL producers were not especially well pleased with what they considered incursions upon their own field by the Hays organization. They had reason to know of exhibitor opposition to their sort of show, and they were further disquieted to have many of their natural clients turn to Hays for his advice in the production of their new educational, industrial and social service pictures. In 1927 I, myself, after much independent non-theatrical work, had to gain the Hays stamp of approval before I was permitted to make ten reels for what is now the New York Museum of Science and Industry. It happened that the Hays representatives were as much embarrassed as I was by the client's insistence upon this point, but the fact remained that certain of our customers were no longer willing to take our judgment of pictures as final when they could be guided by the M.P.P.D.A. And

it is readily to be seen that, with the seeds of distrust thus sown, many small producers not as fortunate as I was in having acquaintances at the Hays office, listened credulously to the charges of the Mrs. Merriams, Mrs. Gilmans and others, and decided that they must unite against a common foe.

So, also in 1922, the year of the Hays advent, there was incorporated in New York City the Motion Picture Chamber of Commerce (Non-Theatrical), to coordinate the work and plans of various organizations engaged in the production, distribution and use of films in this field.



Francis Lawton's organization plan awaits the heavier consumer acceptance that someday will transform non-theatricals into Big Business.

Of course, there already existed Watterson Rothacker's Screen Advertisers' Association, begun in 1914; but that was controlled in Chicago, and, besides, it was scarcely broad enough to cover what were held to be the needs of this later situation. The officers of the Chamber were: Edward P. Earle, of the Nicholas Power Company, first vice-president; Frederick S. Wythe, of the Screen Companion, second vice-president; Charles Urban, of the Urban Motion Picture Industries, third vice-president; Albert M. Beatty, of Herald Non-Theatrical Pictures, secretary; and George Zehring, of the Y. M. C. A.

The executive board comprised: Sidney Morse, of the Grand Lodge of the Masons of New York, chairman; Eugene Chrystal, of the Eastman Kodak Company; H. A. De Vry; Thomas E. Finegan, of the National Education Association; Jeremiah Jenks, of the American

Motion Picture Corporation; W. W. Kincaid, Pictorial Clubs; Rowland Rogers; John Sullivan, of the Association of National Advertisers; and George Zehring. These gentlemen belonged to a "national committee" of twenty-five, others being Thomas Alexander, of Charles Raymond Thomas, Inc.; Charles W. Barrell, Western Electric; Alfred M. Beatty; Ernest L. Crandall, Visual Instruction Association of America; Willard B. Cook; Edward Earle; Alice Belton Evans, National Committee for Better Films; Lee F. Hammer, Russell Sage Foundation; Charles A. McMahon, National Catholic Welfare Council; C. E. Meleny, educator; Winslow Russell, Life Insurance Division of the National Thrift Commission; Charles Urban; and F. S. Wythe.

Membership was "active" and "associate," the latter classification being open to persons or organizations (grouped as educational, religious, industrial and welfare) interested but not directly engaged in production, distributors or users of non-theatrical motion pictures and accessories and apparatus therefor. Each "active" member was entitled to one ballot per meeting, and the "associate" groups, represented by two delegates apiece, to one vote each. In the national committee, elected annually, there always had to be at least three members representing the producing, distributing and manufacturing interests. Eight members were chosen "at large."

Chamber activities really began in April, 1923, when the body adopted a resolution petitioning the State of New York Assembly to lift certain restrictions on 35mm portable projection equipment when acetate film was used. The bill providing for the change was passed by the Legislature but vetoed by the Governor because he deemed it imperfectly drawn. The first annual meeting of the Chamber occurred October 1, 1923, at which time a model bill on the same subject was presented and endorsed in expectation of passage. An aggressive campaign for larger membership was carried on and, at the annual meeting of February 23, 1926, in New York City, there was a rearrangement of officers, if not of organizations represented. C. W. Barrell became president, and the vice-presidents were, respectively, George A. Blair of Eastman Kodak; Otto Nelson of the National Cash Register Company; and Robert K. Leavitt of the Association of National Advertisers. George Zehring was secretary. J. H. Dreher, New York manager for DeVry, was treasurer. On the executive committee were Willard B. Cook, Arthur H. Loucks, of Loucks & Norling, P. A. McGuire of International Projector,

Douglas A. Rothacker, Wellstood White and F. Lyle Goldman.

In 1925 it was decided that the public should be better informed about non-theatrical work, so the Chamber arranged to present a program of pictures produced by its members, and engaged for the exhibition in April the Town Hall auditorium in New York. Much favorable publicity resulting, another show of the same sort was scheduled for the following spring. On one of these occasions a mild sensation was caused among the members, as among the guest spectators, when C. W. Barrell, as chairman of the affair, made a direct attack on Will Hays for alleged opposition of the M.P.P.D.A. to non-theatricals. Hays, however, is not reported to have made any reply.

From then on the Chamber was not especially active, other than in circulation of occasional letters urging support or condemnation of this or that legislative bill. These were sent forth by the loyal secretary, George Zehring, who, had he been seeking excuses to shirk the duty, might have pleaded press of other work. The rest of the membership was generally lukewarm in its action. Sound pictures, being novel then, helped to divert the interest, and the Chamber gradually drowsed off into a comatose state.

Rothacker's "ad-film men," the Screen Advertisers' Association, which had had its inception about January, 1941, led a more uniformly active life, and certainly a geographically wider one. Almost from the start it maintained a close tie-in with the Associated Advertising Clubs, and other forms of stimulation, such as are used in maintaining interest in trade associations generally, were vigorously employed. Conventions were held in spring and fall in various cities. The convention at St. Louis, October, 1924, was attended by members from New York, Pennsylvania, Ohio, Illinois, Texas, Washington, D. C., Michigan and Missouri. In July, 1924, Bennett Chapple, of the American Rolling Mill Company, of Middletown, Ohio, one of the enthusiastic active members, addressed the Screen Advertising Association of Great Britain and Ireland at the London convention of the Associated Advertising Clubs of the World.

An annual meeting of the Screen Advertising Association was held at Cleveland, March 12-13, 1925. It was announced then that, in coöperation with the headquarters of the Associated Advertising Clubs and the Motion Picture Producers and Distributors of America, Inc., it would publish and circulate "a series of bulletins carrying educational data for those who contemplate the use of the screen as an advertising medium." Officers elected were: president, Douglas D. Rothacker, Rothacker Film Manufacturing Company, Chicago; vice-president, Elmer Kuhn; secretary-treasurer, George J. Zehring, the International Y.M.C.A., New York City.

The executive committee consisted of: Bennett Chapple, American Rolling Mills Company, Middletown, Ohio; Otto Nelson, National Cash Register Company,

Dayton, Ohio; George Fessenden, North East Electric Company, Rochester, New York; Verne Burnett, General Motors Corporation, Detroit, Michigan; George Blair, Eastman Kodak Company, Rochester, New York; A. V. Cauger, United Film Ad Service, Kansas City, Missouri; H. A. Rosenberg, Standard Slide Corporation, New York City; H. A. De Vry of the De Vry Corporation, Chicago; H. M. Richie of the Michigan Motion Picture Theatre Owners of America, Detroit; R. K. Hammers of the H. J. Heinz Company, Pittsburgh; F. J. Byrne, E. I. duPont de Nemours Company, Wilmington, Delaware; and A. J. Moeller, Moeller Theatre Service Company, New York City. A. E. Gundelach, of the DeVry Corporation, was elected a member of the National Advertising Commission.

The following new members were unanimously brought in: J. Don Alexander, president of the Alexander Film Company, Denver, Colorado; Harry D. Kline, advertising manager Continental Motors Corporation, Detroit; O. H. Briggs, sales manager duPont-Pathé Manufacturing Film Corporation, New York City; B. J. Knoppleman, treasurer Excelsior Illustrating Company, New York City; C. H. and R. M. McC. Ward, both of Queen City Film Company, Cumberland, Maryland.

By invitation of the National Cash Register Company, the Screen Advertisers' Association (through Otto Nelson, of course held its fall, 1925, meeting at Dayton in the National Cash Register "Company Schoolhouse." For several months the *Educational Screen* maintained a department for this Association.

At the annual convention of the Screen Advertisers' Association in New Orleans, February 10-13, 1926, the following officers were elected for the ensuing year: Douglas D. Rothacker, president, for his sixth term; vice-presidents, A. V. Cauger and Otto Nelson; secretary, Marie Goodenough, of the *Educational Screen*; and treasurer, George Zehring. The executive committee comprised Bennett Chapple, Verne Burnett, F. J. Byrne, Humphrey M. Bourne of the H. J. Heinz Company; R. V. Stambaugh of the Art Film Studio at Cleveland; Robert McCurdy of Philadelphia; George Blair; H. A. De Vry; James P. Simpson of Dallas; M. J. Caplan of Detroit; William Johnson of the Motion Picture Advertising Service of New Orleans; and Allan Brown of the Bakelite Corporation of New York City.

About 1926, when Carlyle Ellis and I were associated in work, Ellis was visited by a handsome, smiling, dynamic gentleman who introduced himself as Francis Lawton, Jr. Ellis, like most of us in non-theatricals who were almost persuaded by the dribbling patronage to be had in the line that we simply could not be good business men, was fascinated by a personality which could talk so positively about what was wrong with our industry, and about how easily a really modern executive, such as Mr. Lawton was, for instance, could bring the money pouring in to us. It was Lawton's idea (as it has been the idea of many others over the years,) that non-theatrical

producers should form a league for their uniform improvement. Frank Lawton, of course would be the salaried president.

Although such a proposition, made by a stranger, naturally seemed to us at first merely a scheme to exploit us, I quickly discovered, when I came to know Frank better, that he was sincerely and characteristically striving to realize a constructive idea. Intelligent, forceful, enthusiastic, not merely undaunted but actually stimulated by heavy sales resistance, and, above all, persuaded of the conquering powers of modern merchandising principles as laid down in the standard texts, he has been, in the years of his application to non-theatricals, a truly helpful influence. He had been traffic, advertising and sales contract manager of the Chesapeake & Potomac Telephone Company at Baltimore, sales and advertising engineer of the American Telephone and Telegraph Company, and representative of various newspaper rotogravure sections—sufficient to account for his unswerving belief in the importance of volume business. This view had been intensified by several years' additional experience as a vice-president of the Jam Handy Picture Service, where statistical surveys, slogans and "pep" meetings were frequent. As a longtime member of the Advertising Club of New York and chairman of its motion picture committee, he has done much over the intervening years to impress the representative publicity men who have gathered there with the possibilities of films in the lines of their own interests. But, so far as stirring the non-theatrical producers and distributors to an association which would make proper test of his talents was concerned, he was thwarted by conditions in which the coming of sound pictures and a heavy economic depression loomed large. In New York City he found such nourishment as the field would still provide as head of his own production company, General Business Films, incorporated in 1928 and continuing.

Lawton's plan remains unshaken for its good sense. It aimed at the physical consolidation of leading commercial and educational film producers in each major city of the United States from Coast to Coast, their respective volumes of business to be combined for mutual strength and to end duplicating efforts and multiplied expenses. In effect it took over the expansion methods of every other American industry as these could not be applied by sectional or small independent producers. The plan did not come to fruition at its first budding, but from it Lawton salvaged for the benefit of his disciples a business operating agreement involving certain regional firms, calling upon them to act as correspondents in all benefits but sales. To the date of this writing no active party to that agreement so long ago is reported to have cancelled.

It was at the Advertising Club of New York, in the summer of 1943, that Don Carlos Ellis, of Films of Commerce, Inc., and William J. Ganz, both of New York City, tried to bring non-theatrical producers together once more



Mussolini himself opened the convention of the League of Nations Educational Cinematographic Institute at Rome in 1934. His fascist regime was destined to wreck it.

on a basis of excluding clients from the association. They believed that this would eliminate the basic fault which had caused the downfall of the Motion Picture Chamber of Commerce (Non-Theatrical). Among those present, C. W. Barrell, Douglas Rothacker, W. G. Nichols (representing the powerful new Audio Productions, Inc.) listened carefully without great enthusiasm. Perhaps the trouble this time was the implied contradiction of using a clients' club in which to talk of barring clients from another club.

In addition to the commercial interest of the Advertising Club, there should be noted also that of the National Industrial Advertisers' Association of New York City. Under the chairmanship of Clinton F. Ivins, of Pathescope, a survey on the uses of films in industry was conducted early in 1932 by a motion picture committee cooperating with a similar committee in the United States Chamber of Commerce. Unhappily, the effort was not especially productive. Out of 2,000 questionnaires mailed, only 110 were returned with answers, and those not to any very useful effect—that is, effect as discernible in the Association's slender published report, fifty cents per copy.

The League of Nations

THE broad subject of non-theatrical organizations must include also joint promotional efforts in other departments. That would mean chiefly the many group activities which have sought to develop pedagogical films. Concerning such movements in this country sufficient has been given for the present; but reaching beyond the United States, more than casual notice should be taken of a phenomenon which gained its first practical impetus in France, and which, after exploitation in Italy, was virtually destroyed in the glowering circumstances that swelled into World War No. 2.

Early in 1919, at the Peace Conference

in Paris, had been approved the principle of the League of Nations. In the next few years the ramifications of the League idea produced a French committee on intellectual coöperation which devoted considerable attention to the uses of motion pictures. This committee was enthusiastic and active. The energy which it displayed resulted, from September 27 to October 3, 1926, inclusive, in an International Motion Picture Congress at Paris, opened by the President of France. The delegates, representing approximately a score of participating nations, were received at the Élysee. While the subject was discussed in its broadest aspects, probably the most effective work was accomplished with the non-theatrical phases, the avowed aim there being to coöperate, for world-wide benefit, all of that sort which was being done in various countries.

From April 7 to 12 inclusive, 1927, a European Educational Film Conference was held at Basel, Switzerland, to develop further the definite proofs of interest in the subject that had been evoked by the earlier sessions, once more with delegates from many countries in attendance. Shortly afterward the Italian Government volunteered to support all of the projects which had been specified by the Basel conference as needful, the work to be carried on, of course, as part of the entire League of Nations activity. The offer was accepted and, in October, 1928, there was established at Rome, in the historic Palazzo della Stamperia donated by the Italian Government for the purpose, the International Cinematographic Institute of the League of Nations.

The announced main purpose was to increase the production and to facilitate the use of motion pictures in the general field of education. It was not to produce films itself, however, merely to encourage others to do so. It set itself to remove customs barriers limiting educational reels, to promote circulation of subjects which, in the opinion of its officers, were deemed worthwhile, and to study and report on cinema legislation everywhere. The director of the Institute was the capable and efficient Dr. Luciano de Feo. Among others in the administrative council were named: Louis Lumière, member of the Institute of France; Carl Milliken, secretary of the M.P.P.D.A.; and Dr. Vernon Kellogg, president of the National Council for Researches in the United States.

Probably the most widely known accomplishment of the Institute was the monthly publication, simultaneously in English, French, Italian, German, and Spanish, of the *International Review of Educational Cinematography*, begun with the issue of July, 1929, and for some time subsequently maintained as a clearing-house of relevant information.

In 1932, at a convention called by the Institute and attended by delegates from twenty-nine nations, it was decided to abolish customs taxes on educational films crossing frontiers, the Institute being given authority to decide which productions should be classified under that

heading. At the 1934 convention, attended by representatives of thirty-eight nations and opened with a speech by Mussolini himself, agreements were reached for the world standardization of 16mm film.

Indeed, portentous changes were in the air in 1934. Efforts were being made again to launch the Italian theatrical film industry with the success that had attended it before the First World War had blighted its growth, the heyday of Cines. Someone decided that the *International Review* needed "streamlining," and the publication appeared for 1935 with a new format and a new title—*Intercine*. Unhappily, however, that apparently was to be the same year of its suspension; there seem to have been no further issues after 1935.

In December, 1935, it became known that Italy had quit the League of Nations, thorn in the flesh of the new "Axis" Powers. In April, 1938, the League of Nations secretariat, at Geneva, announced the opening of a worldwide competition for scenarios (in English or French) for two educational sound movies, one to present the fundamental purposes and activities of the League's accomplishment. Prizes for the first were set at 2,000 Swiss francs and for the second 700 francs, an additional sum to be given if the author of either scenario should assist in production.

Meanwhile, Mussolini's own film plans continued. His son was named to conduct the Italian industry, and May 21, 1940, "the first international competition for agricultural films" was held at Rome for a first prize of 6,500 lire (\$328.) It was won by an American motion picture, "Poultry—a Million Dollar Industry." Two lesser prizes were awarded to two other American subjects: "Clouds—a Weather Forecast" and "Sugar Cane Production."

Why the educational films section of the League of Nations died out in Italy, and its extensions withered in the rest of Europe, is too readily explained by the catastrophic onrush of World War (Global War) No. 2. There will be more concerning the details when this fundamentally chronological history comes to a later chapter.

(To be continued)



The Literature in Visual Instruction

A Monthly Digest

ETTA SCHNEIDER RESS, Editor
New York University Film Library

STATUS AND TRENDS

Education Raises Its Sights—Earl Selby—*Coronet*, 14: 79, September, 1943.

By bringing our children new and enriched experiences, sharpening their acumen, and enlarging their imagination, the author finds that visual education is fulfilling the aims of John Dewey who forty years ago wrote, "I believe that schools must present life—life as real and vital to the child as that which he carries on in the neighborhood or on the playground." It is the constant emphasis upon reality that makes visual education important.

In light of the efficacy of visual aids, proved by countless school experiments and now by Army and Navy training instructors, the question is raised: why are only one out of every nine American schools using visual aids? "The answer lies partly in the jumbo-jumbo traditionalism of American education, partly in difficulty of access, partly in the history of visual aids."

In the first World War the Army discovered the amazing ability of motion pictures to train soldiers and because of the preposterous claims advanced for films at that time, the schools were disappointed when they came to use them. Gradually, however, visual aids gained a foothold in more and more schools as a saner approach developed. The author sees the future of visual education laden with potentialities. "After this war . . . the last ditch of the traditionalists in education will be crossed, then equipment will cost less and school systems will have little difficulty in obtaining it."

Movies in the Postwar World: Dr. Walter W. Pettit, Director, N. Y. School of Social Work, Columbia University—*New Movies* 18:4 October, 1943.

Among the broad constructive factors that can be shown through films are: the inherent worth of the individual, The recognition of other cultures as having a place in the civilization and the essential quality of racial tolerance.

ADMINISTRATION

Seeing Is Believing—Dorothea Pellett—*Kansas Teacher*, September, 1943, p. 32.

A description of the work of the Visual Aids Center in serving the teachers of Topeka. In the Center, located at one of the city schools, there are displays of materials and facilities for showing films to which teachers may bring their classes. Where desired, the teacher may borrow the materials. Selection of materials is carried on by the assistant director with the aid of a teachers' committee. This committee also helps to keep teachers informed of suitable materials for their own needs. There is a workroom and material storeroom connected with the Center, where new materials are made and repairs carried out.

MUSEUMS

Valentine Museum Goes to Schools—Naomi E. Gooch and Virginia McK. Claiborne, Valentine Museum, Richmond, Va.—*Virginia Journal of Education*, 37:103 November, 1943.

A description for the teachers of Virginia of the free loan service provided by the state museum. Sturdy boxes containing realia, mounted pictures and related printed material are shipped by express to schools within the state. Among the exhibits are those dealing with state history, people in other lands and American history and geography. Exhibits are based on the Richmond elementary curriculum, but primary and secondary students sometimes find them useful.

UTILIZATION

Visual Aids in Industrial Training—Management Research Division, National Industrial Conference Board, Inc., 247 Park Avenue, New York, 1943. (Studies in Personnel Policy, No. 49) 60 pp.

This study was made to survey the extent to which visual aids are being used in accelerating the training and re-training of war workers, and to provide a basis for future planning in the use of these materials.

The report is available in limited quantities and provides the result of a questionnaire—supplemented by some visitation—of 239 companies. Plant administrators, employees and visual educators were consulted.

It first summarizes briefly the research findings and trends in the use of pictures in education. Then follows a sketch of the use of visual aids in industry, including production.

The research findings with respect to current use in industrial training reveal that 148 (62%) of the firms reporting use visual aids and nine more are planning to do so. All Technical Colleges questioned reported such use. It was found that the decision to use visual aids is not influenced to any appreciable extent by the number of employees. Such use is a comparatively new practice dating usually since the war speed-up.

Sound films and sound slidefilms are used most frequently, probably because these are supposed to be the most effective but more likely because materials are most plentiful in these media. There is a trend toward the combined production—and use—of a sound motion picture and a silent filmstrip.

Here are some figures on projectors owned by 128 companies: 166 silent film projectors, 342 sound, 65 filmstrip, 696 sound filmstrip. Materials are most frequently purchased and sometimes borrowed, rented or produced.

The remainder of the bulletin is devoted to specific suggestions on utilization and administration of visual aids as assistance to those firms which want specific guidance for future planning.

The World Ahead: Films May Have Big Role in Retraining Service Men for Industry—Emmet Crozier—*New York Herald Tribune*, November 28, 1943.

A feature article describing to the public the great strides made in industrial training at war plants and in schools and induction centers, through the use of the films produced by the U. S. Office of Education and others. Of the 30,000 prints made of the first 48 titles from that office, for example, 10,000 went to the Army and Navy, 10,000 to industrial plants, and 10,000 to schools. Surveys show that the films hold the attention of students and enable them to 'grasp essential facts and develop understanding' more quickly than is the case in ordinary instruction. Less scrap is produced by film-trained students.

Free Films Speed Civilian War Training—Milton M. Enzer, Deputy Director, Office of War Training, N. Y. State War Council—*New York State Education*, 31:38 October, 1943.

The Council maintains an Office of War Training (353 Broadway, Albany 7, N.Y.) which distributes instructional films for school and community use in the state. This agency has already produced three films and issues a catalog and handbook free. One film, "Care for Children of Working Mothers" is nearing completion and will be available soon. It was produced in cooperation with the Bureau of Child Development and Parent Education of the N.Y. State Department of Education and approved by the chairman of the N.Y. State War Council's Child Care Committee, the N.Y. State Nursery

(Concluded on page 401)

The Post-War World—In Hand Made Lantern Slides

By ANN GALE

Roosevelt High School, Chicago

ALL of us must be thinking about the international problems which face us in the post-war world. The following six slides could be used as the basis for short talks in history in junior or senior high school classes.

1.) The relief of the underfed is the most immediate of all problems. Already in Africa and Italy we have started this work by giving seeds and farm machinery as well as food so that the people may help themselves.

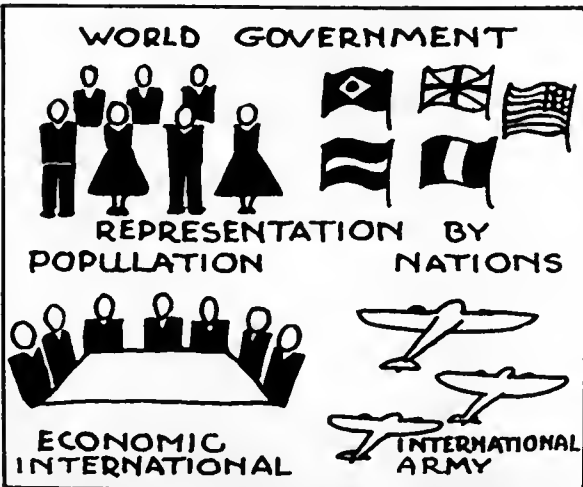
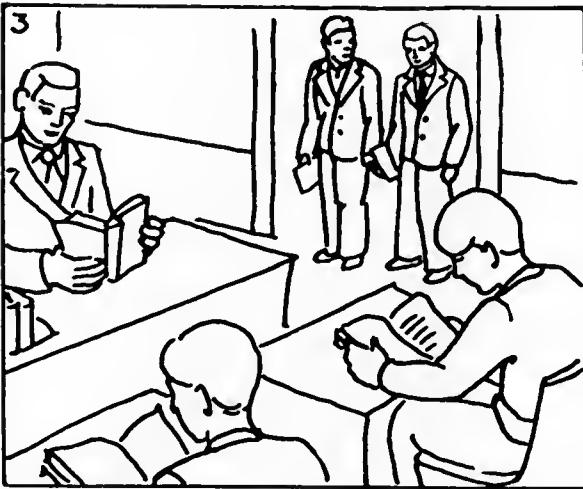
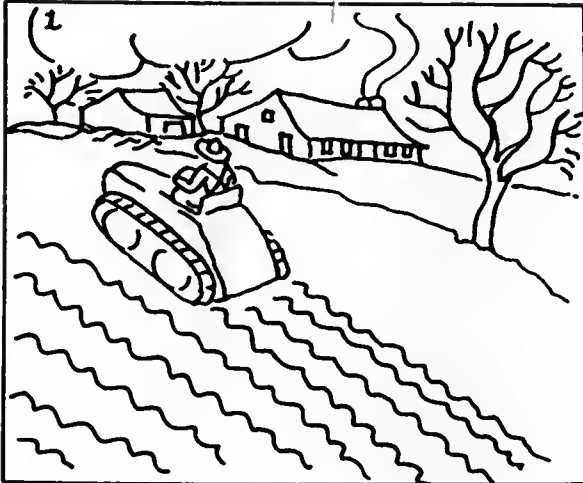
2.) The Atlantic charter promises a plebiscite before national boundaries are changed. How are we going to assure that the people understand for what they are voting and that the election is fair?

3.) What kind of control can be used to see that the youth in conquered countries will not receive a warped education?

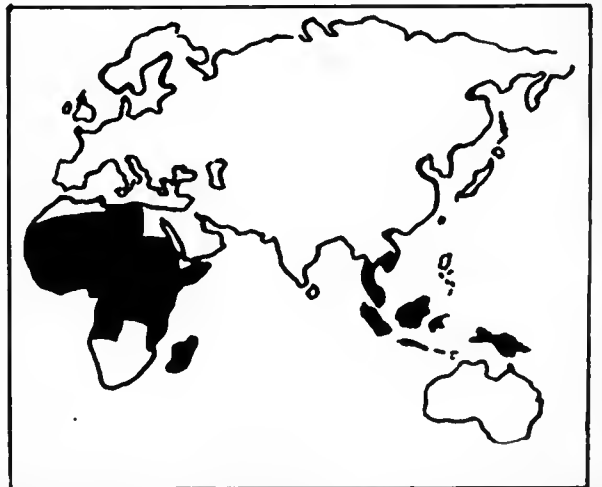
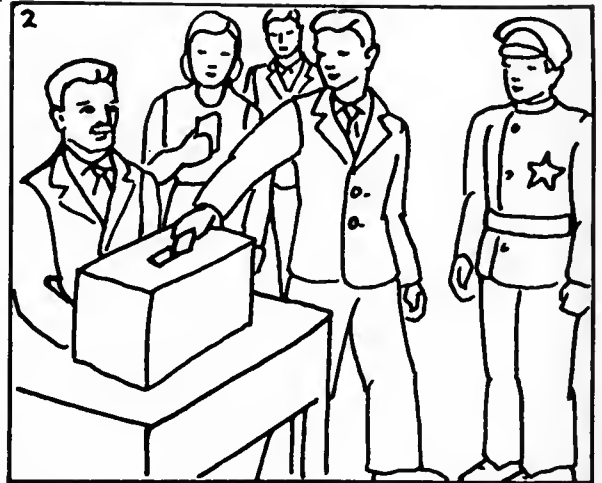
4.) In order to keep the peace shall we use a revised League of Nations to settle international affairs?

5.) Or shall we use some form of federal world government?

6.) What will happen to the colonies in Africa and the Far East? Could they be administered by an international board for the benefit of all nations?



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 Film and International Understanding

Photoplays For International Understanding

WILLIAM LEWIN
Weequahic High School,
Newark, New Jersey

AMERICA'S splendid isolation is no more. Now that the end of World War II is in sight, teachers are preparing for the long-awaited era of international understanding.

Already administrators of visual instruction are seeking new materials to make luminous the new curriculum units being formulated by the Liaison Committee for International Education under the chairmanship of Grayson N. Kefauver, dean of the School of Education at Stanford University, whose report appears in the November 1943 number of the Bulletin of the National Association of Secondary-School Principals.

In relation to these new units on international understanding, forthcoming photoplays of interest to teachers and students include the screen version of Wendell Willkie's *One World* (to be released after the 1944 election) and the screen biography of Woodrow Wilson, now being prepared by Colonel Darryl Zanuck, head of the Twentieth Century-Fox studio. Walt Disney is also preparing a Technicolor feature designed to cultivate Latin-American good will, *Surprise Package*. This, following *Saludos Amigos*, makes good Mr. Disney's promise of a whole series on Latin America along the most constructive lines.

Current films in this field include also the Disney short subject on *Reason and Emotion*, which explains how Emotion believes unfounded rumors, while Reason discards them. *Watch on the Rhine*, based on Lillian Hellman's successful play, shows that idealistic Germans, even under the present unprecedented Reign of Terror, are working for right and freedom and international understanding.

Mrs. Hellman's original screen play, *North Star*, recently given a fine production by Sam Goldwyn, is a Russian version of the story of resistance to the invader told so well in *The Moon is Down*. It serves to show that Russians are, after all, people. The screen version of Ambassador Joseph E. Davies' *Mission to Moscow*, which stirred up some controversy, served nevertheless to point up some issues which have recently been resolved through the dramatic three-power conference at Moscow in terms of international cooperation toward world security.

There have been a number of fine films on the plight of child victims of the war, of which *Journey for Margaret*, based on a story by W. L. White, is a good example. Such films utilize the universal appeal of innocent childhood as a means toward international understanding. Illustrated reviews of these and many other films of interest to progressive educators may be found in "Film and Radio Discussion Guide," of which the present writer is happy to be the editor. The magazine is an out-

DR. JOHN E. DUGAN, Editor
Haddon Heights, New Jersey, Schools

EDITOR'S NOTE—Dr. Lewin, who is Chairman of the Committee on Motion Pictures of the Department of Secondary Teachers of the National Education Association, is an expert on the educational use of photoplays, past and present, many of which now are available in 16mm. His work is known both in this country and abroad, and his book *Photoplay Appreciation In American High Schools* was fundamental to the whole photoplay appreciation movement.

Photoplays have a moving emotional appeal which the purely educational film often lacks. Dr. Lewin's article reminds us that this appeal can be intelligently directed and utilized by educators in the field of international understanding as well as in other areas.

growth of pioneering committee activities in the National Council of Teachers of English and the Department of Secondary Teachers of the National Education Association.

Illustrated classroom study and discussion guides to the utilization of photoplays that serve to build international understanding through appreciation of basic, non-controversial elements of German, French, Russian, Chinese, British, and Latin American life—many of them now available in 16mm—include those dealing with *April Romance* (biographical film dealing with Franz Schubert); the screen version of Shakespeare's *As You Like It*, with Elizabeth Bergner and Laurence Olivier; *Beethoven*, a musical film in French; *Captains Courageous*, from which excerpts are available in 16mm.; *The Charge of the Light Brigade*, based on Tennyson's poem; *The Citadel*, which raises the great ethical issues of the British medical profession—issues met so nobly by the Red Cross today; *Conquest*, dealing with Napoleon's relations with the Poles; *Drums*, a Technicolor film of India; *Goodbye, Mr. Chips*, dealing with the ideals of a British schoolmaster, worthy to be the ideals of all teachers everywhere; *Edison the Man*, through whose genius America gave the electric light to the world; *The Good Earth*, the first film to portray the Chinese in terms of a universal theme, available in 16mm, excerpts totaling an hour's running time; *Gunga Din*, based on Kipling's glorification of the Hindu water-carrier; *The Life of Emile Zola*, the first film to touch the theme of anti-Semitism; *Little Lord Fauntleroy*, one of the most charming films available in 16mm, and dealing with an Anglo-American theme; *Marie Antoinette*, which like *A Tale of Two Cities*, both made by MGM, tells the story of the earth-shaking French Revolution; Shakespeare's *A Midsummer Night's Dream*; *The Mikado*, which may remind us that the Japs may be viewed again some day with a sense of humor; *Moonlight Sonata*, with Paderewski; *Music for Madame*, presenting the Italian singer, Nino Martini; *Mutiny on the Bounty, New Wine* (Schubert); *Nine Days a Queen*; *Northwest Mounted Police*;

(Concluded on page 390)

Show P.I.T. and Vocational Training Films

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CHALLENGER

THE TIME-PROVED TRIPOD SCREEN *that offers*

● BRIGHTER PICTURES

The Da-Lite Glass-Beaded surface on "America's most popular portable screen" sharpens details and brings out, with full brilliance, the true colors and tone values of films. The beads are guaranteed not to shatter off. The fabric stays white and pliable.

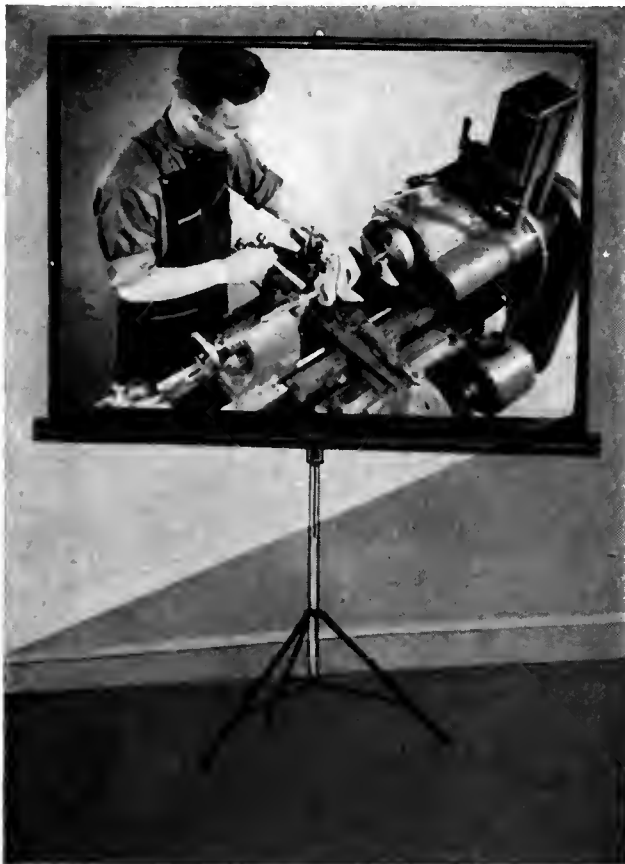
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Pinocchio, a folklore classic of Italian literature; *The Plough and the Stars*, about Ireland; *Pygmalion*, about upper and lower classes in England; *Queen of Destiny* and *Victoria the Great*, two films on the British Empire; *The Real Glory*, about the Philippines; *Robin Hood*; *Saludos Amigos*; *A Christmas Carol*; *Servant of the People*, which shows how the conclusion of a successful war may find the allied states drifting apart; *Snow White*, German folklore; *Michael Strogoff*, a tale of Russia; *Stanley and Livingstone*, British-American characters in Africa; *They Shall Have Music*, starring Heifetz, Russian-born Jewish violinist.

Motion pictures are destined to contribute powerfully to the foundations of international security, which are rooted in understanding. Visual educators are accordingly preparing to do their part in the great task of democratizing understanding. One of the chief tests of success for administrators of visual instruction must, therefore, increasingly be a measure of their ability to provide for the utilization of audio-visual materials, whether in school or out, for the development of enduring peace and prosperity through the cultivation of world citizenship, side by side with local pride and justifiable patriotism.

The Shape of Things to Come

(Concluded from page 376)

animal forms and then pasting them on the blackboard in the appropriate places of an outlined geological time table. The investment of about thirty feet of film portraying this activity brought its dividends in the eagerness with which these students approached the other evidences of evolution.

It was for this same class that I had prepared an allegorical scenario to help them better understand the significance of embryological facts. Since this scenario calls for animations it is waiting for a biological Disney to tackle the problem.

A few of the films recently begun and waiting to be completed may be briefly mentioned here. *Breeding Better Daylilies*, portraying the genetic problems involved in selection and hybridization, is one of them. This film was begun under the guidance of Dr. Stout, geneticist of the N. Y. Botanical Gardens. The idea behind the film is to show students that a new desirable plant or animal does not appear with such ease as some textbooks seem to imply. In line with the problems of heredity we have a piece on common and fraternal twins in Evander both in kodaslides and in motion pictures. The school and its students are great resources for cinematographic material. To show that cinematography is not beyond the scope of amateurs, we have a roll or two on microscopic studies of cells, plant and animal, pollen-tube formation, hydra, etc. To take the halo off anything connected with the sanctuary of cinematography, equipment is often set up, explanations made, and pictures shot during class periods. There is no better incentive to get students to join the school's motion picture club.

The reader may well ask, "Now that you've made a film, what do you do with it?". The answer is that a properly planned film is one that can be worn out by

use rather than by drought in a forgotten cubby hole. Films of even fifty to a hundred feet, provided that they add some pertinent information to a lesson, are worth the investment. As for our own film-making, we were satisfied that other teachers of our department thought enough of them that they too wanted to use them in their classes. We never dreamed of circulating our films outside of our own school. Others became aware of our work and were anxious to see our creations. The fact that a school-made film may appeal to outsiders is in itself a challenge to directors and distributors of visual aids to plan for better ways and means of circulation. Most schools make just one edition, the original, reversal film. We barely get enough funds from our school board General Organization to make one or two usable subjects per year. Luckily the Film Steering Committee saved the life of our Chick film by making the dupes before the original was worn thin. As for *They All Go to Evander* we had to turn down most requests for its use outside of our own school.

With the many excellent films produced by various high schools throughout the country, and with the many more improved films to come from these and other schools it is not too early to plan now for the wider circulation that these films will merit. To expedite this matter I would like to suggest some approaches to this problem.

1. Local, state and national staffs of visual education experts, attached to Education Departments, to make inventories of schools producing their own visual aids.
2. These staffs be empowered to review school-made films just as they review the commercial products.
3. By reimbursing the producing schools, these staffs be permitted to make additional prints of any worthwhile educational films for the larger audiences they deserve.
4. From time to time these staffs should receive and offer suggestions for film subjects needed most, and assign producing schools situated in those geographical areas which best contain the indigenous cinematographic material.
5. This may sound like an extremely radical step, but I offer it for the benefit of schools that lack the proper equipment for producing their own pictures. I would have the State or National Director of Visual Education build an archive or film library of subjects varying in length from ten feet upwards. Master negatives or positive prints of these subjects could be sold to schools at a slight profit to keep those libraries up to date. Schools submitting a scenario could be informed of the shots already available, and a production unit of the Visual Education Staff could provide the missing shots. Through this method creative visual education would make greater strides in one year than in one decade of the past.

Yes, the shape of Visual Education is moving out of the shadows, and in the full light it is cheerful to behold.

"All that...for breakfast?"

ASKS A YOUNG MODERN,
AGED 10



REPRODUCED FROM A FRAME OF THE 16-MM. KODACHROME FILM

*Colonial America
takes on new meaning
for today's children
on seeing Eastman
Kodak Company's sound
Kodachrome Film,
"Eighteenth Century
Life in Williamsburg,
Virginia."*



IN presenting this unusual motion picture to the

nation's school children, it was hoped to do two things: to test the efficacy of a new cinematic technique; and to vitalize an almost forgotten era so that it becomes both meaningful and enjoyable.

It now appears that the technique is sound, the vitalization successful. Here are a few comments:

"It is the finest thing I have yet seen in Kodachrome and sets a high standard, in my opinion, for all of us in the documentary field. . . . The major emphasis on life rather than architecture thrilled me. . . . I hope it gets to every school in America."

JULIEN BRYAN,
lecturer and film documentarian

" . . . an excellent example of how film technique can be used for educational purposes . . . creates dramatically and graphically the life and character of a past era."

JOHN E. ABBOTT,
Director, The Museum of Modern Art

"I think that the film is the best presentation of the historical past that I have ever seen in a movie. It will be a godsend to the schools."

ARTHUR L. GALE,
Editor, "Movie Makers"

" . . . an interesting and valuable document of great educational importance."

FRANCIS HENRY TAYLOR,
Director, The Metropolitan Museum of Art

Produced in co-operation with Colonial Williamsburg, this motion picture tells the straightforward, undramatized story of a typical day in a center of American life two centuries ago. It is authentic, but not pedantic.

"Eighteenth Century Life in Williamsburg, Virginia," is a four-reel (44-minute) 16-mm. sound Kodachrome film. It is offered to educational institutions, which are suitably equipped for its projection, without charge for single showings. Borrowers are obligated only to give the film proper care and to return it promptly.

A considerable demand for the film is already indicated. It is, accordingly, suggested that you allow a reasonable time for arranging your booking.

In case permanent possession of the film is desired, it may be purchased as an Eastman Classroom Film. Price, complete, \$240. Unit I (Reels 1 and 2), \$120; Units II and III, \$60 each.

For an illustrated folder describing the film, or for bookings, write to Eastman Kodak Company, Informational Films Division, Rochester 4, N. Y.

SCHOOL MADE MOTION PICTURES

HARDY R. FINCH, Editor
Head of the English Department
Greenwich High School, Greenwich, Conn.

Biology High School Class Produces Teaching Film

A SCIENCE class offers many opportunities for the making of an interesting film. The students of Girls' High School, Brooklyn, New York, under the direction of Mrs. Regina Reiner-Deutsch, found a very interesting film subject in their biology class and developed it. Mrs. Reiner-Deutsch's account, forwarded to your editor by Agnes H. Bennett, chairman of biology at Girls' High School, follows:

AN honor class in biology should do some original work, but as we were in a very small annex without a laboratory room or laboratory assistant, and without much material, we were greatly limited in our opportunities. We, therefore, enthusiastically accepted the proffered loan of a 16mm moving picture camera from an art teacher in our building and decided to work on something not represented in our department's film library. The class, after some discussion, selected "Response" from a group of such topics.

"We were already much interested in our aquarium of tropical fish on which most of the class had done outside readings; so we decided to use it in our picture. It was to serve as motivation for our study of reaction in living things; therefore the first scene taken showed the class grouped around the tank, observing fish behavior, then making notes and formulation questions based on their observations. Such a question was embodied in a title serving to introduce the more elementary part of the work. This title and the others also, were, however, photographed later.

"We went on to picture some of the simplest reactions of plants and animals. The best sort of teaching film, which we hoped this would be, should, of course, stimulate thought in an audience and show material not available in the ordinary classroom, but this latter was simply impossible because of our limitations. We used snails and mimosa or "sensitive plant" responding to touch. We took shots of a growing potato plant beginning to sprout and, finally, climbing past all obstacles to the light. Similar views of sprouting seedlings in "packet gardens" were taken to illustrate reactions to moisture and to gravity. We photographed students holding long "glass chimney" tubes full of fruit flies to show reactions to gravity and to light.

"From these studies of tropisms we advanced to work on reflexes. We introduced this by a shot of a student showing the class a chart containing the classic reflex arc diagram and the sections of the spinal cord and its connections. We tried here to introduce a little fun into our film by showing students shivering and stamping. Then when they inadvertently leaned against a radiator, the consequent effect was evident.

With a question box on the making of school film productions, conducted by

DONALD A. ELDRIDGE,
Wesleyan University, Middletown, Conn.

"Trying out the 'pupil reflex' involved a group looking at a victim's eye before and after shining a flashlight into it. When we later saw how inconclusive was this effect, we spliced in a makeshift 'moving diagram' made by successive views of student-made charts of the eye, each one with a slightly smaller pupil. We also used a group trying out the knee-jerk reflex on each other. One student surprised a girl absorbed in her notes by creeping up on her and sticking a pin into her arm. After the victim's violent jerk, the experimenter suddenly poked a pencil toward her eye. The sudden closing of her eyelid was eloquent testimony that she really hadn't expected any of this.

"Last we went back to the fish tank, where we decided that the swimming of fish to the top at our approach to the tank was a conditioned reflex, in which sight or sound was the substitute stimulus, the original one having been the presence of food. The group returned to seats and wrote busily. The last shot was over a student's shoulder as she wrote 'The End!'"

As this was the first such project in our school, we were beset by the fear of high costs, so were most miserly in the use of film, the most expensive single item in our budget. We therefore used only three rolls of film and discarded just the most hopeless parts. As we had no titler, we experimented with available materials. Chalk on the blackboard was first tried. When our first roll came back, the two titles we had tried were unreadable, in spite of the greatest illumination we could muster, three photofloods in reflectors. We reluctantly gave up this method and fell back on the use of black crayon and 9" x 12" stiff white paper.

"These titles required slow pressure on the crayon so we gave up the idea of photographing them during their making and used them finished with the student's hand, in some cases, apparently making the last stroke. We laid them between lines ruled on the floor and swung our camera on its tripod to face down. Then a student lay down under it to hold the paper in place, and after shooting a few titles, we all needed a good rest. Our heavy camera had a tendency to inch from its proper position which, oddly enough, once did bring into better view a overly long title. How we laughed when we saw this fortuitous improvement in the finished film!

"It is needless to describe the first roll after processing. It sent us on to the next with extra zest; much needed, as we had to repeat some unsuccessful parts. When told we could buy a third roll, it seemed as if we couldn't limit ourselves that much, so many ideas popped up for additional titles. Indeed, when we had used up every bit of the last roll, it wasn't as clear as desirable, but as the picture seemed worth

(Concluded on page 394)



BUY MORE WAR BONDS

Tomorrow—the World

THE boys and girls who are in our schools today face the responsibility of conquering tomorrow's world...not with force but with the intelligence, understanding and good-will developed through our great American system of free education.

It's a heavy responsibility for these future citizens and for our American schools, too. But the schools are doing a splendid job in spite of wartime shortages of personnel and equipment...in spite of the many impacts of war which make school management and even teaching itself difficult.

But today's increased problems have not kept progressive school administrators and teachers from planning tomorrow's post-war improvements. All over the nation they are planning new buildings, renovations, new equipment... and they are showing special interest in the improved teaching tools being developed by RCA which will be available when peacetime production is resumed.

TUNE IN "WHAT'S NEW?" RCA's great new show, Saturday nights, 7 to 8, E.W.T., Blue Network.

Good schools will need better equipment for best teaching results



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RCA Tubes and Tube Information. RCA Tubes are the very brain of RCA electronic equipment for schools, including radios, sound systems, television, phonographs, recording equipment and test equipment...dependable beyond question. Expertly engineered by men to whom "electronics" was a by-word more than a decade ago, RCA Tubes are produced by modern quantity methods which assure high quality at low cost. RCA Tube Information includes new tube announcements, manuals, bulletins, handbooks and other literature of special interest to teachers and students in which electronic principles are presented and electronic equipment explained.



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RADIO CORPORATION OF AMERICA
 Camden, N. J.


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Rules:

- Give a DETAILED OUTLINE of a movie you would like most to see made for the school screen. It may become a reality.
- Only one will be selected from this contest. You may send more than one idea.

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using by the department, some professionally made titles were ordered and inserted.

"The filming was planned by the class during study of the topic and filmed mostly in class time when, at the end of each week, we decided we were up to schedule and could spare the time. Cutting and splicing came much later and in fact, were finished during the last days of the term. At the end, the class members were called together to view with pride their breaking into the movies."

QUESTION BOX ON SCHOOL FILM PRODUCTION

Question: What is the cost of adding sound to 16mm film? What is the recommended procedure? Can a sound track be added to film originally photographed with titles for use as a silent motion picture? Is this a feasible undertaking under today's circumstances?

Answer: Two questions concerning the production of sound films have appeared here before, relative to the cost and the transfer of music and commentary from discs to films. These were answered by Godfrey Elliott in the December, 1941 and February, 1942, issues, respectively.

Mr. Elliott pointed out that the cost might range from \$65 to \$700 per reel, but that "recording of a fairly good quality can be obtained for \$75—\$150 per reel, including the final combined print." Since that time, the present writer has had some experience in producing a one reel 16mm. sound film. The itemized summary of expenses involved may be helpful here for although the work referred to was completed early in 1942, costs today are about the same:

| | |
|---|---------|
| (1) For Making Silent Picture Negative: | |
| Film | \$89.07 |
| Laboratory fees—special effects | 15.67 |
| Printing of titles | 10.00 |
| Miscellaneous | 5.80 |
| Total \$120.54 | |

| | |
|---|---------|
| (2) For Adding Sound and Making Print: | |
| Use of studio facilities for | |
| recording sound track | \$50.00 |
| 1 roll 35mm sound recording stock..... | 11.00 |
| 1 16" acetate playback record (test recording) | 2.00 |
| Developing 35mm. sound track, 992 feet at .015c | 14.88 |
| Synchronization test, 140 feet at .045c..... | 6.30 |
| 1 16mm. fine grain dupe negative, 337 feet at .06c | 20.22 |
| 1 16mm. combined reduction fine grain print from 16mm. picture negative and 35mm. sound track, 390 feet at .045c..... | 17.55 |
| Total \$121.95 | |

(3) Complete cost\$242.49

The technical quality of this film is very good. It will be noted that there is no item for "narrator" since a non-professional (the writer) took care of this. It is freely admitted that the voice quality would have been better if a professional had been engaged, but for the purpose of most school films, there is some question as to whether the results would justify the increased cost, assuming that a reasonably good voice and diction are otherwise available—a question each producer must decide for himself. Inquiries as to narrator's fees should be made directly to the studio with whom business is to be done. (Names of studios will be furnished on request.)

For suggestions on procedure, we repeat reference to an article by Godfrey Elliott in *Home Movies* for September, 1941. The problem is also discussed, though briefly, in *Producing School Movies*, by Child and Finch. The Bureau of Educational Research of the Ohio State University has sponsored some conferences on the production of school films, for which the Proceedings are available. A brief account of the production of *The Children*, the film whose costs are analyzed above, appear in the June, 1942, issue of *The New Haven (Connecticut) Teachers Journal*, containing an explanation of the use of a special recording of introductory and closing music by the local high school orchestra, which was transferred to the film sound track when the commentary was recorded. The commentary itself was directly recorded at the studio. In fact, in any film where the narration must be cued to the picture, direct recording is essential; at least, we know of no case where an attempt to transfer the narration to the film through the intermediary device of a disc recording has been successful; we have seen some in which the attempt to do so failed. Where precise timing is not important, however, the use of discs might be satisfactory, although there is certain to be some loss in tonal quality. If you are within reasonable range of a good studio, by all means go to the laboratory.

A sound track can be added to any film, but since in projection sound film runs at 24 frames-per-second, action photographed at the silent rate of 16 frames-per-second will be accelerated to a degree which would destroy the value of most types of action scenes. In some special instances this might not be significant. An obvious way to check this would be to run off the silent film under consideration in a sound projector at 24 frames-per-second. You mention titles, and this suggests some possible re-editing, at least to the point of deleting most, preferably all, of the expository titles, for the commentary should supplant the written word.

Many laboratories have been swamped with work connected with various wartime programs, but at present the pressure on some of them appears to be lessening, as is demand on raw film stock. The question of feasibility depends upon these two factors. If your studio can take care of you, there is no reason for not going ahead with your plans, but check with the laboratory first, and make an appointment for the recording as far in advance as possible. Allow plenty of time for rehearsing the narration and musical background before appearing to make the recording, for "cuing in" a sound track is a most exacting undertaking.



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Erpi Classroom Films Purchased by University of Chicago

Acquisition of Erpi Classroom Films Inc. from Western Electric Company by Encyclopaedia Britannica Inc. was announced November 29th by William Benton, chairman of the board of Britannica, and vice-president of the University of Chicago, to which the 175-year old publishing organization was given last January by Sears Roebuck & Co.

Ownership of Erpi Classroom Films Inc. brings into the Britannica organization the world's largest producer and distributor of instructional sound films. Included in the transfer are the negatives and prints of Erpi's complete production of over 200 educational subjects in sixteen fields of knowledge.

The policy and personnel of Erpi Films, of which E. E. Shumaker is president, are expected to continue unchanged under Britannica's ownership. Mr. Benton said. Selling policies will remain as in the past, with sales of the classroom films being handled through the sales organization under the direction of H. C. Grubbs, vice-president.

"The management and personnel of Erpi Classroom Films are very happy to become identified with the Encyclopaedia Britannica and the University of Chicago, for we feel this association will enable us to make an even greater contribution to education than in the past," Mr. Shumaker said yesterday.

In announcing the acquisition of Erpi Films, Mr. Benton said: "Last January, when Sears Roebuck & Company made the gift of Encyclopaedia Britannica Inc., the University welcomed it not only because of the world-wide importance of the Encyclopaedia Britannica itself, but also because the Britannica organization offered facilities for extending the University's educational ventures in other fields.

"The purchase of Erpi Films is a natural and logical phase of this extension of Britannica as an educational organization allied to the University. The University recognized the importance of educational sound films in 1932 by entering into a contract with Erpi Films,

and approximately forty films have since been made in collaboration with members of the faculty. This new relationship will enable the University to use its resources and knowledge to develop an educational tool which expands the range of material available to the teacher as no other device can do."

Sale of Erpi Films to Britannica is in accord with Bell System policy. C. G. Stoll, president of the Western Electric Company, of which Erpi Films has been a subsidiary, said yesterday.

"Erpi Classroom Films," he said, "was organized in 1929 for the purpose of developing the utility as a media in educational processes of the new form of communication, the sound motion picture, which had been perfected by the Bell Telephone Laboratories and successfully employed on a large scale by the entertainment industry.

"In the intervening years the Company has carried forward the development of techniques for making and using sound pictures as an aid to education and has accumulated a large library of films for classroom instruction which are now in wide use.

"The effectiveness of the new media having been successfully demonstrated, it now becomes possible for the Western Electric Company to carry out its original intention of transferring this activity to an institution closely identified with the educational field. This has been accomplished through the sale of Erpi Classroom Films to the Encyclopaedia Britannica, which, through its affiliation with the University of Chicago, will make possible the full development of the activity under ideal educational auspices."

The board of directors for Erpi Classroom Films Inc. will be the board of Encyclopaedia Britannica Inc. with the addition of Mr. Shumaker, who also will go on the board of Encyclopaedia Britannica Inc. The two boards will consist of Mr. Benton, chairman, E. H. Powell, president of Britannica, Robert M. Hutchins, Paul G. Hoffman, Henry Luce, M. Lincoln Schuster, Mr. Shumaker, and John Stuart.

New WPB Regulation Permits School Purchase of Projection Equipment Without Priority

Educational institutions can now purchase photographic and projection equipment and accessories without a priority rating, under the new WPB Regulation Order L-267. The current ruling requires schools to observe the following simple procedure, in order to obtain such equipment:

1. Obtain copies of the application (WPB-1319) and the instructions (WPB-1319.28) from the local WPB office. (Manufacturers and dealers in photographic and projection equipment will also supply copies on request).

2. Fill out the application in triplicate, following very carefully the specific instructions which are given on the Instruction sheet.

3. Mail three copies of the application, WPB Form 1319, properly filled out and signed, to the War Production Board, Consumer Durable Goods Division, Reference L-267, Washington 25, D. C.

4. WPB will return one copy of the application with its approval or rejection. If approved, the application will contain a WPB authorization number. This WPB number should be placed on the applicant's order to a dealer or manufacturer and constitutes WPB authorization of sale of the equipment.

The War Production Board states that it will be the general policy of the Board to confine its approval of applications to the following: Federal war programs, war production or war research purposes, educational institutions, hospitals, physicians, medical technicians, printing and publishing industries, law enforcement agencies, and state and local governments. It is also possible that Washington will give some consideration to churches and religious institutions. On orders for the Armed Forces, however, priority ratings remain the same and should be passed on as heretofore.



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Write Eastman Kodak Company, Teaching Films Division, Rochester, N. Y.

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News and

Disney Films to Educate the Illiterate

The Walt Disney Studios, in cooperation with the State Department and Office of the Coordinator of Inter-American Affairs, have been working for several months on a series of educational films, the purpose of which is the instruction of the illiterate. In a recent broadcast, Mr. Disney stated there were 3,000,000 in the United States unable to sign their names, and 15,000,000 who can not read a newspaper. He explained the film program calls for three types of films:

"Motivation films designed to arouse the innate interest of adult illiterates. In these films we try to create a desire to learn and we promote the advantages for him and his children.

"Teaching films. The training film will never replace the teacher in the classroom. Rather it will help the teacher—be sort of his right arm in getting over ideas quickly and effectively. In connection with this, these teaching films will be supplemented by simple inexpensive pamphlets on the film's particular subject—health, sanitation, organization.

"The third group is the teacher training film—a guide for voluntary and regular teachers to aid them in projecting the modern and practical methods we call audio-visual material."

Television Developments Forecast

Within five years after commercial resumption of television, sight and sound programs, broadcast by network and individual stations in 157 key cities, will be available to 60 per cent of the people of the United States if the radio industry can produce a television home receiver priced at approximately \$200. This was forecast by Thomas F. Joyce, Manager of the Radio, Phonograph and Television Department of the Radio Corporation of America, speaking before a joint meeting of the American Television Society and the Advertising Club of New York.

In a clear-cut analysis of postwar television markets, Mr. Joyce declared that the number one problem of the postwar television industry was an acceptable low cost radio television receiver. He cited an 11-city survey which showed that over 61 per cent of men and women questioned said they would buy a good television receiver priced at \$200. The development of a low cost automatic rebroadcasting television transmitter, to relay programs in areas outside the scope of the key network stations, will make it economically feasible to bring television service to practically every home in the United States," he said.

The nucleus of a television network has already been started. Programs originating at NBC, in New York, are now being broadcast to Philadelphia, New York, and Albany-Schenectady. Television broadcasting facilities also exist in Chicago and Los Angeles. A television station would also begin broadcasting from Cincinnati as soon after the war as equipment became available, Mr. Joyce revealed.

He estimated that within two or three years after the

Notes

full commercialization of television, about ten per cent of the wired homes in the foregoing cities or 741,000 families, representing a probable audience of seven million people would own television receivers. "We can assume further," he continued, "that within three or four years after commercial resumption of television, Washington, D. C., Baltimore, Hartford, Providence, and Boston will have television transmitters. These cities, together with Philadelphia, New York, Schenectady and Albany, could be interconnected with a television network circuit about 600 miles long." The RCA executive then went on to describe the development of the television network by trunk lines, thus linking the middle west with the Atlantic seaboard. This trunk line television network, with the secondary networks that would be off-shoots from it, he said, can be expected to develop approximately five years after the full commercialization of television. By the end of the fifth year, he said, engineers should be able to develop the automatic transmitter for rebroadcasting television programs, thus blanketing areas of the country unreached by the stations in the 157 key cities.

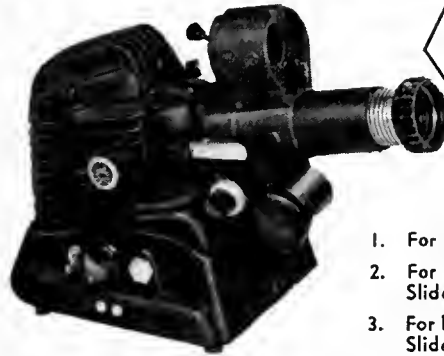
Mr. Joyce also took occasion to remind his audience that it was too much to expect television to spring forward as an industry the day the fighting ceases. "It may be a year, or two or three years after the war before television is ready to go forward on a commercial basis," he iterated. "Of this, though, we may be certain: that the generations that come after the war will take home television service just as much for granted as the present generation takes radio."

CIAA Film Program Progresses

The Motion Picture Division of the Coordinator of Inter-American Affairs, which was inaugurated two and a half years ago to promote the cultural exchange of information with the Latin American republics, to date has distributed 170 films on the U. S. to Mexico, Central and South America, according to the first number of *Saludos Amigos*, a newsletter which is to be issued regularly to the distributors of the Coordinator's motion pictures. These films have come from various sources—the motion picture industry, commercial and advertising film sources, the Army Signal Corps training film program, Office of War Information and other Government agencies, educational institutions and private sources. Many have been produced especially for the Coordinator. 182 16mm projectors have been provided for the Latin America film showings.

In the United States, 48 subjects on Latin America are now available for non-theatrical exhibition, approximately twice the number in circulation here a year ago. The latest of these films include *Good Neighbor Family*, *Schools to the South*, *Montevideo Family*, *Housing in Chile* and *Young Uruguay* (produced in South America by Julien Bryan); *Jungle Quest* and *Treasure Trove of Jade* (from the National Geographic Society) and the travelogues on Mexico, titled *Picturesque Patzcuaro*, *The Road to Cuernavaca*, and *Tehuantepec*.

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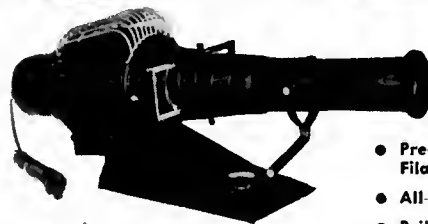
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Modern Warfare is being fought on the very spot in which this film takes place—Pompeii and Naples, 'neath Mt. Vesuvius. The clash of philosophies dramatized in this film is again in action TODAY in the present world conflict. Book this colossal production NOW. Historical drama at its best! 10 reels . . . 16mm Sound.

NOTE: Settings and props used in this production are unsurpassed in accuracy, and their educational value alone makes the film a dynamic study of Ancient Roman architecture, customs, amusements, dress, marketing, religion, social customs, political life, and the institution of slavery for conquered peoples.

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Photographic Equipment Association Meets

A group of U. S. and Canadian representatives of the Photographic Manufacturers and Distributors Association met in Chicago October 20-21 to discuss post-war planning, export, taxation relief, credits, public relations, standardization, exploitation of new fields, and other problems. President Oscar Willard Ray of Times Appliance Co., Inc., New York City, presided. At the basic materials session, speakers from nationally-known manufacturers of raw materials revealed new developments for use in post-war production. These talks were accompanied by pertinent motion pictures, including *The Working of Magnesium*, produced for the Army Air Forces, the U. S. Steel picture *The Making and Shaping of Steel*, and *Unfinished Rainbows*, a film on aluminum. Also shown at another session were *This Plastic Age*, and the recently released Westinghouse motion picture *Electronics at Work*.

Mr. J. H. McNabb, president of Bell & Howell, addressed the banquet gathering on "Post War Merchandising Ethics in the Photographic Industry."

Visual Workers in New Locations

ARCH MERCEY is leaving the Office of War Information, having received a lieutenant's commission in the Coast Guard. Mr. Mercey has long been associated with Government film activities, lately serving the Office of War Information as assistant to Lowell Mellett and then to Mr. Stanton Griffis, present chief of the OWI Bureau of Motion Pictures.

L. C. LARSON has been granted a leave from Indiana University to take over his duties as Associate Director of the American Film Center and Chairman of the Educational Film Library Association.

OSCAR SAMS, formerly with the University of Tennessee, Division of University Extension, has been appointed Chief of Distribution for the Museum of Modern Art Film Library, which is cooperating with the Office of the Coordinator of Inter-American Affairs.

JOHN R. HEDGES is Acting Director of the Bureau of Visual Instruction at the State University of Iowa, Iowa City, succeeding Lee Cochran, now a lieutenant in the Navy and stationed at Seattle.

ETTA SCHNEIDER RESS, one of the SCREEN editors, has taken over Miss Margaret Kneerim's work at the New York University Film Library, during the latter's leave of absence.

MISS RUTH MOLINE, formerly Secretary of the Bureau of Audio-Visual Education, University of Nebraska, has been added to the staff of the Non-Theatrical Division, Bureau of Motion Pictures, Office of War Information.



PEARL BUCK Says—"Shows better than any film I have yet seen, the story of the war as it has been experienced in China."

18 Min. 16mm SOUND
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The Literature in Visual Instruction

(Continued from page 386)

Education Association, the U.S. Office of Civilian Defense and others.

Topics listed in the handbook include: civilian protection, civilian war services, industry, agriculture and labor; United Nations, and War morale films.

PROJECTION

Visual and Other Aids—Maurice P. Hunt, Kenton High School, Kenton, Ohio—*The Social Studies*, 34:321 November, 1943.

The first of a monthly section dealing with problems of audio-visual aids in the social studies. Good advice is given in this number on the preparation of a special room for projection as a means of simplifying the routine. A projection room can be totally darkened, equipped with proper outlets, table and screen and, if possible, a soundproof booth may be built to eliminate the noise of the machine.

SOURCES OF INFORMATION

New Tools for Learning about War and Postwar Problems—New Tools for Learning, 280 Madison Avenue, N. Y. 16, N. Y. 64p. Free.

A helpful catalog of films, pamphlets and recordings organized around some of the vital problems of war and postwar living. These problems include the meaning of democracy, the United States at War, the Community at War, Getting to Know our Allies and Neighbors Better, the Enemy We Fight, and Postwar Planning.

For those who prefer to look up materials in terms of the person using them, there is a section which lists titles for the teacher of social studies, the teacher of home economics, the guidance counsellor, the school principal, the P.T.A. chairman, and the like. An alphabetized, annotated list of all materials mentioned in other sections is provided.

Bibliography of Visual Aids for Pre-Induction Training—prepared jointly by the Civilian Pre-Induction Training Branch of the War Department and the Division of Visual Aids for War Training of the U. S. Office of Education, with the cooperation of the producers of the visual materials included. 80 pp. (printed) August, 1943.

A carefully selected list of 500 films (16mm sound and silent) and filmstrips correlated for use with War Department PIT courses in Fundamentals of Electricity, Machines, Shop Work, Radio, and Automotive Mechanics, and valuable for use in courses in Pre-Flight Aeronautics, and Physical Fitness.

The visual aids included in this bibliography were selected from lists submitted by producers, and from catalogs and annotated bibliographies. The films and filmstrips related to electricity, machines, shop work, radio, and automotive mechanics were carefully appraised by heads of visual education departments, directors of film libraries, and teachers, who judged them in terms of their utility for specific purposes in the PIT courses.

Information supplied on each listed item includes brief description of contents, length (in running time for films, and in number of frames for filmstrips), date of production insofar as is known, purchase or rental charge, and producer. Appendices give names and addresses of producers and distributors.

This bibliography renders a real service to the pre-induction teacher, in providing appropriate visual materials with which to accelerate and facilitate instruction in these important training courses. Copies may be obtained free from the Division of Visual Aids for War Training, U. S. Office of Education, Washington 25, D. C.

You Can't Go To Rome—But You Can See

THE STORY OF The VATICAN

Produced by THE MARCH OF TIME

A MUST for all creeds!
No picture more timely!

THE STORY OF THE VATICAN is both informative and entertaining. Takes you where even the most privileged are barred as it unfolds the story of the smallest Sovereign State. Depicts the efforts of His Holiness Pope Pius XII to bring peace to a war-torn world.

Shows the murals of Michelangelo in the Sistine Chapel . . . the wonders of the basilica of St. Peters . . . the Vatican library, the Burial Crypts, the powerful Radio Station, Post Office and Shops. Highly recommended for school showings.

6 Reels, 16mm. Sound
Available for Rental

Send for Catalog of 3000 Entertainment and Educational Subjects available for rental and sale.

Walter O. Gutlohn Inc.
 ENTERTAINMENT SOUND FILM 16 MM SILENT EDUCATIONAL

25 West 45th Street Dept. E-12 New York 19, N. Y.

Holmes

P R O J E C T O R S

are busy day and night

visually assisting in the rapid training of the valiant men defending our country. Besides, many Holmes' machines are affording recreation and entertainment to our far-flung corps in their leisure hours, projecting for them films reminiscent of home and happier days. To that end it is our privilege to dedicate the entire output of the Holmes' plant until such time as our operations may be restored to civilian uses. Every consideration will be given inquiries for parts or replacements on existing Holmes' equipment.

HOLMES PROJECTOR COMPANY

Manufacturers of 16mm and 35mm Sound-on-Film
 Projectors for over 25 years to Dealers and Users

1813 ORCHARD STREET

CHICAGO 14

Current Film News

■ **CASTLE FILMS, INC.**, 30 Rockefeller Plaza, New York, release at the end of every year a football review which is of real instructive value to athletic directors and of great interest to all students of the game. The latest reel in this series is being distributed as:

Football Thrills of 1943—presenting the best moments from the great games of the past season. Students of this film are coaches and players. It is said that high school coaches in almost every section of the country use this film in teaching the fine points of the game as played by top-ranking college teams. The projector is frequently stopped and a play discussed while one frame of the picture is held on the screen, giving the coach a chance to point out evidences of good teamwork on offensive plays, or good strategy and anticipatory action on the defense.

Castle editors use the utmost caution to eliminate details of plays which are jealously regarded by certain coaches as their own exclusive developments although, of course, such plays are regularly photographed by the newsreels. But these plays, as a rule, are not of as much value in the teaching of football as the fundamental plays which are smoothly and expertly executed.

■ **PICTORIAL FILMS, INC.**, RKO Building, New York City, has secured the 16mm distribution rights on three outstanding David O. Selznick feature productions, namely:

Adventures of Tom Sawyer, with Tommy Kelly in the title role, supported by Jackie Moran and Marcia Mae Jones.

The Prisoner of Zenda, co-starring Ronald Colman and Madeleine Carroll.

The Garden of Allah, starring Marlene Dietrich.

They are available for rental by schools, churches and other institutional film users.

To its series designed as *Pictoreels*, Pictorial Films has recently added several new subjects, including twelve 100 ft. musical films, two timely travelogues on Norway and Holland, and the following sports subjects:

Here Comes Malicious—a horse racing film.

Demons of the Deep—dramatic undersea story, climaxed by a thrilling battle between an octopus and an eel.

A new catalog is now ready listing all the current 16mm sound films, both shorts and features, which are exclusive with Pictorial Films, Inc. Copy will be sent on request to any school, church or organization interested. Milton J. Salzborg, President of Pictorial Films, is now on the West Coast to negotiate for their resumption of edu-

cational film production. Prior to the war this company procured a series of films based on American History. It is the plan to renew production with a view toward supplying rapidly expanding outlets.

■ **BELL & HOWELL Co.**, 1801 Larchmont Avenue, Chicago, have acquired the following two feature films for their rental Filmsound Library:

Journey to Jerusalem—9 reels, 16mm sound—a screen production of the play as produced at the National Theatre in New York City by the Playwrights Company. It is an inspiring and highly dramatic story of the young Jesus by the eminent



A scene from "Journey to Jerusalem"

American dramatist, Maxwell Anderson. A passage from Luke which tells of a Passover pilgrimage to Jerusalem by the Boy and His family, is the basis of this unique transfer of a Broadway play, in its entirety directly into "theatre-on-film."

Lady in a Jam—10 reels, 16mm sound—produced by Universal. This is a gay comedy in which Irene Dunne portrays an irresponsible New York heiress who loses her fortune and then goes West to the badlands of Arizona to work an abandoned gold mine in a ghost town. Others involved are a cowboy and a psychiatrist trying to straighten out the kinks in the lady's mind. Supporting players are Patric Knowles and Ralph Bellamy.

■ **THE PRINCETON FILM CENTER**, Princeton, N. J., has been appointed distributor of the Sante Fe Railway's two new 16mm color motion pictures just completed:

Loaded for War—2 reels—depicting the vital role being played by the nation's railroads in the march to victory. It tells the whole story of the remarkable job the railroads have done

Desert Victory in 16mm Sound

British Information Services, 360 N. Michigan Avenue, Chicago, make the important announcement that on January 14, 1944, 16mm sound prints of *Desert Victory*, will be available from all its offices. This picture is the notable and widely acclaimed British film record of the Eighth Army's victorious march across the African desert westward to Tripoli.

Other offices of British Information Services are located in Los Angeles, New York City, San Francisco, and Washington, D. C. Further details will be given in the January issue.

in handling the greatest mass movement of army men and materials in the history of this or any other nation.

Tank Destroyers—2 reels—produced with the cooperation of the Bureau of Public Relations, War Department, and the Commanding General, Camp Hood, Texas. It shows the basic training of the troops who man the tank destroyers, and the problems of transporting necessary supplies to service this camp.

■ **IDEAL PICTURES CORPORATION**, 28 E. Eighth Street, Chicago, reports many recent additions to its library of 16mm sound films among which are such significant major Hollywood feature pictures as:

Adventures of Tom Sawyer—David O. Selznick's film version of Mark Twain's great story.

Foreign Correspondent, starring Joel McCrae—an absorbing story of present-day adventure, heroism and danger.

The Prisoner of Zenda—Anthony Hope's romantic tale.

Winter Carnival, with Ann Sheridan and Richard Carlson—Adventure and gay romance against the beautiful setting of Dartmouth Winter Carnival world-famous Festival of Fun.

Made for Each Other—a David O. Selznick production, starring James Stewart and Carole Lombard.

Recently issued and available is Ideal's catalog listing scores of films lately added to this organization's large rental library. This listing is supplementary to Ideal's large main catalog previously issued.

■ **OFFICE OF WAR INFORMATION**, Bureau of Motion Pictures, Washington, D. C., has deposited prints of four new subjects in 16mm sound with its distributing agencies. They are:

Black Marketing—a dramatization of an actual case, of black marketing showing how it operates and how it is defeated by cooperation of the public with the OPA.

Day of Battle—inspiring account of the life and death of an aircraft carrier.

Three Cities—story of Norfolk (Va.), Willow Run (Mich.), Ogden (Utah).

(Concluded on page 404)

THE RAMPARTS WE BUILD

As told by John Nesbitt



Dramatic!

Timely!

Informative!

... this film of a great American industry at war is needed in your visual education program.

One of the fundamental causes for Allied success in this war is the speed and efficiency of American industry in changing over to the production of war materials.

Take your students on this trip through the plants of a typical industrial organization. Let them see what this changeover meant, what is now being accomplished.

Seeing this picture and hearing John Nesbitt's stirring narration will help them realize more clearly why we are fighting, and to appreciate more fully the part played by men and women in American factories.

"The Ramparts We Build" is available on either 16 or 35 mm film, and runs for 20 minutes. It is loaned free to schools.

To obtain it for your school, send the coupon below to School Service, Westinghouse Electric & Manufacturing Company, 306 Fourth Avenue, P. O. Box 1017, Pittsburgh (30), Pa.

Westinghouse

Plants in 25 Cities Offices Everywhere

School Service
Westinghouse Electric & Manufacturing Co.
306 Fourth Ave., P. O. Box 1017, Pittsburgh (30), Pa.

I would like to show the sound motion picture "The Ramparts We Build" on _____

Date _____
If not available then, second choice of dates is _____,
third choice _____.

(Sound film can *not* be run in silent projectors.)

Size: 16 mm ; 35 mm . Ship by Express ; Parcel Post .

Name _____ Title _____
School _____ Street _____
City _____ Postal Zone _____ State _____

Among the Producers

New Kodachromes of Flags and Emblems of American Republics

A new set of twenty-one 2" x 2" Kodachrome slides of the flags and emblems of the American Republics has been announced by the Society for Visual Education, Chicago 11, Illinois. The flag and emblem of one Republic appear on the same slide, both in true natural color. In addition, there are Kodachromes of the American and British flags silhouetted against the sky; a close-up of the American flag; and one of it billowing in the wind from an eagle-tipped flagpole.

These natural color slides are especially interesting in the study of all the American Republics and are available at the nominal price of 50 cents each.

A complete list will be furnished free on request.

2 x 2 Radio Mat Slides

Radio Mat slides for typewritten messages, long available in the standard size, are now made also for the 2 x 2 slide projectors. Manufactured by the Radio Mat Slide Company, Daytona Beach, Florida, the new Duplex 2 x 2 slides in boxes of 50 (making 100 slides), come in colors white, amber or green, and can be purchased direct from that company, or from photographic dealers throughout the country. These handy Radio Mat slides have long been universally known and used to project typewritten messages and announcements of all kinds.

Victor Moves New York Office

The new office quarters, projection salon, and service department of Victor Animatograph Corporation's New York City Branch is now located right in the "heart of Manhattan"—330 West 42nd Street.

Increased business has so taxed former facilities that these new and finer quarters on the twenty-seventh floor of the McGraw-Hill building were deemed necessary to meet the many requests for advice and guidance

coming from hundreds of new users of Victor equipment. Anyone in need of projection facilities while in New York City is cordially invited to make use of the new projection salon. Mr. Horace O. Jones, the Eastern Manager for Victor, is completely equipped to give all types of assistance in connection with 16mm motion picture equipment.

DeVry Observes Anniversary

In celebration of the 30th anniversary of its founding, and the 67th birthday anniversary of the late Dr. Herman A. DeVry, its founder, DeVry Corporation, Chicago, announces the conclusion of arrangements whereby several of its patented projector mechanisms are released for manufacture for the Armed Forces.

DeVry's president, W. C. DeVry, explains the corporation action in the fact that the U. S. Army, Navy and the British Admiralty need patented DeVry equipment in larger quantities and at a rate of production in excess of one company's capacity to produce. Rather than expend its own facilities at the expense of time, critical machinery and government funds, DeVry released its patents to subcontractors royalty-free for the duration.

DeVry Corporation was founded 30 years ago—in 1913—by Mr. DeVry's father as an outgrowth of his development and manufacture of the world's first portable motion picture equipment—a 35mm "suitcase projector," which Dr. DeVry designed and built to take the entertainment and teaching benefits of motion pictures out of the theatre to the crossroads and classrooms of the world. Dr. DeVry was born on November 27, 1867. He died in 1941—the fifth American and the first Chicagoan to be awarded a place, with Thomas A. Edison and George Eastman, on the international honor roll of the Society of Motion Picture Engineers.



Presidents Edward B. DeVry of DeForest's Training, Inc. (left) and Wm. C. DeVry of DeVry Corporation, Chicago, explain to Wacs and soldiers, part of a contingent of specialist troops enrolled at DeForest's Training for special work on electronic equipment built by DeVry Corporation the mechanism of their father's "suitcase projector" of 1913.

Jam Handy Visual Aids Catalog

The Jam Handy Organization, 2900 East Grand Boulevard, Detroit, have prepared a catalog of eighty pages, titled "Slidefilms and Motion Pictures to Help Instructors," listing teaching slidefilm units and motion pictures which are available from that organization. By a system of classifying, indexing and cross-indexing, the user can locate quickly and easily, the visual aids which are pertinent to the subject under consideration.

Each slidefilm is described as to contents, the number of pictures in the set indicated, and the purpose of each series outlined. Similar descriptive material is provided for all sound motion pictures listed. Enlarged visual strips, sequence and scenes, reproduced from the material itself, add to the informative value and attractiveness of the publication. Data on the principal types of projectors, and the specific uses of each, are also given. A copy of this catalog will be furnished free to any college, school, instructor, or educational group, upon request.

Current Film News

(Concluded from page 316)

and how the war-workers in each tackled and conquered wartime living problems.

When Work Is Done—Showing how the people of Sylacauga (Ala.) provided recreation for war workers who had come to work and live there.

Films Incorporated Announces Film Damage Insurance

Films Incorporated, 330 West 42nd Street, New York, is the first commercial film library to come out with a Film Damage Insurance plan, which is announced in its current film catalogue. For a charge of only 10c per daily rental they assume all costs resulting from damage to film while in the user's possession. Even a technicolor feature (costing over \$300 per print) is covered by insurance against injury to film whether it be due to (a) faulty projection equipment (b) improper threading (c) insufficient supervision while operating (d) careless handling of film or (e) any other causes resulting in damage to film.

"For a maximum charge of 10c per daily rental and 25c for weekly or longer rentals to be added to each billing during 1943-44 School Year, Films Incorporated guarantees all of its school customers against any charges for replacement of footage of its films necessitated by damage occurring for any of the above reasons while in the possession of said school.

"Due to the low rates established for this new service Films Incorporated reserves the right to discontinue film service or to refuse to extend this insurance to any customer habitually damaging film."

Handmade LANTERN SLIDES

*present
your ideas*

CLEARLY

QUICKLY

and

ECONOMICALLY



THE KEYSTONE LANTERN SLIDE OUTFIT
Complete outfit and instructions for Hand-
made Lantern Slides.

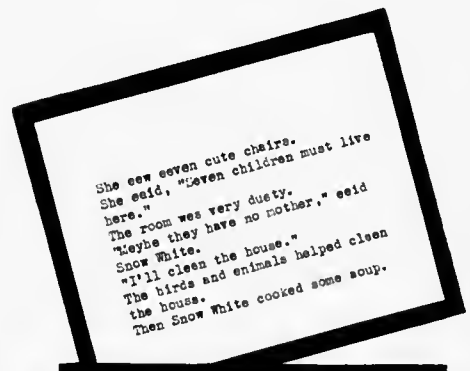
By using the KEYSTONE Lantern Slide OUTFIT, you can quickly and easily make inexpensive, clean-cut, attractive lantern slides that show drawings, charts and diagrams, typewritten outlines, text and other material. Thus, you gain these advantages:

1. BETTER LOOKING PRESENTATION
2. DIFFICULT SUBJECTS ARE MADE CLEAR
3. YOU SAVE TIME AND MONEY

For fifteen years the Keystone View Company has been developing and perfecting superior materials for the making of *Handmade Lantern Slides*. Only the *most attractive* and *projectable* Handmade Lantern Slides are of real service to the instructor. You will find everything you need in the KEYSTONE LANTERN SLIDE OUTFIT. Write for full details today.



**Handmade Lantern
Slide materials
may be purchased
without priority.**



Typical slides made with KEYSTONE OUTFIT.

KEYSTONE VIEW COMPANY

Meadville, Pa.

HERE THEY ARE

A Trade Directory
for the Visual Field

FILMS

- Akin and Bagshaw, Inc.** (3)
1425 Williams St., Denver, Colo.
- Audiofilm Studio**
1614 Washington St.,
Vancouver, Wash.
(See advertisement on page 396)
- Bailey Film Service** (3)
1651 Cosmo St., Hollywood, Calif.
- Bell & Howell Co.** (3)
1815 Larchmont Ave., Chicago, Ill.
(See advertisement on page 365)
- Better Films** (2)
742A New Lots Ave., Brooklyn, N.Y.
(See advertisement on page 400)
- Brandon Films** (3)
1600 Broadway, New York, N. Y.
(See advertisement on page 401)
- Bray Pictures Corp.** (3, 6)
729 Seventh Ave., New York, N. Y.
- Castle Films** (2, 5)
R C A Bldg., New York, N. Y.
(See advertisement on page 374)
- Central Education Association** (1)
123 S. Washington St.,
Green Bay, Wis.
- College Film Center** (3, 5)
84 E. Randolph St., Chicago, Ill.
- Creative Educational Society** (1)
4th Fl., Coughlan Bldg.,
Mankato, Minn.
- DeVry School Films** (3)
1111 Armitage Ave., Chicago, Ill.
(See advertisement on page 366)
- Eastman Kodak Co.** (3)
Teaching Films Division
Rochester, N. Y.
(See advertisements on pages 391, 397)
- Eastman Kodak Stores, Inc.** (3)
Eastman Classroom Films
356 Madison Ave., New York, N.Y.
- Films, Inc.** (3)
330 W. 42nd St., New York, N. Y.
64 E. Lake St., Chicago
314 S. W. Ninth Ave., Portland, Ore.
(See advertisement on inside front cover)
- Fryan Film Service** (3)
East 21st and Payne Ave.,
Cleveland, Ohio
- General Films, Ltd.** (3, 6)
1924 Rose St., Regina, Sask.
156 King St. W. Toronto
- Walter O. Gutlohn, Inc.** (3)
25 W. 45th St., New York, N. Y.
(See advertisement on page 401)
- Hoffberg Productions, Inc.** (2, 5)
618-20 Ninth Ave., New York, N. Y.
- Ideal Pictures Corp.** (3, 6)
28 E. Eighth St., Chicago, Ill.
(See advertisement on page 395)
- Knowledge Builders Classroom Films**
625 Madison, New York, N. Y. (2, 5)
- Manse Film Library** (3)
2514 Clifton Ave., Cincinnati, O.
(See advertisement on page 400)
- National Film Service** (2)
14 Glenwood Ave., Raleigh, N. C.
309 E. Main St., Richmond, Va.
- Post Pictures Corp.** (3)
723 Seventh Ave., New York, N. Y.
- The Princeton Film Center** (2)
55 Mountain Ave., Princeton, N. J.
- Swank's Motion Pictures** (3)
620 N. Skinker Blvd., St. Louis, Mo.
(See advertisement on page 396)

- Universal Pictures Co., Inc.** (2, 5)
Rockefeller Center, New York City
(See advertisement on page 398)
- Visual Education Incorporated** (3)
12th at Lamar, Austin, Tex.
- Vocational Guidance Films, Inc.** (2)
2718 Beaver Ave., Des Moines, Ia.
- Westinghouse Electric & Mfg. Co.** (2, 5)
306 Fourth Ave., Pittsburgh, Pa.
(See advertisement on page 403)
- Williams, Brown and Earle, Inc.** (3, 6)
918 Chestnut St., Philadelphia, Pa.
- Y.M.C.A. Motion Picture Bureau** (3)
347 Madison Ave., New York, N.Y.
19 S. LaSalle St., Chicago
351 Turk St., San Francisco, Cal.
1700 Patterson Ave., Dallas, Tex.

MOTION PICTURE MACHINES and SUPPLIES

- The Ampro Corporation** (3)
2839 N. Western Ave., Chicago, Ill.
(See advertisement on page 373)
- Bell & Howell Co.** (3)
1815 Larchmont Ave., Chicago, Ill.
(See advertisement on page 365)
- Central Education Association** (1)
123 S. Washington St.,
Green Bay, Wis.
- DeVry Corporation** (3, 6)
1111 Armitage Ave., Chicago, Ill.
(See advertisement on page 366)
- Eastman Kodak Stores, Inc.** (3)
Kodascope Libraries
356 Madison Ave., New York, N. Y.
- General Films, Ltd.** (3, 6)
1924 Rose St., Regina, Sask.
156 King St., W. Toronto
- Holmes Projector Co.** (3, 6)
1813 Orchard St., Chicago, Ill.
(See advertisement on page 401)
- Ideal Pictures Corp.** (3, 6)
28 E. Eighth St., Chicago, Ill.
(See advertisement on page 395)
- Radio Corporation of America** (2)
Educational Dept., Camden, N. J.
(See advertisement on page 393)
- S. O. S. Cinema Supply Corp.** (3, 6)
449 W. 42nd St., New York, N. Y.
- Victor Animatograph Corp.** (3)
Davenport Iowa
(See advertisement on page 369)
- Visual Education Incorporated** (3)
12th at Lamar, Austin, Tex.
- Williams Brown and Earle, Inc.** (3, 6)
918 Chestnut St., Philadelphia, Pa.

SCREENS

- Da-Lite Screen Co., Inc.**
2723 N. Crawford Ave.,
Chicago 39, Ill.
(See advertisement on page 389)
- Radiant Mfg. Company**
1144 W. Superior St.,
Chicago 22, Ill.
(See advertisement on page 371)
- National Film Service**
14 Glenwood Ave., Raleigh, N. C.
309 E. Main St., Richmond, Va.
- Society for Visual Education, Inc.**
100 E. Ohio St., Chicago, Ill.
(See advertisement on outside back cover)
- The Stanley Bowmar Co.**
2929 Broadway, New York 25, N. Y.
- Williams, Brown and Earle, Inc.**
918 Chestnut St., Philadelphia, Pa.

SLIDEFILMS

- Society for Visual Education, Inc.**
100 E. Ohio St., Chicago, Ill.
(See advertisement on outside back cover)
- The Jam Handy Organization**
2900 E. Grand Blvd., Detroit, Mich.
(See advertisement on page 370)
- The Stanley Bowmar Co.**
2929 Broadway, New York 25, N. Y.
- Visual Sciences**
Suffern, New York
(See advertisement on page 400)
- Williams, Brown and Earle, Inc.**
918 Chestnut St., Philadelphia, Pa.

SLIDES (KODACHROME 2 x 2)

- C. Edward Graves**
P. O. Box 37, Arcata, Calif.
- Klein & Goodman**
18 S. 10th St., Philadelphia, Pa.
- Society for Visual Education, Inc.**
100 E. Ohio St., Chicago, Ill.
(See advertisement on outside back cover)
- The Stanley Bowmar Co.**
2929 Broadway, New York 25, N. Y.

SLIDES (STANDARD 3 1/4 x 4)

- Ideal Pictures Corp.**
28 E. Eighth St., Chicago, Ill.
(See advertisement on page 395)
- Keystone View Co.**
Meadville, Pa.
(See advertisement on page 405)
- Radio-Mat Slide Co., Inc.**
222 Oakridge Blvd.,
Daytona Beach, Fla.
(See advertisement on page 400)

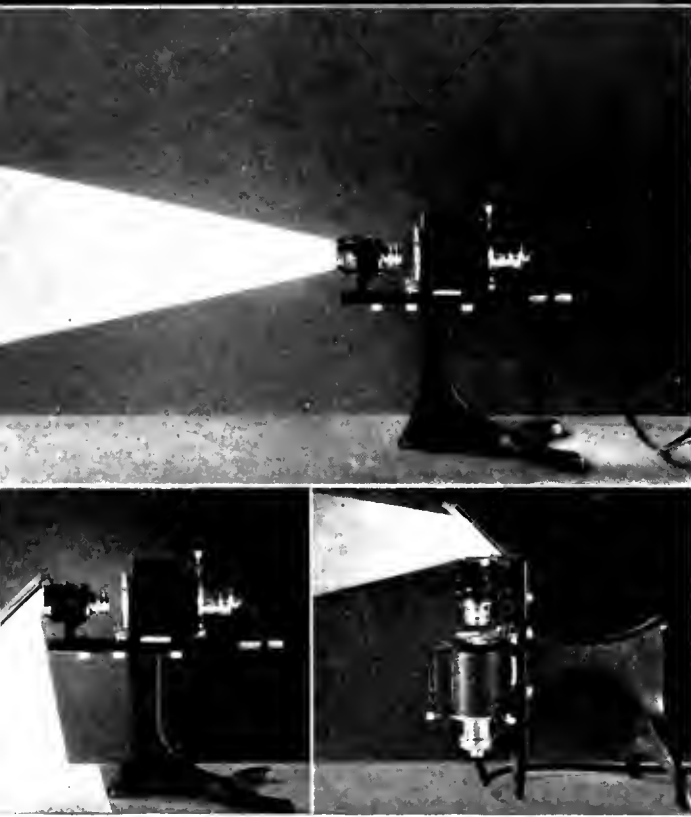
STEREOPTICONS and OPAQUE PROJECTORS

- Bausch and Lomb Optical Co.**
Rochester, N. Y.
(See advertisement on inside back cover)
- DeVry Corporation**
1111 Armitage Ave., Chicago, Ill.
(See advertisement on page 366)
- General Films Ltd.**
1924 Rose St., Regina, Sask.
156 King St., W. Toronto
- Golde Manufacturing Co.**
1220 W. Madison St., Chicago, Ill.
(See advertisement on page 399)
- Keystone View Co.**
Meadville, Pa.
(See advertisement on page 405)
- Society for Visual Education, Inc.**
100 E. Ohio St., Chicago, Ill.
(See advertisement on outside back cover)
- Spencer Lens Co.**
19 Doat St., Buffalo, N. Y.
(See advertisement on page 368)
- Williams, Brown and Earle, Inc.**
918 Chestnut St., Philadelphia, Pa.

REFERENCE NUMBERS

- (1) indicates 16mm silent.
(2) indicates 16mm sound.
(3) indicates 16mm sound and silent.
(4) indicates 35mm silent.
(5) indicates 35mm sound.
(6) indicates 35mm sound and silent.

ensis
(Chinese
Liver Fluke)



Bausch & Lomb Triple Purpose Micro-Projector, the simplest of several models, designed for teaching an entire class with a single slide.

A Single Slide Serves Fifty Students

Today, thousands of specialists must be trained in all branches of science... and they must be trained thoroughly and quickly.

This calls for systematic, uniform training... for the most efficient and effective use of available materials. It's a place where micro-projectors in the hands of competent instructors can save hours of instruction time... make slides and microscopes go much further.

The B&L Triple Purpose Micro-Projector, shown here, is an example of the type of teaching tool that is finding such an important place in both civilian and military war training courses. It is another

example of the way in which the Bausch & Lomb skill and experience in the manufacture of precision optical instruments for peacetime use are being applied in the war effort.

Here again, because of its wartime accomplishments, Bausch & Lomb will be able to extend its optical services to peacetime pursuits when Victory is won.

For Bausch & Lomb Instruments essential to Victory—priorities govern delivery schedules.

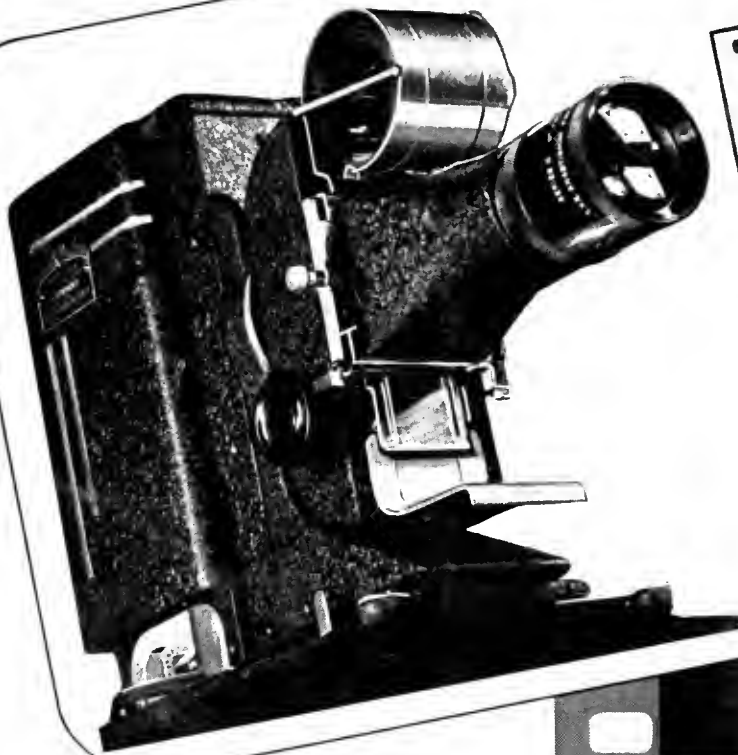
BAUSCH & LOMB
OPTICAL CO. • ROCHESTER, NEW YORK
ESTABLISHED 1853

WARTIME PROJECTORS

SHOULD BE

Versatile

S.V.E. Tri-Purpose Projectors conserve not only the teachers' time in showing slidefilms and 2" x 2" slides but also vital war material. One projector does the work of three. A limited quantity of Tri-Purpose Projectors is available for vocational training and pre-induction courses upon receipt of approved W.P.B. form 1319, certifying the buyer's authority to purchase. Ask your visual education dealer for copies of form 1319 or write direct. Society for Visual Education, Inc., 100 East Ohio Street, Chicago 11, Illinois.



Double Frame Slidefilm



2" x 2" Slide

S.V.E. MODEL AAA SHOWS ALL 3

With this convenient projector, the teacher can change quickly from single frame slidefilms to double frame slidefilms or to 2" x 2" slides. Descriptive folder sent on request.



Single Frame Slidefilm

BACK THE ATTACK



BUY MORE WAR BONDS



Tri-Purpose PROJECTORS



